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First in the field!

Moving Picture WORLD

VOL. 76, No. 1 SEPTEMBER 5, 1925 PRICE 25 CENTS

Can You Offer This Great Treat To Your Audiences in September?

SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.
6	A musical comedy in pictures, with a complete "Follies" show, and revelations of back-stage life.					
13	A drama of the South Seas made from a million-copy best-seller, with a big All-Star Cast.					
20	A romance of the Kentucky hills, even greater than the 2 year stage play on which it is based.					
27	A sensational film expose of spooks, spiritualism, seances, table-tapping. A marvel of exploitation!					

SEE INSIDE THIS COVER

Metro-Goldwyn-Mayer offers—

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year.

(continued)

Metro-Goldwyn-Mayer

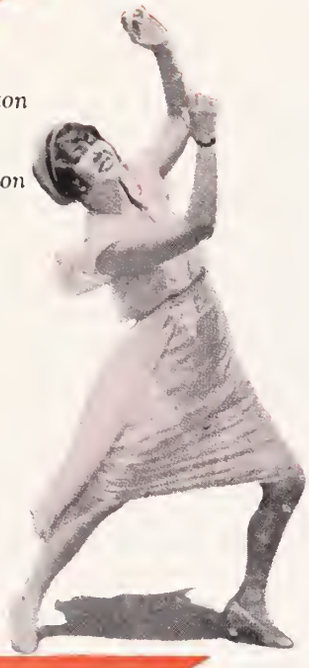
offers in September four Road-Show Size box-office hits for exhibitors in

The Quality 52

nationwide Sept. 6

PRETTY LADIES

Ann Pennington doing the Charleston



ZASU PITTS
TOM MOORE
LILYAN TASHMAN
ANN PENNINGTON

A MONTA BELL production *with scenes in Technicolor.*

By Adela Rogers St. Johns. *Adapted by* Alice D. G. Miller.

"The kind of entertainment for which one ordinarily pays $5.50."
—*N. Y. Daily Mirror*

nationwide Sept. 13

NEVER THE TWAIN SHALL MEET

South Sea Love

With ANITA STEWART, BERT LYTELL, GEORGE SEIGMANN *and an all star cast.*

By PETER B. KYNE. *Settings by* Joseph Urban. *Adapted by* Eugene Mullin.

Directed by Maurice Tourneur.

A COSMOPOLITAN PRODUCTION

The picture that did $63,118.25 in one week at the Capitol, N. Y.—*and in July, too!*

nationwide Sept. 20

SUN UP

The famous kiss scene

With PAULINE STARKE
CONRAD NAGEL
LUCILLE LA VERNE

EDMUND GOULDING'S *production of the 2 year Broadway success by* Lula Vollmer.

The phenomenal patronage which was enjoyed by this powerful romance of the Kentucky hills will be more than duplicated—because the picture has been declared even greater than the famed play.

nationwide Sept. 27

THE MYSTIC

The woman of mystery

With AILEEN PRINGLE
CONWAY TEARLE

MITCHELL LEWIS

TOD BROWNING'S *production of his own story. Scenario by* Waldemar Young.

The greatest showman picture in years! The first great film that dares to tear the veil of secrecy from the activities of spirit mediums, beauties who bleed the rich by fake Spiritualism.

The Talk of the Industry

Lucky Greater Forty Showmen!

"If all film exhibits for Greater Movie Season are as entertaining as 'The Lucky Devil', well and good!"
—Kansas City Star

Carolina Theatre
Pinehurst, N. C.

I wish everybody instrumental in producing "The Lucky Devil" could have been in my theatre Friday night when this picture was cheered and applauded to the echo. It is the best audience picture I have had in six months and will go over in any theatre, big or little. Let's have some more like that!
Chas. W. Picquet, Gen. M'g'r

ONE OF THE GREATER FORTY PARAMOUNT HITS!

Frank Tuttle Production. With Esther Ralston. By Byron Morgan. Screen play by Townsend Martin.

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

THE SCREEN'S ANSWER TO ITS DEFAMERS:—

"BEGGAR ON HORSEBACK"

JAMES CRUZE PRODUCTION

Your prestige picture of 1925

Here's What Intelligent People Think of It!

A Paramount Picture

CRITICS OF MOVIES SHOULD SEE THIS

"BEGGAR ON HORSEBACK."

Produced by Paramount. Directed by James Cruze. Presented at Orchestra hall.

By Mae Tinee.

GOOD MORNING!

After seeing a picture like "Beggar on Horseback," I wouldn't swap jobs with anybody in this world!

It's a production that ANYBODY who's interested in the movies should crow over. It's one that should make a convert of anybody who is not. It's beautiful, funny, imaginative, realistic, fantastic, weird, wild, charming, charming, CHARMING. It is comedy, rare, exquisite, and utterly original.

(I've run out of adjectives and now I'll tell you what it's about.)

The hero is a young composer forced to lay aside a pantomime practically completed and ... that is the very soul ... out jazz pot boilers ... may eat.

... lives across the ... has been work... pantomime— ... as he at ... ostitute ... rich, ... zy ... hat a ... with

ESTHER RALSTON plays the role ... Cynthia in "Beggar ... back." ... family

But I will ... the play by George ... Marc Connelly, you'll love the ... and if you didn't see the play you love the picture.

It is perfectly acted and the camera, under the brilliant direction of James Cruze whose picture should hang in the Hall of Fame because he made "Beggar on Horseback," has performed marvels.

"If riches were horses beggars would ride . . ." and believe "Beggar on Horseback," it would be rough riding!

See you tomorrow!

CHICAGO TRIBUNE

BY ASHTON STEVENS.

MY hat is off—and if I wore a toupee that would be off too—to the man that made "Beggar on Horseback" into a screenworthy motion picture—Director James Cruze.

It required nerve, imagination and a keen, lean lucidity to translate this subtle, satirical romance into the terms of the studio without losing its flavor.

It required originality, too, for this is no mere photograph of the Kaufman-Connelly play, but a fine collaboration that fits the screen as well as the original did the footlights.

* * *

NOT, I hasten to declare, that Mr. Cruze has reduced this satire of the artistic mind in conflict with the commercial to its lowest terms—not by a long shot!

He has respected his scenario and respected himself.

But he has taken a thousand hidden pains to insure the pleasure and understanding of the spectator, working, I should say, with nothing less than a loving and impassioned humor.

He has amplified the prologue unboringly and shown us the rich and hideous homelife of the Cadys in such a way as to make plainer, but by no means duller, a great many things that the musician-hero dreams about in his nightmare of the play proper.

* * *

I should say offhand that "Beggar on Horseback" is about the best camera show we can hope for this Summer.

CHICAGO HERALD-EXAMINER

There are hordes of intelligent people in your town—Go after them!

Another F.B.O. Box-Office Winner!

Evelyn Brent

IN

Lady Robinhood

Star, story, production, title—give you a four-ply box-office wallop in this one!

Exhibitors who are playing the Evelyn Brent pictures know that she has won her place among the really big favorites. This story is absolutely different from anything she has done and the fans are going to love her in the part. The production is the most pretentious she has made and the title is filled with the thought of romances and adventure. It's surefire box-office!

Have you seen

Evelyn Brent

in

"SMOOTH AS SATIN"

It's one of the big box-office hits of the season!

Story by
Clifford Howard
and
Burke Jenkins

Continuity by
Fred Myton

Directed by
Ralph Ince

Distributed by

Film Booking Offices of America, Inc.

723 Seventh Ave., New York, N. Y.

EXCHANGES EVERYWHERE

Exclusive Foreign Distributors, R-C Export Corp., 723 Seventh Avenue, New York. AGENTS: London, Berlin and Paris.

THEMATIC MUSIC CUE SHEETS AVAILABLE ON ALL FEATURES.

Here are 8 William Fox you can't

1

THE
IRON
HORSE

Direct from one year's run in New York City

Blazing the trail of love and civilization

JOHN FORD
Production

2

AS NO MAN HAS LOVED

Based on Edward Everett Hale's Story
"THE MAN WITHOUT A COUNTRY"

A Nation's Love Story

ROWLAND V. LEE
Production

3

THE
WHEEL

The Picture Version of JOHN GOLDEN'S stage play by Winchell Smith

With

MARGARET LIVINGSTON
MAHLON HAMILTON
CLAIRE ADAMS
HARRISON FORD

Titles by :: :: MONTAGUE GLASS

VICTOR SCHERTZINGER
Production

4

THE
WINDING
STAIR

From the novel by A. E. W. MASON

The Heroic Coward's Battle for Love

With

EDMUND LOWE ALMA RUBENS
WARNER OLAND MAHLON HAMILTON
EMILY FITZROY CHESTER CONKLIN

Scenario by Julian La Mothe

JOHN GRIFFITH WRAY
Production

Fox Film Corporation

Supreme Attractions afford to miss!

5

KENTUCKY PRIDE

A romance of the Kings and Queens of the turf

with

J. FARRELL MacDONALD
GERTRUDE ASTOR
HENRY B. WALTHALL

and the world's greatest race horses—

MAN-O'-WAR
NEGOFOL
FAIR PLAY
MORVICH
THE FINN

Story by Dorothy Yost

JOHN FORD
Production

6

HAVOC

A Mighty Drama of War-Dazed Women

with

GEORGE O'BRIEN
MADGE BELLAMY
LESLIE FENTON
MARGARET LIVINGSTON
WALTER McGRAIL
EULALIE JENSEN

Play by HENRY WALL
Scenario by EDMUND GOULDING

ROWLAND V. LEE
Production

7

THUNDER MOUNTAIN

From Pearl Franklin's Drama, "Howdy Folks," of a Girl Whose Soul Was Saved Against Her Will

With

MADGE BELLAMY ZASU PITTS
PAUL PANZER ALEC B. FRANCIS
LESLIE FENTON OTIS HARLAN

From the JOHN GOLDEN Stage Success

Scenario by Eve Unsell

VICTOR SCHERTZINGER
Production

8

THANK YOU

JOHN GOLDEN'S PLAY HIT

by

Winchell Smith and Tom Cushing

A Human Story of the Taming of a Town of Hypocrites

With

GEORGE O'BRIEN
JACQUELINE LOGAN

J. FARRELL MacDONALD
CYRIL CHADWICK
FRANKIE BAILEY
GEORGE FAWCETT
ALEC FRANCIS
FRANCIS POWERS
MARION HARLAN
MARK FENTON

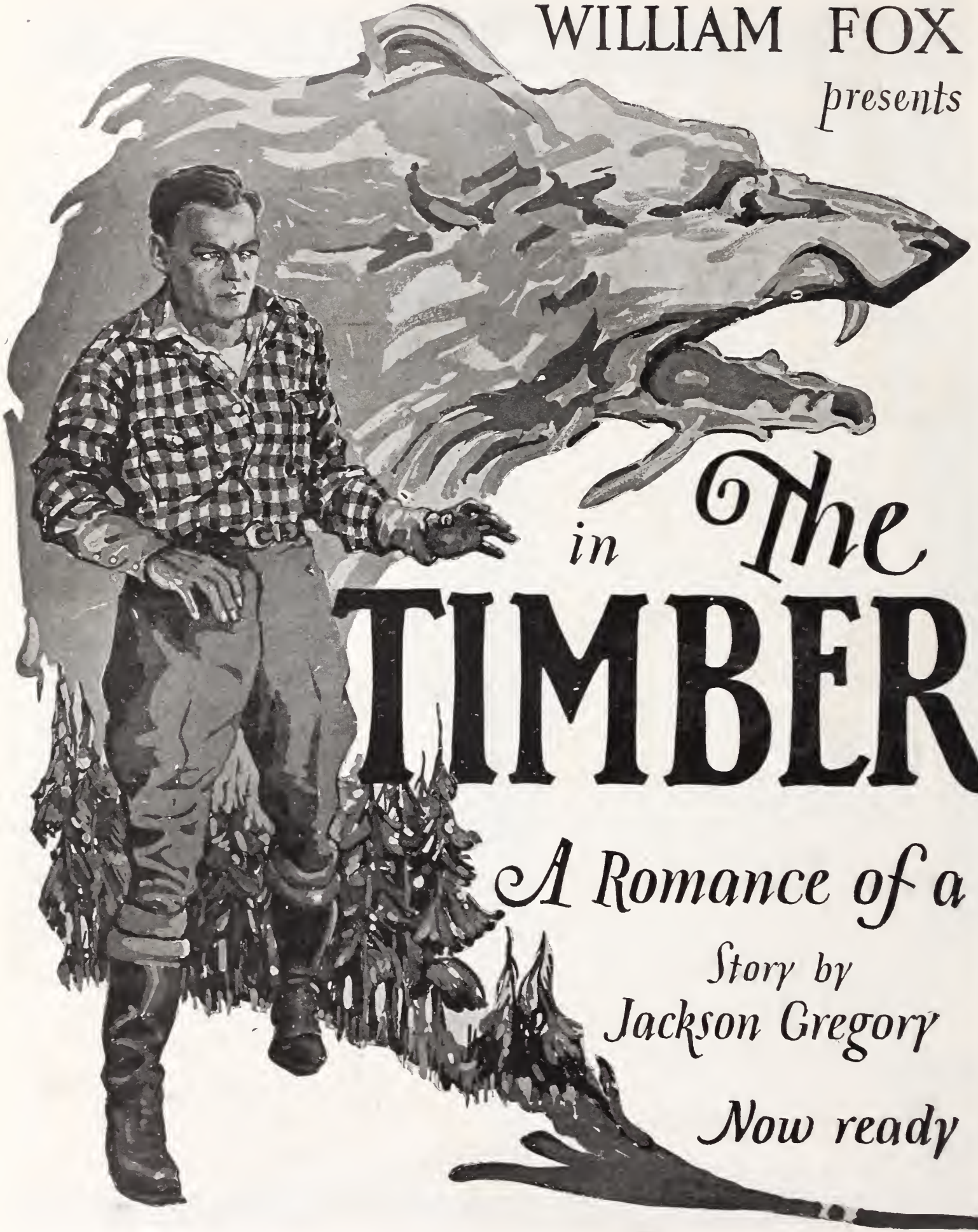
Scenario by Frances Marion

JOHN FORD
Production

Fox Film Corporation

WILLIAM FOX

presents



in *The*

TIMBER

A Romance of a

Story by
Jackson Gregory

Now ready

THANK YOU ~~ ~~ *John Golden's play hit!*

Fox Film Corporation

BUCK JONES

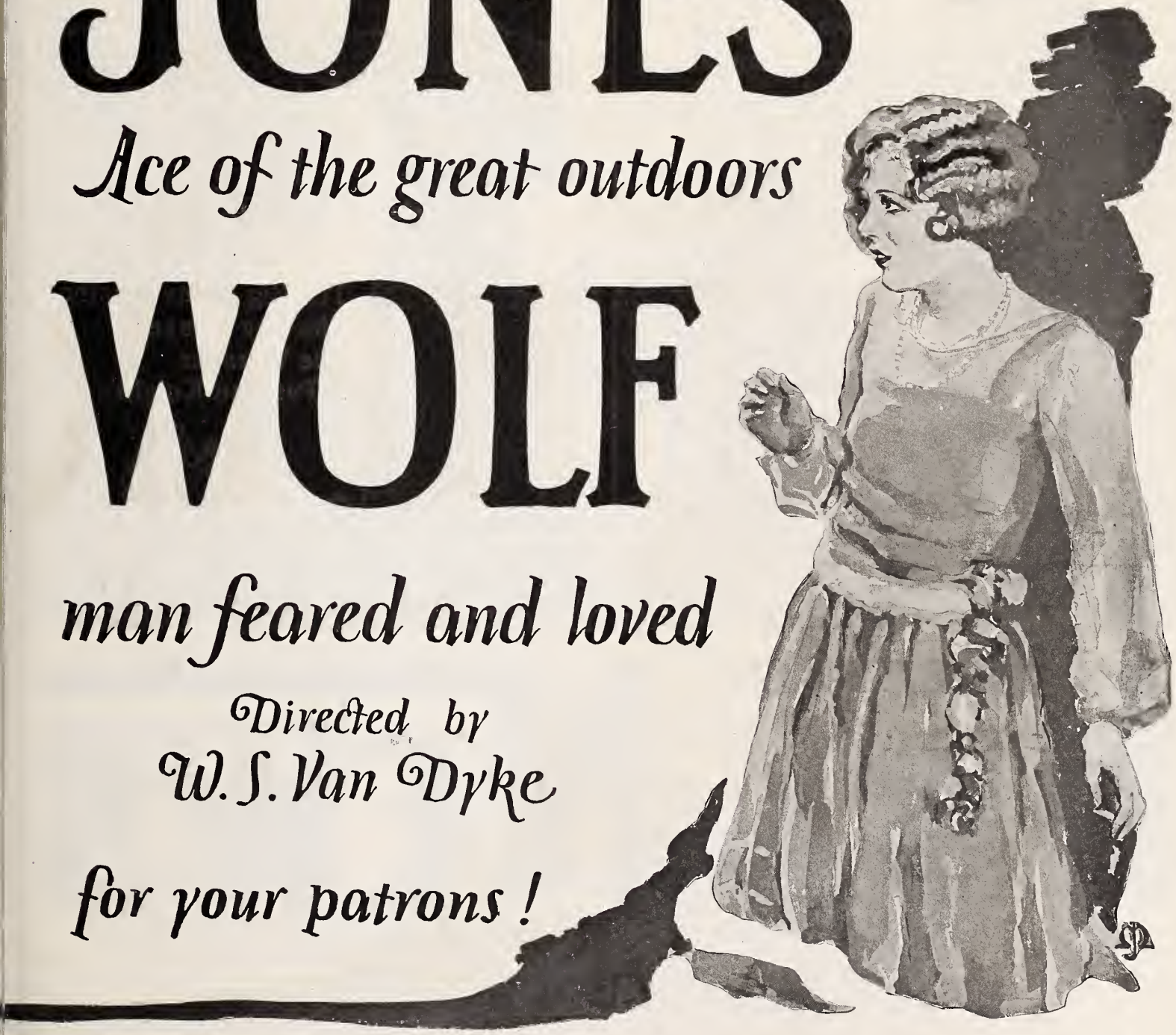
Ace of the great outdoors

WOLF

man feared and loved

Directed by
W. S. Van Dyke

for your patrons!



THANK YOU WITH GEORGE O'BRIEN • JACQUELINE LOGAN • ALEC FRANCIS
GEORGE FAWCETT • J. FARRELL MacDONALD • CYRIL CHADWICK THANK YOU

Fox Film Corporation

FOX SHORT SUBJECTS

The MARRIED LIFE of HELEN and WARREN

2-REEL COMEDY DRAMAS

8 For the season

Now Ready!

A Business Engagement
All Abroad
The Peacemakers

EARLE FOXE IN VAN BIBBER COMEDIES

2 Reels each

8 For the Season

Now Ready!

The Big Game Hunter
The Sky Jumper
The Wrestler
A Parisian Knight

FOX NEWS

MIGHTIEST OF ALL

104 ISSUES A YEAR

Fox Film Corporation

LONG ON QUALITY

O. HENRY
GEMS OF FICTION
8 *This Season*
2 Reels each

Now Ready!

Shoes

Transients in Arcadia

Failure

20 Imperial
COMEDIES
2 Reels each

Now Ready!

On the Go
Sweet Marie
Love and Lions

THE WORLD WE LIVE IN

FOX VARIETIES

REELS OF INTEREST FROM EVERYWHERE
26 FOR THE SEASON

Fox Film Corporation

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

"They Scre

Every Foo

SomeWire!

"REGINALD DENNY IN CALIFORNIA ST
CAPACITY BUSINESS SATURDAY AN
LITERALLY SHOOK THE HOUSE WITH
FOOT OF THE WAY STOP THIS GREAT
CHECKING NUMBER OF LAUGHS IS
REST OF SUPPORTING CAST ARE EX
HARRY POLLARD STOP IT LOOKS LIKE

Oh You Wi

Universal-Miles Ahead of All

Comedy

t of the Way

Wires John P. Goring Mgr. Director
Forum Theatre, Los Angeles, Calif.

IGHT AHEAD OPENED THE FORUM TO
SUNDAY STOP ENORMOUS AUDIENCES
LAUGHTER THEY SCREAMED EVERY
OUTDOOR COMEDY IS DENNYS BEST IF
CRITERION STOP TOM WILSON AND
LLENT MORE POWER TO DIRECTOR
CAPACITY BUSINESS ALL WEEK."

JOHN P. GORING
MANAGER FORUM THEATRE
LOS ANGELES, CAL.

ite Ones!!

and Going Stronger Than Ever!

IS YOUR B

Send for Carl L

YOUR COMPLETE Service Contract certainly was designed to fulfill requests of my patrons. Business is good due to this contract.
Gertner Theatre, Silver Creek, N. Y.

WAS COMPELLED to close Tuesdays. Your Complete Service Contract enabled me to reopen and operate with profit. *Star Theatre, Youngsville, Pa.*

RECEIVING VERY satisfactory results under Complete Service Contract. Commend arrangements to other exhibitors. *H. A. Johnson, Tellico Plains, Tenn.*

WAS RUNNING at a loss until I closed on this. Now I am running and making a little.
Ed. Craffetts, Seelyville, Ind.

HAVE USED your Complete Service Contract for more than two months and it sure works out fine.
Cleve McKay, Lapel, Ind.

EVERY DAY I feel more gratified with your Complete Service Contract. *Dream Theatre, Corydon, Ind.*

MY THEATRE was closed down entirely. Only able to open through your Complete Service Plan.
J. R. Black, Rice's Landing, Pa.

THE ONLY Saviour for the small fellow. Congratulations for helping me to keep in business.
Charles Gable, Sharon, Pa.

WAS WONDERING how I was to pull through this season. Complete Service Contract solved my problem.
Opera House, Winber, Pa.

IT IS THE only salvation for the small town exhibitor and will keep us open and in business.
Gem Theatre, Armstrong, Ia.

COMPLETE SERVICE Contract will enable many small town exhibitors to keep open.
Olympic Theatre, Forks, Wash.

URGE EVERY small town exhibitor to sign this. When they check up they will find they have made money.
White Theatre, White, S. D.

I AM very pleased with your Complete Service Contract. I would have to close if I had not gotten it.
Crystal Theatre, Roosevelt, Okla.

COMPLETE SERVICE Contract is the best chance ever given small exhibitors to make a bit of money.
Oasis Theatre, La Grange, N. C

More Than 2000 Ex
Universal Complete

OX OFFICE SICK?

emmle's Marvelous Remedy!

EAD WHAT IT IS DOING FOR A FEW OF THE 2100 · WHO HAVE TRIED IT!

A SPLENDID thing making sure profits possible for small exhibitor.
Damn Theatre, Osgood, Ind.

MORE THAN satisfied with Complete Service Contract. Both pictures and service are above average. *Cosmo Theatre, New Carlisle, Ind.*

COMPLETE SERVICE Contract makes it possible for me to own my theatre.
Garden Theatre, South Charleston, Ohio.

YOUR COMPLETE Service Contract is the reason we are open today and has solved our problem.
Reardon's Theatre, Fresno, Cal.

SMALL EXHIBITOR can't afford to run without Universal service. This plan will surely be a great benefit. *Mystic Theatre, Clovis, Cal.*

SIGNED COMPLETE Service Contract for my three theatres. Hope all exhibitors grasp this rare opportunity. *James A. Theres, Lancaster, Pa.*

ANY MAN who turns this down is not doing himself a good turn. I highly prize my contract.
Palace Theatre, Waddington, N. Y.

GREATEST HELP to small exhibitor in history of the Motion Picture business.
Grand Theatre, Geneseo, N. Y.

COMPLETE SERVICE Contract is best buy of any film product today.
Mathers Theatre, Mathers, Pa.

IT IS certainly a live and let live proposition and a breadwinner. *Royal Theatre, Panora, Ia.*

COMPLETE SERVICE Contract is a real business builder. Am sure any one will profit by this plan.
I. O. O. F. Theatre, South Greenfield, Mo.

GREATEST CONTRACT I have signed in years. Advise every exhibitor to get in on it.
Princess Theatre, Elmgrove, W. Va.

TAKEN FROM all angles it can't be beaten.
R. L. Dennen, Point Aroma, Cal.

YOUR COMPLETE Service Contract is very fair and will be a great boom to my business.
Ulman's Grand Opera House, Salisbury, Md.

ANY MAN who cannot open this summer with your Complete Service Plan should sell out to some one with backbone to boost his own business.
The Movie Studio, Freeman, S. D.

ibitors Have Signed Service Contract

The Laff Team Supreme!

Matt Moore *and* Dorothy Devore

WARNE

Classics o

"HIS MAJESTY, BUNKER BEAN"

David Butler ~ Geo. Nichols ~ Helen Dunbar

From the Play by LEE WILSON DODD
Founded upon the Novel by HARRY LEON WILSON

R BROS.
the Screen

Directed by ~ **Harry Beaumont**

Scenario by ~ **Julien Josephson**

[3rd of the Warner *Forty*]

B. P. Schulberg

MARCEL

A new screen

WHAT DANNY SAYS ABOUT HIS FIRST PRODUCTION

THE Film DAILY EDITORIAL

THERE'S a picture out called, "The Girl Who Wouldn t Work.' Get it. And run it. And make yourself not only money. But all that a good picture helps. In building patronage. B. P. ("Ben") Schulberg is the producer Franchise rights all around the country will allow you to get it wherever you are. And you should have it Because it has all the earmarks of a mighty fine box office attraction.

This happens to be what is called an "independent" production. This "independent" phrase has been overworked to the limit. Frankly, we don't know just what an "independent" is, or is supposed to be But anyway the Schulberg picture is a real box office bet; a real picture, and the best of it is that it comes from practically a brand new director—Marcel de Sano. He made two for Universal several years ago. But they could not touch his latest. It is full of touches, full of delightful surprises, and with a tempo that makes you think it came from the Lubitsch school of expression. There are bits all the way that make you laugh, smile, or feel good. And then, after about five reels, the tempo changes, comedy is replaced with tragedy—a father presumably kills his own daughter And from there to the finish it moves with real dramatic force. This looks like a box office bet for any type of house. There is a fine cast. Incidentally, Marguerite de la Motte never appeared to such advantage as in this. De Sano makes her troupe

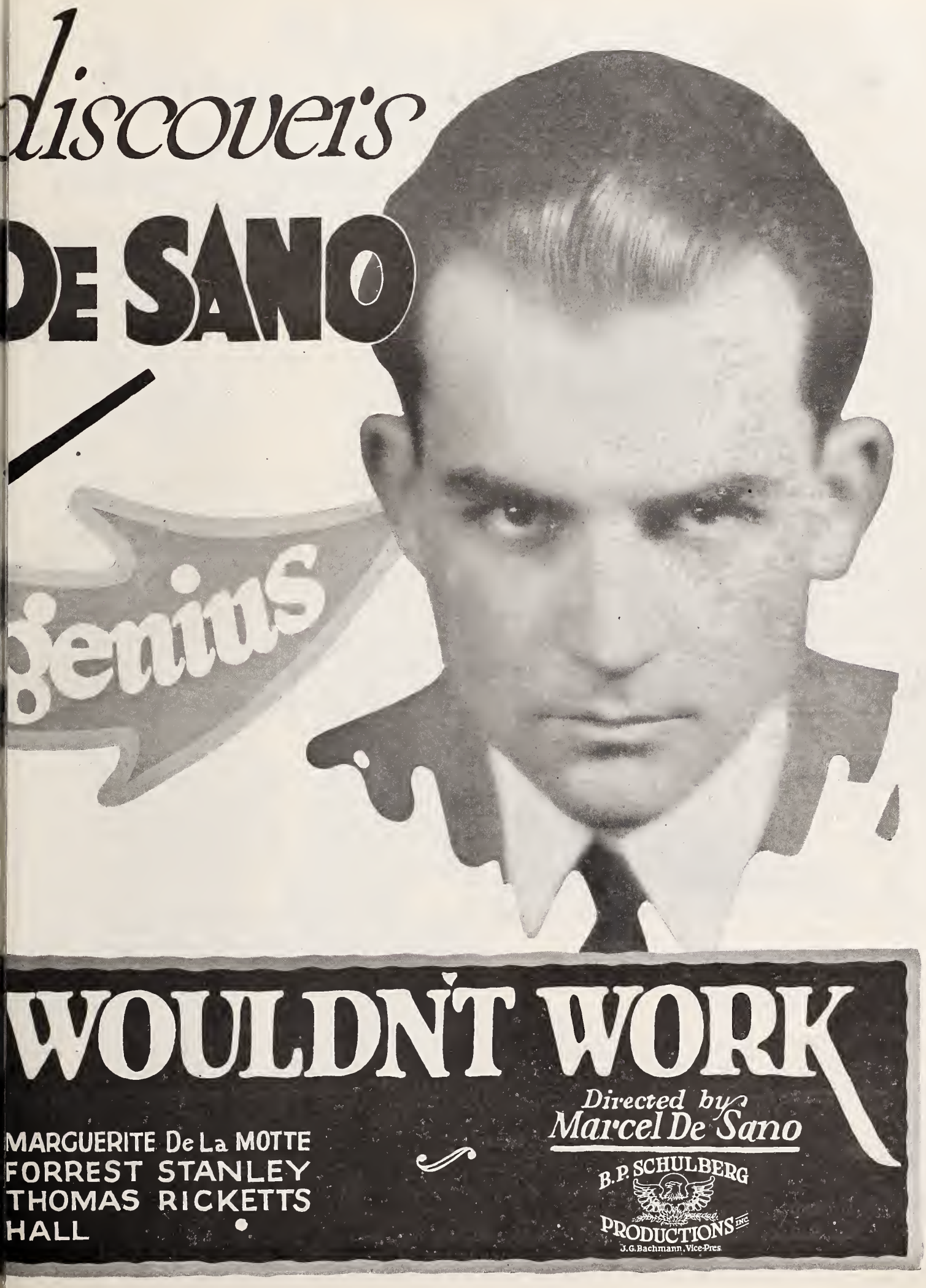
The GIRL WHO

Presented by B.P. Schulberg

PREFERRED PICTURES

with

LIONEL BARRYMORE
HENRY B. WALTHALL
LILYAN TASHMAN
WINTER


discovers
DE SANO
genius
WOULDN'T WORK
Directed by
Marcel De Sano
MARGUERITE De La MOTTE
FORREST STANLEY
THOMAS RICKETTS
HALL
B.P. SCHULBERG
PRODUCTIONS INC.
J.G. Bachmann, Vice-Pres

Another whirlwind action picture!

The young star has packed more punch, more action, more speed into this one than you get in two or three ordinary pictures! He has a story that has all the elements of a Robert Louis Stevenson and a Robinson Crusoe rolled into one and it keeps him fighting, laughing, skylarking, leaping, punching, swarming all over the place.

It's Talmadge at his athletic best and your fans are going to go wild over him!

Another factor that will sell a lot of seats, particularly to your reading public, is the fact that Rupert Hughes, the eminent author, wrote all the titles for this picture.

Talmadge IN "The Isle of Hope"

A Richard Talmadge Production

Presented by A. Carlos
Continuity by James Bell Smith
Directed by Jack Nelson

If you are a Talmadge exhibitor we don't have to tell you to hop aboard this one! If you are not—now is the time to get busy.

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Exclusive Foreign Distributors, R-C Export Corp., 723 Seventh Avenue, New York. AGENTS: London, Berlin and Paris.

THEMATIC MUSIC CUE SHEETS AVAILABLE ON ALL FEATURES.

CHARLIE CHAPLIN

IN

"THE GOLD RUSH"

A Dramatic Comedy written and directed by Charlie Chaplin

"Gold Rush" Breaks Records of 17 Years

"Charlie Chaplin's 'The Gold Rush' broke all records since this house was opened seventeen years ago," telegraphed Aaron Jones, of Jones, Linick and Schaeffer, to Hiram Abrams, president of United Artists Corporation, when this new Chaplin dramatic comedy opened at the Orpheum theatre, Chicago. "All I can say is that it is marvelous. Congratulations."

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford *Charles Chaplin*

Douglas Fairbanks *D. W. Griffith*

Hiram Abrams, President *Joseph M. Schenck, Chairman, Board of Directors*

DOUGLAS FAIRBANKS

"DON Q SON OF ZORRO"

News From the Critics

"A swift picture with plenty of pleasing surprises and action. An ideal part for Mr. Fairbanks. No end of mirth. Outbursts of genuine merriment and a peal of applause at end."—N. Y. Times.

"As winning and exuberant a Douglas Fairbanks as ever you have seen. He is seen in a whirlwind of stunts and stunners."—N. Y. World.

"The finest tale of adventure that has ever been screened."—N. Y. American.

"The best picture Fairbanks has made. It has dash, charm, and an abundance of wit."—News.

"Doug's greatest production. It stands in a class all by itself as the most marvelous romantic melodrama ever produced."—Daily Mirror.

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford — Charles Chaplin

Douglas Fairbanks — D. W Griffith

Hiram Abrams, President — Joseph M Schenck, Chairman Board of Directors

D.W.GRIFFITH

presents

SALLY OF THE SAWDUST

with

CAROL DEMPSTER
and W.C. FIELDS

Adapted by FORREST HALSEY *from a stage story by* DOROTHY DONNELLY

"A Rogue Of a Movie"

"D.W.Griffith may have made better movies, but I doubt it. At least, this one will be universally liked. Gay and fun-streaked."—Daily News.

" 'Sally' is guaranteed to please both the young and the adults."—Daily Mirror.

"You'll love Sally, and if you don't, then there is something wrong with you."—Telegraph.

"There is sentiment to burn and, as a matter of fact, all is as it should be in this film."—Post.

"Living, breathing characters that sway an audience at will between rollicking mirth and the greatest poignancy."—Evening World.

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford *Charles Chaplin*
Douglas Fairbanks *D.W. Griffith*

Hiram Abrams, President *Joseph M.Schenck, Chairman, Board of Directors*

"BUILD a Better Mouse Trap Than Anyone Else and the World Will Beat a Path to Your Door Even Though You Live in the Heart of a Forest."

"SHOW a Better Picture and Let Your Public Beat a Path to Your Door"

HERE'S THE LIST OF CHADWICK 1925-26 BOX OFFICE FILLERS

LARRY SEMON
IN
"THE WIZARD OF OZ"
AND
"THE PERFECT CLOWN"

THEDA BARA
IN
"THE UNCHASTENED WOMAN"

"PAINT and POWDER"
A HUNT-STROMBERG SPECIAL
WITH ELAINE HAMMERSTEIN
AND ALL STAR CAST

GEORGE WALSH
IN
"AMERICAN PLUCK"
"BLUE BLOOD"
'PRINCE OF BROADWAY'
AND THREE MORE
MASTER ACTION PICTURES

Chadwick Pictures Corporation

CHARLES RAY
IN
"SOME PUN'KINS"
AND
"SWEET ADELINE"

LIONEL BARRYMORE
IN
"THE BELLS"

"COUNT OF LUXEMBORG"
AND
"WINNING THE FUTURITY"
TWO ALL STAR CASTS
SPECIAL PRODUCTION

ANOTHER
CHADWICK
ACHIEVEMENT

CHARLES RAY

In a series of the kind of pictures that made him a great star.

THE FIRST BEING

"SOME PUN'KINS"

A Story as Wholesome as Its Star.

A homespun story as local as the town pump. As exciting as a midnight fire.

Directed By Jerome Storm

CHADWICK PICTURES CORPORATION

I. E. CHADWICK, Pres.

729 SEVENTH AVENUE NEW YORK CITY

TIFFANY PRODUCTIONS, Inc.
presents

"SOULS *for* SABLES"

SUGGESTED FROM "GARLAN & CO."
BY DAVID GRAHAM PHILLIPS—

DIRECTED BY JAMES C. McKAY
Under the Personal Supervision of
A. P. YOUNGER

starring

CLAIRE WINDSOR & EUGENE O'BRIEN

supported by

CLAIRE ADAMS-ANDERS RANDOLF-
EILEEN PERCY *and* GEORGE FAWCETT

TIFFANY PRODUCTIONS
INCORPORATED
M. H. HOFFMAN, *General Manager*
1540 Broadway *New York City*

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

THE examiner of the Federal Trades Commission, who has conducted the hearings in the Famous Players case for these many, many months, has filed a report adverse to the film corporation. The report, it is understood, sustains the contention that there has been evidence sufficient to prove an attempt at monopoly.

Lest the bald statement of this fact in the news columns give rise to false impressions on the part of film men throughout the country, it might be well to inquire further into the meaning of the action.

First of all, the examiner is NOT the Federal Trades Commission. He is an attache, whose report is only a report, and not a final finding in the case.

Those within the industry who are hoping for action inimical to Famous will do well to bide their anxiety until the Commission itself registers a decision; and, even granting encouragement to them from that source, it is opportune to inquire just what actual effect such a finding can have on the present-day picture situation.

Incidentally, it might be well to record that the examiner's finding was not unexpected; that opinion differs as to the attitude that will be taken by the Commission, with a slight leaning to the belief that it will not uphold the examiner in entirety.

* * *

LET'S look into the facts. It is difficult to do so in a case where men prefer to allow their desires to father their opinions.

Clearly, to anyone who has made a study of anti-trust acts, and previous tendencies of the Federal Trades Commission, three points stand out:

First, that Famous Players cannot possibly tread on the law by the acquisition of key city theatres UP TO THE POINT where it can claim necessity as an outlet for its own product. The danger line comes by acquisition after that point, in the possible inference that such purchases are intended to either stifle competition from other producers, or to hamper the buying of competing individual theatre owners.

Second, that Famous can continue the acquisition of smaller theatres to undreamed of limits without in any way encroaching on Federal laws. In this case the dividing line between that which can and that which cannot be done is the METHOD used; the steps taken either by the corporation or its employees to bring about the purchase of the theatres or to meet the remaining competition.

Third, that Famous cannot continue the acquisition of theatres that bring it into possession of franchises or stock interests in other producing or distributing companies. For this, as shown in Standard Oil and other cases, is directly construed as competition of an unfair sort and a concretely monopolistic step.

* * *

THERE are the facts. We can argue and debate all day and night; orate and fume about independence and trust movements in this industry, and we cannot get away from the law and from precedent.

That word precedent brings us to the remaining point in the Famous Players case. Studying past actions of the Federal Trades Commission it seems barely possible that either the Commission or courts later appealed to might order a severance of the theatre and distributing activities of Famous.

This has been done before, American Tobacco and Standard Oil standing forth as the bright examples. Judging by the results in those cases, however, it seems difficult to see where the action had any real fundamental effect on the conditions it strove to remedy.

There is only one element of the equation left for consideration. Public opinion. An element mightier than the law, because it is bound by no written word or enacted statutes. Famous is aware of its existence; and it's dollars to doughnuts Famous is giving more farsighted consideration to its power than any of the scattered opposition.

While it may as well be admitted that to date all our internal industrial fussing hasn't made the slightest ripple on the current of public opinion. Not a ripple.

Robert E. Welsh

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Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - - - ROBERT E. WELSH

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First in the Field!

John Bull Still Flaying Yankee Films

By
W. Stephen Bush

THE European press is printing with obvious delight "that an American film man of some importance" is going to cross the ocean and make a personal appeal to President Coolidge to stop the bad American films from coming into Europe and working havoc among the good folk who dwell in the old world. The "news" so carefully and adroitly launched in the daily paper and reverberating in excited shrieks through the columns of European trade journals is but the culmination of an insistent and sinister propaganda against American films. In the field of fair competition the Americans have won without an effort. The latest report on the quantity of our film export is ample proof. If we were to talk in the language of the exchange we would say that not only are American films away ahead, but they are "closing strong." It is this realization of the unbeatable quality of the American film as a decent and successful entertainment which has roused all this insidious agitation and all this vehement denunciation from the House of Lords down to the manager of a British film company.

There is little doubt that the distinguished British peer who launched his diatribe in the House of Lords has a meritorious defence, i. e., that of impenetrable and invincible ignorance, not so with Mr. H. C. Hoagland, manager of the British film company who has now rushed into the lists against the films of his native country.

"Among the most objectionable films," Mr. Hoagland is quoted as saying "are sex pictures which give the impression to European people that the Americans are a race of degenerates and sex maniacs and films which hold the white races up to contempt."

These are rather loose and sweeping generalities. The cause of truth and real reform would be served much better by giving names. Possibly Mr. Hoagland has the names and we will hear of them later. Then we will have a real basis of discussion.

In the mean time it is perfectly clear that these utterances of Mr. Hoagland will be a very Niagara upon the prayer-wheels of the ignorant and fanatical enemies of the motion picture. The implication is obvious: Our native censors are careless and overlook a multitude of bets. There must be a special censor board which is to pass on films intended for export. "The innocent European nations" must be protected against this "flood of corruption." I can hear an unctuous phraseologist right now pleading for an appropriation and later applying for a job.

Mr. Hoagland has recently spent a good deal of his time trying to form film alliances with German and Austrian firms to meet the American competition and to beat it. That was his undoubted right and the very thing his British employer wanted him to do. The alliances have failed to produce any satisfactory results. The discovery of the dreadful American films came soon afterwards and now the war is to be carried into America.

The European representative of The Moving Picture World has been in Europe the greater part of the last four years. He has witnessed the showing of all kinds of films (most of them of American make) not only in all the key cities of Europe but in the smaller towns as well. He has watched the reactions of European audiences to our films. He has spoken to scores of producers and exchangemen, until now the highways of Europe are almost as familiar to him as the highways of his own country. He has no commercial interest or stake in any American films nor ever had.

According to his observations the American film in Europe is popular not merely because it is technically superior, not merely because it is first class entertainment but because it carries a message of hope and cheer and enlightenment in almost every reel. Scholars and statesmen and jurists and men from every walk of life have told me that the American film has given them a better conception of American life and American philosophy and American institutions than either books or lectures. They say that they infer these things from our films: That our standards of living are higher and our notions of morality the most chivalrous. They dwell on the respect and courtesy shown to women. They easily recognize the typical American love of fair play; the detestation of all kinds of shams and arrogance; the natural instinct to protect the weak and the tenderness toward children and the kindness toward animals.

I have seen a group of women and children first gasp and then cry as they watched a husky New York policeman helping the children to cross the street in safety. To them it seemed a sudden glimpse of paradise. The American film is a source of consolation to the plain people of Europe who wonder at the opportunities which our country affords to advance in the world in spite of poor surroundings. The absence of caste, the rewards of intelligent effort, the supremacy of manhood give the average European a thrill which he can never get out of the European film. Even socialists had something good to say for the the relationship between labor and capital as they find it portrayed in our films. The subject is too deep and far reaching to be exhausted in a few columns of the Moving Picture World. To put it in a nutshell: The American film has fulfilled a great cultural mission in Europe besides furnishing wholesome entertainment. Yes I have seen some films that were not so pleasing, representing rather the disordered imagination of some director than a true phase of American life. Perhaps the underworld has been emphasized too much now and then. On the whole however the American film has held up the mirror to American life and the revelation has been good and uplifting for the European mind.

Even according to the most optimistic system of theology the consequences of original sin have only been abated and not altogether abolished. It is the common creed of all Christians that they will persist until the angel summons us to final judgment.

The crowning joke of the situation is the fear of Mr. Hoagland for European morals. His apprehensions in this respect are not shared by the multitudinous censor boards that are scattered all over the map of Europe. These ladies and gentlemen take off their gas masks when they begin to examine American films. Not five per cent of the European films could be shown in our country without substantial cuts.

If Mr. Hoagland is eager for the information I can hand him a long list of European films that could never be shown on our screens at all not merely because they are absolutely lacking in entertainment value but because they are unspeakably low and nasty.

Coming and Going

J. I. Schnitzer, vice president of F. B. O. in charge of production, and John Brownell, East Coast scenario editor, left on August 21 for a six weeks' trip to the West Coast studios to supervise production activities for F. B. O.'s 1926-27 program.

Edgar B. Hatrick, vice-president and general manager of International Newsreel Corporation and vice-president of Cosmopolitan Productions, has returned from California where he has been for four weeks in the interest of both organizations.

Pandro S. Berman, son of the late Harry M. Berman, general sales manager of F. B. O., has returned to Hollywood to resume work as assistant director at the F. B. O. studios.

Paula Gould, general press representative for Film Booking Officers in the East, leaves on August 28 for a three weeks' trip to the West Coast studios of the company.

Lee Marcus, general sales manager of Film Booking Offices, left today on a tour of the southern exchanges. Mr. Marcus will visit New Orleans, Dallas, Oklahoma City and Memphis.

O. E. Goebel of the Associated Arts Corporation left the West Coast this week for New York for further production conferences. Ludwig Erb, with whom Mr. Goebel is associated in production affairs at the F. B. O. Studios, will remain on the West Coast.

Katz Made Assistant Sales Manager of F. B. O.

Sidney M. Katz, associated with Film Booking Offices of America, Inc., since its inception three and one-half years ago as assistant manager of the New York exchange and later as a district manager in the East, was this week appointed assistant sales manager, according to an announcement by Major H. C. S. Thomson, president and managing director of the company.

Mr. Katz is widely known in film circles, especially among Eastern and Mid-West exhibitors, and his promotion is the result of conscientious effort and the excellent results achieved in sales because of many innovations which he personally conceived and executed.

Mr. Katz left this week for a swing around the exchanges of F. B. O.

Incorporations

The companies incorporating in Albany, N. Y., this week were: A. and A. Amusement Corporation, $25,000, with R. H. Clarke, F. C. Taylor, James T. Aspbury, New York City. Hubert's Museum, $10,000, D. Blum, I. H. Greenfield, B. Schenke, New York City. United Stars Distributing Company, Inc., $5,000, Nat Nathansen, Samuel Goldfarb, W. Mason, New York. Wellwood Amusement Company, Inc., Great Neck, $20,000, Fred Kilgour, Oyster Bay; George Duck, H. S. McKnight, Great Neck. Little Neck Amusement Company, Inc., $5,000, Samuel Baker, Daniel Kerner, Ozone Park; B. S. Michaelson, New York. Magnus Film Sales Corporation, $5,000, Henry Arias, Edmund Souhami, Essie Bregstein, New York, the capitalization of the following not being specified: Hudson Valley Theatres Corporation, with M. L. Elkin, M. Sallt, Anne Eichel, New York. H. E. R. Laboratories, Inc., David Bernstein, Morris L. Greenberg, Sylvia T. Stern, New York. The Herkimer-Little Falls Corporation, H. E. Hughes, New York; Louis Mehl, Charles B. Paine, Brooklyn.

Balaban & Katz to Expand Theatre Chain

Formation of a large chain of Balaban & Katz controlled motion picture theatres outside of Cook County, Illinois, was forecast by the announcement of the organization of Great States Theatres, Inc., as the holding company of the chain.

Sixteen theatres already are included in the merger. Others are in the process of acquisition and several new theatres are to be built, it was stated at the Balaban & Katz offices.

The theatres controlled by the new corporation at present consist of the Strand, Fox and Rialto in Aurora; Crystal, Prince and Rubens-Rialto Square in Joliet; Crocker, Rialto and Grove in Elgin; the $2,000,000 Orpheum and the Majestic in Springfield; Orpheum in Galesburg; Majestic in Bloomington; Midway in Rockford, and the Dekalb Theatre in Dekalb.

All will be remodeled and programs similar to those given by the Balaban & Katz theatres in Chicago will be featured.

Officers of the new corporation are Samuel Katz, president; Jules Rubens, vice-president and general manager; Maurice Rubens, secretary, and Barney Balaban, treasurer. Stock in the company is divided between the Balaban & Katz corporation here and the owners of the theatres taken over, it was said.

DOUG AND MARY ESTABLISH NEW YORK SERVICE BUREAU

Mary Pickford and Douglas Fairbanks are the first motion picture stars to establish in New York an editorial service bureau. This, it is explained, is not just a fancy or high-brow term for a press agency office, as no stories will be broadcast from this department, but from it will be supplied on request special material to meet the needs and demands of specific publications on specific subjects or to fit specific circumstances; also authoritative information of any sort regarding Miss Pickford or Mr. Fairbanks, as well as their photographs.

Harry D. Buckley, who represents Pickford-Fairbanks interests in the East, as a director of United Artists Corporation, has put Arthur Zellner in charge of the new bureau, and Mr. Zellner will endeavor to maintain as close touch as possible with editorial requirements. Mr. Zellner will make his headquarters at the home office of United Artists Corporation, 729 Seventh avenue, New York.

BIGGEST AUGUST BUSINESS

Whether it is the advertising or the general weather conditions, the fact nevertheless remains that the Greater Movie Season in Albany and Troy, N. Y., is bringing the biggest August business in the history of the houses that are featuring Greater Movie pictures and advertising. Increased business is also being reflected in other houses. "Night Life in New York," played to capacity during the week at the Mark Strand in Albany, while the Lincoln and Troy theatres were characterized by standing lines in front of the ticket booths. Incidentally, the fore part of the week brought some of the hotest weather of the entire summer, but this fact seemed to have no impression in cutting down the size of the crowds. The latter part of the week turned off cool and every house featuring big pictures played to capacity business.

LOEW'S DECLARES DIVIDEND

The Board of Directors has declared a quarterly dividend of fifty cents per share on the capital stock of the company, payable September 30th, 1925, to stockholders of record at the close of business September 12, 1925.

A Canadian Exhibitor Becomes Philanthropist

A. R. McNichol, a well-known exhibitor of Winnipeg, Manitoba, has decided to die poor. Mr. McNichol, who is 63 years of age and a bachelor, is one of the best known independent exhibitors of the Canadian West, owning the Lyceum, College and Starland Theatres. He is rated as a multi-millionaire, his fortune being estimated at $6,000,000, which he made out of the moving picture business and real estate.

Recently he started the distribution of his wealth by the donation of $250,000 in cash to the Winnipeg General Hospital, this being a part of the sum of $1,000,000 which he is donating to Winnipeg institutions. He has also designated a number of substantial gifts to relatives and others. Following his decision to distribute his dollars, Mr. McNichol has been shown in the news weeklies all over Canada.

PLAN ANNUAL CARNIVAL

Into the mind of C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri, Greater Movie Season has placed one idea which promises to be permanent. In the future, Greater Movie Season will become an inter-state-wide annual event in Kansas and Missouri. It will be on the order of a huge mardi gras or carnival, with the co-operation of both states at command.

The big downtown street costume ball for Kansas City is set for the night of August 28. Petticoat Lane, the "Fifth Avenue" of Kansas City, between Main and Walnut streets, will be the scene of the event, permission for use of the block having been obtained from city officials by the Greater Movie Season committee.

YORK, PENN., THEATRE OPENING

Moving Picture World acknowledges with thanks an invitation from Nathan Appell to attend the opening of the New Strand Theatre, York, Penn., on Thursday, August 27. This house was designed by E. C. Horn & Sons and decorated by Willie Pogany.

Moberly's Request

The city council of Moberly, Mo., a town of 25,000, voted to repeal the ordinance prohibiting Sunday motion picture shows. A battle, as bitter as ever waged on any municipal problem, continued for three and one-half hours before the matter was allowed to come to a vote.

Ministers of virtually all churches of the city opposed the plan to change the ordinance and submitted a petition containing 3,200 names. On the other hand, theatre interests submitted a petition containing 4,226 names, including 154 business firms and 671 traveling salesmen, asking the city council to change the ordinance. The debate was in the council room before one of the largest crowds that ever attended such a meeting. Mayor J. M. Jefferies has not yet signed the ordinance, asserting that he wanted a little time to study it.

Connecticut Delegation Meets With Hays Directors on Tax Situation

After Meeting Walsh, Only, Issues Statement —Hays Promises One After "Eventuations," Scouting "Boycott" Family Row Reports— Plan Emergency Fund—Talk of All Exchanges Evacuating the State

By Tom Waller

FOR over three hours on Tuesday afternoon, August 25, nearly every big producer and distributor in the film industry was locked in a conference presided over by Will Hays with a committee of five exhibitors representing the Motion Picture Theatre Owners of Connecticut. The session had to do with the best means to combat the $10 tax per reel on all film going into into Connecticut.

Contrary to an earlier announcement to newspapermen by Gabriel Hess, of Hays' counsel, that Hays would issue a statement, the only message forthcoming at the conclusion of the conference was a signed document from Joseph Walsh, president of the M. P. T. O. of Connecticut.

Harmony Prevails, Says Hays

Hays when interviewed by the reporters several hours after Hess had made the announcement, remained mute, except to deny that there had been any friction in the meeting. He said: "There is no acrimony or difference with the exhibitors. In fact we all are in perfect accord."

Upon the persistent requests of the newspapermen, Hays said that he would probably have a statement of his own ready for release by three o'clock the following day, August 26. Such a statement would depend entirely upon "eventuations." The latter, Hays explained, would be the outcome today, August 27, when the Connecticut committee went back to its state and started putting into effect some of the unannounced plans reached at the confab.

Members of the Hays organization seemed perfectly agreeable to explaining the substance of Walsh's statement. As to their own version they had nothing to say, as yet.

Charles C. Pettijohn, attorney for the Hays organization and also counsel for the home office of the Film Boards of Trade, came out from the meeting and announced to reporters in the anteroom that a statement would be forthcoming in a few minutes. He said that it would embody "the big fellow taking the brunt for the little fellow" and that he did not believe that after the present contracts expire there will be any more for the Nutmeg State.

About a half hour later Hess came out with statements signed by Walsh. He said that later on there might be a statement from Hays. Still later he announced that there would be no statement from Hays that night.

Plan Emergency Fund

Hess was then requested to explain in detail Walsh's statement. He said that members of the M. P. T. O. of Connecticut had agreed to the establishing of a fund which would go toward meeting the tax; also that all exchanges would be removed from Connecticut. If the exchanges evacuate the distributors are not liable to the tax. He admitted that the law has its penalty for the exhibitor who accepts a film for which the tax has not been paid and also that a projectionist who projects such a film is subject to a revocation of his license. The newspaperman were given to understand that the fund being created would temporarily prohibit the imposition of such penalties.

Both Hess and Pettijohn stated that the execution of the plans and the meeting of exigencies from now on will be up to the Connecticutians themselves, under the personal supervision of Benedict Holden, who was described as the Hays lawyer in Connecticut.

Walsh's Statement

The Walsh statement reads as follows:

A committee appointed by the Motion Picture Theatre Owners of Connecticut at a mass meeting held in New Haven last Sunday met with the Committees of the New Haven Film Board of Trade and of the Boston Film Board of Trade, the members of which two oranizations distribute all of the motion pictures shown in Connecticut.

The uncertainty and ambignities of the Connecticut Tax Laws have aggravated a situation which this very unpopular and unnecessary law created.

Mr. Benedict M. Holden of counsel for the producers and distributors of Connecticut has advised his clients to remove their film exchanges from New Haven and to ship all films into Connecticut by United States Parcel Post or the American Railway Express. Anticipating the confusion which will inevitably result when the New Haven exchanges are moved and deliveries are made through interstate common carriers and to enable the exhibitors to keep open and show their pictures already contracted for, the Motion Pietnre Owners of Connecticut and the New Haven Film Board of Trade and the Boston Film Board of Trade have arranged to borrow sufficient funds for the payment by theatre owners of the tax on films now in Connecticut under contract for exhibition there.. After existing contracts have been completed the exhibitors will leave to the distributors the problem of paying the tax.

This action was taken to relieve exhibitors who might be the first to receive films from interstate common carriers and be obgated to pay the entire tax before exhibit-

(Continued on next page)

No Further Contracts and Immediate Evacuation of Exchanges Is the Hays Dictum for Connecticut

CONCERNING the meeting of directors of the Hays organization and Connecticut exhibitors held at the Hays office on the afternoon of August 25, Will Hays on the following afternoon issued this statement:

"The Connecticut law which provides for a one-man political censorship of a method of expression and for a tax of a confiscatory nature is as unjust in its provisions and conception as it is impractical in its operation.

"The exhibitors, producers and distributors are united and unanimous in their conclusions as to the impossibilities of the situation.

"It is a most unfortunate condition, placing an entirely unnecessary and expensive burden on the amusement of the people and placing in the hands of one man the determination of what much of that amusement shall be. It is a serious economic problem. There is left for the motion picture theatre owners, producers and distributors scarcely any option. Producers and distributors will carry out their existing contracts; they will immediately remove their exchanges for the distribution of films from the State of Connecticut, and for the time being they will not make further Connecticut contracts."

Government Delivery of Film for Connecticut

ing them as the tax on many motion pictures is several times the amount of the rental of such pictures.

Many theatres in Connecticut not having pictures under contract will not come under the operation of this fund and there are a great number of exhibitors who will be compelled to close their theatres and suffer a total loss of their entire investment.

Plan Government Delivery

Lawyer Holden when asked about the statement said that its proviso that film may be delivered by parcel post, American Express or other government carriers should place the responsibility of paying the tax upon "Uncle Sam." In this respect he stated: "The bill specifically states that the film shall not be delivered without the tax having been previously paid."

The significance of this, in view of the penalties imposed upon exhibitor and projectionist for exhibiting and projecting film with the tax unpaid, was not touched upon by Holden.

"Has to Be," Says Exhibitor

Walsh, when interviewed after the session, as to whether the agreement apparently reached, according to his own statement, was satisfactory to theatre owners, replied: "It has to be. We have got to keep our theatres open."

The Aug. 25th session, from what can be gleaned in New York and from New Haven dispatches, was the culmination of what has been described as a special and warm convention of the M. P. T. O. of Connecticut, held in the Hotel Garde, New Haven, on Sunday, August 23rd.

According to reports from the Garde, the chief subject then under discussion was a report that national producers and distributors had in mind making an "object lesson" of Connecticut to legislators in other states by declaring a "boycott." The convention is said to have registered determination to "fight to the last ditch," and accordingly, to have appointed Walsh to head a committee including L. M. Sagal, C. M. Maxfield, I. J. Hoffman and N. J. Fournier, to come to Manhattan and confer with the Hays organization.

Investigate "Boycott" Report

The newspaper containing the Hotel Garde report was brought to the attention of Courtlandt Smith, assistant to Hays, at the conference on Monday, August 24, of the Hays organization with the New York trade press. In an effort to strike the root of the "boycott" rumor and also to get something in a news sense which might throw official light on the Connecticut situation, Moving Picture World asked Smith a few questions. These questions and Smith's answers are in substance as follows:

Is it true that an appeal may not be taken to the United States Supreme Court as is reported in this paper?

The statement that we are not going to appeal is false and misleading. Of course we are going to appeal.

Have you filed your notice of appeal yet?

No. We have sixty days in which to do that. It is up to our attorneys.

What about the report that film into Connecticut may be boycotted?

I will not make any statement or even give an intimation. It is too silly and absurd. We will decide what to do but we will not talk about it and issue statements. We are not anxious to get our names in the papers. We have been rottenly treated by the State in a law that has never seen its equal.

Didn't you hold a meeting here last week when Connecticut exhibitors were present and when this boycott matter was first broached?

We held a meeting here on August 21, of our lawyers when plans were made to affect the appeal.

Were any exhibitors present at that meeting?

I said it was a conference of our attorneys to effect the appeal.

What did you decide to do during the interim before the appeal is decided?

The only way to find out what we have decided to do is to wait and see the action that is taken.

In deciding that course was the subject of boycott mentioned?

No one from this office will talk about boycott. If he does it will not be as an official of this organization.

What remedy will the exhibitors have during the period of appeal? An appeal of this kind often takes several months and even a year before it is decided, doesn't it?

Holden, our representative in Connecticut, is now looking for some means of relief. He may do this by endeavoring to enjoin the state from enforcing the law by filing other suits. It is up to him and I am not of a legal frame of mind so that I am going beyond my province to say what he might do.

Smith said that the hearing of the appeal will probably be set for the opening of the fall calendar of the U. S. Supreme Court in October. That anything involving a constitutionality and a state is always expedited and given preference on the calendar. He said that Connecticut has 165 theatres. Smith then stated that tax is levied on delivery of film to exhibitor, not on its admission to the state.

After this interview with Courtlandt Smith, Moving Picture World continued its investigation in New York into the origin of the boycott report.

Sidney Kent Talks

On the morning of the big conference of the Hays organization Moving Picture World sought the opinion of Sidney Kent, general manager of Famous Players, which organization, as is generally known, is the leading member of the Hays unit.

Over the telephone Kent said: "There is a meeting this afternoon at the Hays office. I imagine the whole matter, including the boycott proposition, will then be thoroughly discussed. I have my own opinion at this time but in all fairness to the others and in view of the fact that I would not want to influence them one way or the other, I will express no opinion until after the meeting. The proposition of a boycott was gone into by some at Friday's meeting at the Hays office, I understand, but I do not believe that it has assumed much shape so far."

When the Hays meeting did get under way on the afternoon of August 25, David Weinstock of Hartford was one of the exhibitors who accompanied the official Connecticut delegation. Interviewed by the World, he said that the report of "boycott" gained impetus in Connecticut through Powers, a Famous Players exchangeman in New Haven.

Weinstock said that he attended the Hotel Garde session and that Powers then addressed the meeting.

Walsh and his committee were among the first to arrive at the Hays office. Interviewed before he had gained access to the Hays meeting room, Walsh said that his committee had been fully empowered with all authority by the state organization to fight a boycott, which he said would mean a speedy death for Connecticut exhibitors. He stated that the "boycott" had been discussed at previous sessions with Hays' counsel as a means to fight the tax measure but that it had been given only lukewarm consideration. At that time he also expressed himself as being opposed to the exchanges leaving the State since it would slip the full brunt of the tax upon the exhibitors' shoulders.

Richard Rowland's Opinion

Richard Rowland of First National, was one of the first producers to leave this meeting. When he came out at 4 o'clock he said that there was no fight between the producers, distributors and exhibitor delegates but that no solution has been arrived at up to that time. He said that it was his personal opinion that First National would remove its exchanges from Connecticut.

Rowland stated that First National will not use the new law as a means to abrogate its present contracts. He said that holders of franchises of his company in Connecticut are few and that the maximum time for their expiration is within the next six months. He did not say as to whether First National will consider their renewal if the present law is still in effect.

Adolph Zukor and Sidney Kent were the next to leave the meeting. It was then after 5 o'clock and Kent said no settlement had yet been reached. It was decided during the course of the session that no individual statements would be given out so that Kent said he would be unable to give his opinion and that Hays would give out the only statement.

Other producers and distributors who attended the conference included: E. W. Hammons, Educational; Robert Kane, Robert T. Kane Productions; Major H. C. S. Thomson, Film Booking Offices; E. M. Goldstein, Universal; Nicholas Schenck, Metro-Goldwyn; D. W. Griffith.

Independents in Accord with Hays on Connecticut Stand—Hundreds Out of Work Will Plea for Special Session of Legislature to Kill Drastic Tax Measure

THE Independent Exchangemen of New Haven and representatives of the Independent Motion Picture Association of America at a meeting held in the Hotel Bond, Hartford, on Thursday afternoon, August 27, decided to act in accord with the Motion Picture Producers and Distributors' Association of America in the present Connecticut situation and adopted resolutions which will be presented to the executive committee of the independent association at a special meeting to be held noon, Friday, August 28, in New York City, for official action.

Among those present at the Hotel Bond meeting were: Harry Asher of the American Picture Film Company, Boston; Joseph McConville, Independent Film Company, Boston; Edward Golden, Golden Distributing Corporation, Boston; President Wallenstein, of the Franklin Picture Film Company, Boston; Lester Tobias, Yale Film Company, New Haven. Frederick Elliott represented the I. M. P. A.; Attorney C. Pettijohn, the Hays organization; Attorney Benedict Holden, the Connecticut producers and distributors; Joseph Walsh, the M. P. T. O. of Connecticut.

After the discussion it was decided that a union of all elements in the industry is necessary in this emergency.

A mass meeting of the 700 people thrown out of work by the closing of exchanges in New Haven will be held on one of the public thoroughfares of that city tomorrow, August 28, at eleven o'clock. Following the meeting those present will parade in a body to Mayor Fitzgerald of New Haven and seek to prevail upon him to use his influence with the Governor to call a special session of the legislature.

Exhibitors who attended the Hotel Bond meeting reported that already the people of Connecticut are up in arms over the news accounts on the prospective closing of motion picture theatres in the state as the result of the new law.

VOTE TO REPEAL ORDINANCE PROHIBITING SUNDAY SHOWS

The city council of Moberly, Mo., voted 5 to 3 August 17 to repeal a city ordinance prohibiting Sunday motion picture shows.

Mayor Jefffries has not announced whether he will sign the repeal ordinance. However, Sunday shows now have enough votes to pass the measure over a veto as one of the three opposition aldermen has since come out in favor of Sunday movies.

William Cotter of the Fourth Street Theatre directed the fight and obtained 4,200 signatures of persons who want Sunday shows. The ministers are fighting the repeal bill but could obtain but 3,200 signatures.

Report Is Adverse

The examiner has filed an adverse report in the case of the Federal Trade Commission against the Famous Players-Lasky Corporation and others. Copies will be supplied the defendants and oral arguments probably will be held before the commission hands down its decision some two or three months from now. The motion picture industry anticipated that the examiner's report would be unfavorable. It is the feeling in the industry that the commission's report will be distinctly favorable.

The case came up several years ago with the following companies named as defendants: Famous Players-Lasky Corporation, Realart Pictures Corporation, Stanley Company of America, Stanley Booking Company, Black's New England Theatres, Inc., Southern Enterprises, Inc., Saenger Amusement Company, Adolph Zukor, Jesse L. Lasky, Pules Mastbaum, Alfred S. Black, Stephen A. Lynch and Ernest V. Richards, Jr.

Tax Law Violators Subject to $1,000 Fine in Conn.

According to announcement by State Tax Commissioner William H. Blodgett, Connecticut commenced the collecting of the special tax and censuring of pictures under the new statute on August 24. The penalty for violations of provisions of the law is not more than $1,000 in addition to loss of license by the projectionist and exhibits a film in violation of the statute

Blodgett has issued a call for the records of all photoplays exhibited in the state between July 8 and August 24. Under this order the records are returnable before September 5, and they must show the name of the producer and distributor; length of each reel; whether the subject is a comedy, drama, news or educational film; the date delivered to the projectionist and the name and address of the person who delivered the films.

Failure to make returns or the sending of incomplete data will result in a check up by the state tax department, which is authorized to administer the new law. Attention is called to the order, which further prohibits after August 24 the showing of any taxable films. which have not been registered and on which the tax has not been paid. The non-taxable subjects may be exhibited only after such authorization has been issued under a permit by Tax Agent John J. Splain.

ROXY NOT BUILDING IN BERLIN

S. L. Rothafel has issued an emphatic denial concerning a story which has been given some circulation to the effect that he would build in Berlin, Germany, a new theatre for the Ufa Enterprises.

Crandall Merges With Stanley Co.

The Crandall group of theatres in Washington, D. C., has been bought by the Stanley Corporation of America, with headquarters in Philadelphia. The purchase price is estimated at all the way from $5,000,000 to $10,000,000. Harry M. Crandall, chief power in control of the theatres, will retain a large block of stock in the new corporation, as this operation is, in effect, a merger and the new concern will be known as the Stanley-Crandall Company, incorporated under the laws of Delaware.

Negotiations are said to have been going on for some time. Less than a month ago Mr. Crandall mailed a description of the sales plans to each stockholder of the old company, and it is said that 95 per cent. of them approved.

Thirteen theatres comprise the Crandall group. Those in Washington are the Metropolitan, Ambassador, Tivoli, Apollo, Savoy, Home, Avenue Grand, York, Central and a house building on Georgia Avenue. Other theatres are in Cumberland, Md.; Roanoke, Va.; and Martinsburg, W. Va. The Stanley company controls many theatres in Philadelphia and Baltimore. Its one Washington house is the newly erected Earle.

Kane Offers Annual Endowment For a Chair in Movie-Making

THE first definite step by a motion picture produced toward attracting to the industry college graduates trained in the various branches of cinema making was taken this week when Robert T. Kane, president of the Robert T. Kane productions, offered an annual $5,000 endowment for a university chair in motion picture learning.

Mr. Kane limited his list of colleges to Yale, Harvard, Princeton, University of Pennsylvania, University of California, University of Wisconsin, University of Chicago and Columbia University. The first of these institutions accepting the offer will be granted the $5,000 initial endowment payment.

"I have felt for years," he said, in explaining his plan, "that we in the industry are paying genius prices to mediocrity. This must be curbed.

"We have got to bring into the business good minds, thoroughly trained, and young men and young women who are willing to study the camera and its possibilities as well as its limitations. We must have creators of the motion picture language—persons who are capable of taking hold of and giving expression to the new medium.

"The parasitic scheme of attempting to reduce novels and stage plays to the screen play will not do. We have a new and distinct device for dramatic expression and no one seems to know what to do with it."

He said he wished especially to invite Adolph Zukor, for Famous Players; Marcus Loew for Metro-Goldwyn; Joseph M. Schenck for Warner Brothers; Richard Rowland for First National, and the Pathe Company to join him in the new move, with each of these endowing in like manner another large university or college.

"All of these men," he said, "I happen to know will look upon the suggestion favorably, and if each of them acts upon it the time will not be far off when we shall all find a definite rise in the general tone of motion pictures."

He added that aside from the annual gift from his company to cover the cost of instruction in the college, he would arrange for his experts—cameramen, directors, scenarists and players—to co-operate actively in the practical teaching of the subject. Each month he will send these craftsmen to the classrooms. His studios, he said, would be opened to the specializing students in order that they might, when possible, study picture making at first hand.

"I offer this endowment in this fashion," he said, "because I do not wish to choose any particlar college, preferring to leave it to their own alertness to determine who shall take advantage of it."

"There is no other profession or business in the world wherein the financial reward is so great as in ours. I can name at the moment eight young men earning on an average $1,000 a week in New York studios, and not one of them would be able to last a week if pitted against college trained, highly specialized and serious-minded contemporaries. We must have creative thought and competent counsel. This is the only way of obtaining it."

ROBERT T. KANE
President of Robert T. Kane Productions.

West Coast Theatres, Inc., Plan Two Additional Links in Chain

TWO real estate deals of huge proportions, involving more than three-quarters of a million dollars, and among the most important transactions of their kind in the theatrical history of this city, was consummated as far as the letting of the contracts were concerned, according to M. Gore, President of the West Coast Theatres, Inc. These big deals call for magnificent theatre buildings in two of Los Angeles' most important suburban communities.

One of these structures will rise at Mesa and Slauson, representing an investment of $550,000, divided as follows: $300,000 representing the cost of the building; ground value at $150,000, and building equipment representing $100,000. There will be large stores on the street level of this building, with commodious offices, apartments, and halls on the second floor. The theatre itself will be one of the most elaborate suburban show-palaces in Southern California, wit a 2,000 seating capacity, and the decorative motif, as well as the fixtures and other appointments will be of the most modern design and construction. A stage capable of housing the large variety and road attractions will be a feature of the playhouse. A huge orchestral organ will also be installed. Luxurious loge seats are but another item of the costly equipment to be provided. This superb building will, without a doubt, be among the most valued assets of this rapidly growing community.

The contract for this building was let to Bartley and Gould.

At the intersection of Vermont and 87th Streets, a building with many splendid stores, as well as a large theatre, will be erected. This will be of semi-Spanish design, representing total cost of approximately $250,000, and the contract for this structure was let to the Wasco Construction Company. The theatre portion of the building calls for a 1,500 seating capacity, with luxuriou loges, a modern orchestral pipe-organ of tremendous volume, and a decorative scheme as elaborate as any house of its size on the Pacific Coast. This theatre will also have an enormous stage with capacity for presenting large road and vaudeville attractions, and the balance of the equipment will be of the most modern and latest improved type.

The negotiations call for the erection, equipment and operation of this edifice jointly by the West Coast Theatres, Inc., and the Southside Theatres, Inc., and the completed theatre will be under the personal local management of Ralph B. Grunauer, general manager of the latter organization, which also is now erecting a beautiful theatre at the intersection of Moneta and Manchester.

According to Mr. Gore, construction on both edifices will begin immediately.

ST. LOUIS EXCHANGES CO-OPERATE WITH ARMY

Col. David L. Stone, commanding officer at Jefferson Barracks, St. Louis, has won his fight for free movies for the boys at the army camp. Through an arrangement made with the managers of the various St. Louis film exchanges Col. Stone has made it possible to give free shows of good films for the soldiers in the future.

Shirley—Selznick and Miami, Fla.!

Referring to "ten grand" and "twenty-five grand" just as though they grew on bushes, William Shirley returned from Miami last week but will remain in Schenectady for a few days. Shirley plans to erect three apartment houses in Miami as well as to become associated with Lewis J. Selznick in a big enterprise near Palm Beach, not forgetting a theatre that may be erected in Coral Gables.

Myer Freedman, with whom he was associated in Schenectady, and who recently took over the Woodlawn Theatre on a speculative basis, is also planning to wing his way via the auto to Florida, soon.

Tiffany Doing Its Part

"Souls for Sables," reviewed elsewhere in this issue of Moving Picture World, is concrete evidence, as the reviewer says, that M. H. Hoffman and his associates in Tiffany are doing their share for the independent market. Aside from its elements as motion picture entertainment, we are glad to comment on "Souls for Sables" real money that has been spent in the desire to produce a picture that would measure up in every way with the best of attractions. Money is only money—but in this case it spells sincerity. And that says a lot for independence.

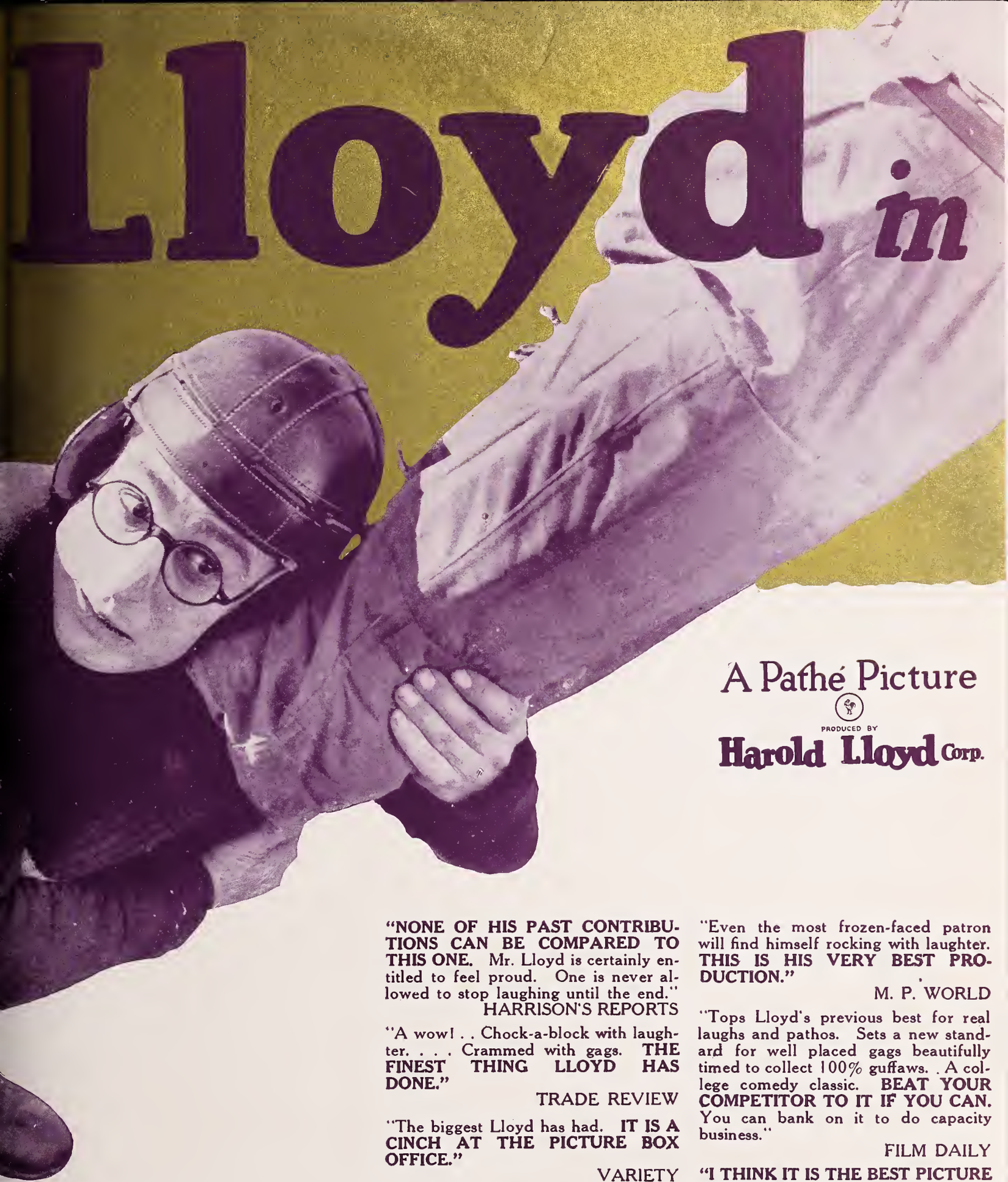
THE EDITOR.

Take a long breath
then read ----

Harold
The Freshman

And every word of it is the truth!

Lloyd in



A Pathé Picture

PRODUCED BY

Harold Lloyd Corp.

"NONE OF HIS PAST CONTRIBUTIONS CAN BE COMPARED TO THIS ONE. Mr. Lloyd is certainly entitled to feel proud. One is never allowed to stop laughing until the end."

HARRISON'S REPORTS

"A wow! . . Chock-a-block with laughter. . . . Crammed with gags. **THE FINEST THING LLOYD HAS DONE."**

TRADE REVIEW

"The biggest Lloyd has had. **IT IS A CINCH AT THE PICTURE BOX OFFICE."**

VARIETY

"A great box-office bet—a combination of laughs and thrills that will move any audience to cheer and cry with it. **SURE-FIRE IF A PICTURE EVER WAS."**

MORNING TELEGRAPH

"Even the most frozen-faced patron will find himself rocking with laughter. **THIS IS HIS VERY BEST PRODUCTION."**

M. P. WORLD

"Tops Lloyd's previous best for real laughs and pathos. Sets a new standard for well placed gags beautifully timed to collect 100% guffaws. . A college comedy classic. **BEAT YOUR COMPETITOR TO IT IF YOU CAN.** You can bank on it to do capacity business."

FILM DAILY

"I THINK IT IS THE BEST PICTURE HE EVER MADE."

EXHIBITORS HERALD

"Lloyd's funniest picture. A sure-fire knockout. **WILL MAKE A WOODEN INDIAN LAUGH."**

M. P. NEWS

They call it his best
It is his best

If one man calls a picture "greatest and best," you may or may not believe it.

But when TEN skilled critics tell you that, you've got to believe it.

A big audience of exhibitors and critics, at a private showing—which is the toughest possible test of a picture, *shrieked, yelled, howled, roared, and mopped their eyes.*

It's the brightest twinkle from the Screen's Biggest Star!

A Pathé Picture

PRODUCED BY

Harold Lloyd Corp.

William Fox to Build New Academy of Music

Another landmark of old New York is soon to disappear in the commercial building transformation of the metropolis. The Academy of Music, first home of opera in the city, is to be torn down to make way for a modern skyscraper.

With the passing of this famous playhouse a New Academy of Music will open directly opposite the old site on 14th Street on March 1, 1926, the date on which the famous theatre will close its doors. William Fox, president of Fox Film Corporation and head of the Fox Circuit of Theatres, who holds the lease on the building is erecting a greater Academy of Music on the ground occupied for years by the Thalia Music Hall and Dewey Theatre.

The new Academy of Music has been planned by Mr. Fox as a "temple of music" to the public. It is now under construction and was conceived as a center for true music lovers who abound in the 14th Street district and below it. Motion pictures will also be shown.

The new structure will cost $1,500,000 and have a seating capacity of 4,900. It will have an orchestra of 100 artists with a leader of international reputation.

"I'm Weary of it all"—Biechele

"I'M weary of it all," sighed R. R. Biechele, a national director and president of the Kansas-Missouri body, upon his belated return from the Detroit meeting, having motored home by way of Minnesota. "This continual fighting and arguing is leading only to destruction. We all know it and we've all been 'preaching' about it; yet the practice continues right along in the same old groove with no effort to check it. Consequently we are going to devote our time to our own local organization in the future and this petty quibbling can go to the 'land of heat.'

"I have no personal grudge against Sydney Cohen. Yet, he knows perfectly well that he no longer is acceptable of being a leader. He contends he has the welfare of the organization in his heart. Then why doesn't he step aside for some man in whom the country will have confidence? That would be a good method of showing how much he thinks of the organization.

"No, it hardly is likely that we will adopt any string of resolutions at our next directors' meeting to effect any further affiliation with Allied. It seems quite probable that Allied will, temporarily at least, string along with the M. P. T. O. A. There is too much to be done in Kansas and Missouri. We have no time to waste. Therefore we're going to devote everything to our own body until such a time as there is a national organization which does not have rivalry and jealousy as its foundation."

Woodhull Issues Statement on Progress of M. P. T. O. A.

THE various committees of the Motion Picture Theatre Owners of America have been working steadily and earnestly in behalf of the Independent Theatre Owners of the Country. The Administrative Committee, consisting of A. Julian Brylawski, Nathan Yamins, Harry Davis, M. E. Comerford and John Wells, has been proceeding with the securing of a business manager and the other duties of the committee, and at a meeting to be held in New York City Wednesday, September 2, it is expected that a most important announcement will be made in this regard.

The Contract Committee, of which Joseph M. Seider is chairman, has had several meetings, and on Monday, August 24th, met with representatives of the Independent Motion Picture Association of America with the purpose in view of featuring a simple equitable contract. A contract is being drawn up at this time for submission to a further meeting of the committees of both organizations.

The Legislative Committee has been busy laying out a program for various taxation relief to present to Congress when it convenes in December. These plans will require the co-operation of the theatre owners of the country and their intercession with their representatives at home, as it has always been our contention that it is the appeal of the voter direct to his Congressional representative that weighs most with the legislator. This program is a most important one as it effects every theatre owner and will be enlarged upon at a later date.

A real evidence that theatre owners appreciate the necessity of the Motion Picture Theatre Owners of America continuing to function for their protection is the fact that with the direct membership in the national organization we have members from every state in the Union, men who have paid their dues and are rendering us support and co-operation. This is most gratifying to our officers.

With the functioning of the business manager, as has so long been recommended but which the lack of finances heretofore prevented, it is believed that theatre owners will feel the benefits and results of an even greater Motion Picture Theatre Owners of America, the organization which has so consistently fought the cause of independence in their behalf, labored and secured taxation relief and been a bulwark against the encroachment of the forces bent on monopolization and control. We are sure that theatre owners realize that if it were not for the M. P. T. O. A. these interests would have made such strides and progress that the word "independent" in so far as our industry is concerned would be but an empty title.

We want theatre owners to feel free to call on us for any and every service we can render them, and assure them that their matters will continue to receive our best and prompt attention

Report B. & K. May Invade Buffalo

Rumors of new theatres are cropping out right and left these days in Buffalo. It is now reported that Balaban & Katz have an option on a Main street site, that there will be a new picture theatre in North Main street and that plans have been filed for a new house on Genesee near Bailey, several blocks from the new house which Barney Vohwinkel is erecting and which has been leased by the Shea Amusement Company.

Frisco Theatres Cut Orchestras Because of Union Demands

As a result of demands made by the musicians' union that players in the orchestras of moving picture houses be given a twenty-six weeks' contract after a two weeks' "tryout," and that the working day be reduced from six and a half hours to six hours, theatre owners have ordered their orchestra leaders to reduce their staffs to the union minimum, commencing September 1. They have also decided to pay only the minimum union scale of wages. The union scale for San Francisco theatre musicians is $63.50 a week, but many players have been paid much more than that, some of them earning as much as $125 a week.

The demands were discussed at a meeting between the theatre managers and a committee from the musicians' union held on August 13. The union representatives reported that a new rule covering the demands had been almost unanimously adopted at a meeting of the union and that they were without power to make any change in it.

The theatre managers decided that the large amount of money involved in the long term contract prohibited them from adjusting their business to meet periodical commercial conditions and they concluded to comply with the demands.

PROJECTIONISTS ASK INCREASE

The theatres of Ottawa, Ontario, are faced with labor difficulties through the demands of the local Moving Picture Projection Machine Operators Union and the International Alliance of Theatrical Stage employes for wage increases. The projectionists have asked for wage increases ranging up to 10 per cent. while the stage employes want increases that run as high as 20 per cent. over the theatre managers have held important meetings but a settlement was not in sight the present scale. Both the employes and late in August.

Exhibitors Liable

Warning all motion picture theatre owners that they will be held liable for film contracted for in case they dispose of their house, and do not arrange for the transfer of unplayed contracts, the Albany Film Board of Trade has sent a circular letter to all exhibitors in this section of New York State.

The Albany Film Board of Trade is also warning exhibitors to see that their operators do not use pins in place of cement in patching film. Local exchanges have reported several instances where pins have been found in film being inspected upon its return to this city.

$100,000 Campaign Fund Is Goal of Filmdom for Walker

By Tom Waller

A BUDGET of $100,000 is hoped to be raised by the Motion Picture Division of the James J. Walker Mayoralty Campaign Committee.

The offer of the Theatre Owners' Chamber of Commerce directors to use their headquarters in the Times Building as the meeting place of the showmen during the campaign, has not been accepted by the committee. This, it is said, is due to the fact that the industry's position in the fight looms even larger than it did last week, thus necessitating the more commodious quarters in the old Universal offices on the third floor of 1600 Broadway.

The division held one of its primary meetings on August 24, when about thirty prominent film men were present. The big point of this session was the naming of campaign officers and the devising of means to secure subscriptions to the cause. A finance committee, headed by A. H. Schwartz, well known Brooklyn exhibitor, was appointed. Lunches and benefits will constitute one of the chief means of securing money, it was later reported. As to whether individual amounts will be solicited from the campaigners was not made known.

Greater New York has actually 450 theatres. Of these Loew controls about 50; Fox approximotaly 15, and Famous, about 4. As far as could be learned none of these circuits were represented at the August 24 meeting. It seems assured, judging from reports from reliable sources at this time that Fox will enter his houses. The status in this respect of the other chains could not be ascertained.

At the request of Senator Walker, it is reported, Samuel Berman was made secretary of the division. Berman presided at the session early this week. Charles O'Reilly, head of the T. O. C. C., has been made chairman of the division, with Sydney S. Cohen in the capacity of his associate.

Before the August 24 meeting closed Cohen introduced a resolution endorsing Walker for the candidacy of Manhattan's Mayor. This move, it is said, met with unanimous approval, as in the case last week when Cohen, as head of the T. O. C. C. directors presented a similar resolution.

Great Leap in Membership Of Independent Association

IN his first formal report, submitted to the Independent Motion Picture Association of America, Frederick H. Elliott, general manager, revealed that the membership of the organization has grown 45 per cent in two months.

When Mr. Elliott was elected to office on June 15 the association had seventy-one members, twenty-eight producers or distributors and forty-five exchanges. On August 15 there were 103 active members and two associate members. The active list now shows thiryt-five producer-distributors and seventy-eight exchanges.

"To the best of my knowledge," said Mr. Elliott in his report, "this is the largest by far of any organization within the inustry as regards corporate membership."

At the last meeting of the I. M. P. A. the Krause Mfg. Co. was elected to associate membership and eleven active members added to the rolls. These are: Freedom Film Co., Buffalo; Home State Film Co., Inc., Dallas; Independent Film Service, Inc., Dallas; Oklahoma Specialty Film Co. Oklahoma City; Standard Film Exchange, Inc., Pittsburgh; Oklahoma Independent Film Service, Inc. Oklahoma City; Lands Film Co. Pittsburgh; Renown Pictures Indianapolis; Capitol Film Exchange, Indianapolis; Midwest Distributing Co., Milwaukee; Arkansas Specialty Film Co., Little Rock.

A large part of the meeting was taken up in consideration of the Connecticut tax situation. Mr. Elliott, who has been in close touch with the situation since the injunction hearing which resulted so disastrously for the industry, submitted a proposal for special action by the independents, and his suggestion was unanimously indorsed. His report of conditions was confirmed by Lester S. Tobias, of New Haven, regional director for the I. M. P. A. I. E. Chadwick, president, will appoint a special legislative committee to consider the situation

SEATTLE KEEPS NIGHT "MOVIES"

Efforts on the part of the Seattle censor board, backed by the mayor, to have the city council pass an ordinance making all night picture houses close at midnight have again proved futile. After several meetings stretched over a period of weeks, the council has tabled the petition for four weeks, on the ground that the evidence was not convincing and lacked proof, whereas prominent ministers, club women and some private citizens who had quietly investigated conditions in these houses on their own initiative, testified in favor of the houses, alleging that all were well patrolled by capable matrons, that law and order were preserved and that no offensive conduct was observed.

HOWSON SUCCEEDS MRS. KEATING

Albert Sydney Howson has been appointed head of Warner Bros. literary department to succeed Mrs. Pearl Keating resigned. Howson will be located at the New York office of the company and is already at work selecting books and plays for the 1926-27 program.

Managers' Training School Begins With 42 in Class

THE opening session of the Paramount Theatre Managers' Training School, Monday morning, August 17. There were present the forty-two members of the class who had been selected from about 500 applicants. They average in age about 27 and come from every section of the country. Six members of the first class were enrolled because of their proficiency in speaking three or more foreign languages. These men will be especially trained for work in the foreign field.

John F. Barry, director of the school, welcomed the students and read telegrams expressing good wishes. There were lectures on the history of the motion picture by Robert E. Welsh, editor of Moving Picture World, and Joseph Seidleman, assistant manager of the Foreign Department of Famous Players-Lasky. Norman Collyer, assistant secretary of Famous Players-Lasky, lectured on "The Position of the Motion Picture in the Economic Structure of American Business." Edmond Raeburn explained the United States theatre map and the economies which justify the theatre circuits.

Edwin Porter, who directed the first motion picture, "The Great Train Robbery," explained how direction twenty-five years ago differed from the methods of today. The first film, now distributed by Hal Hodes, was shown and Mr. Hodes also spoke on the production methods of earlier days. The 1912 version and 1922 version of "The Man From Home" was screened to show the advancement in production during the last decade.

Glen Allvine explained the campaign for "The Wanderer" and this picture was viewed by the students at the Criterion Theatre. The press sheet of "The Ten Commandments" was studied and students viewed the picture at the Rivoli. The trade papers were studied, Robert E. Welsh explained how Moving Picture World can be used effectively by managers. Editors of the other trade papers will carry on this series during subsequent weeks.

Ralph Kohn, secretary and treasurer of Famous Players-Lasky, gave the first of the lectures on "The History of Paramount." The first division of the subject, "Types of Theatres," was introduced by Ed Olmstead, who explained the Class A metropolitan theatre, its departmental organization and how the management and policies of such a theatre differ from others.

Russell Holman of the Advertising Department of Famous Players gave the first lecture of the series on "Press Sheets."

Five days of each week there are seven full hour periods, with three full hour periods on Saturday. Each evening a definite assignment is given the members of the class on the material of the day.

Front row left to right: J. C. Vergesslich, New Jersey Exchange; Chas. M. Steele; Stanley Hand, New York Exchange; W. E. Callaway, Southern District Manager; R. S. Wehrle, Pittsburgh Exchange; F. G. Sliter, Seattle Exchange; Harry Weiss, St. Louis Exchange; C. W. Koerner, Portland Exchange; C. J. Appel, Publicity Director Toronto Exchange, and C. F. Chandler, Advertising Department Home Office.

Second row: L. Conner, New Orleans Exchange; F. P. Bryan, Charlotte Exchange; Harry T. Nolan, Mountain District Manager; C. R. Beacham, Atlanta Exchange; W. H. Mitchell, Vancouver Exchange; Floyd Brown, Indianapolis Exchange; H. J. Fitzgerald, Milwaukee Exchange; E. A. Eschmann, Manager of Distribution; C. W. Bunn; C. E. Bond, Chicago Exchange; W. J. Heenan, Philadelphia Exchange; E. H. Teel, Calgary Exchange ,and G. L. Sears, Cleveland Exchange.

Third row: R. E. Pritchard; W. C. Boothby; William Fait; N. H. Brower, Los Angeles Exchange; A. W. Smith, Jr.; J. S. Abrose, Omaha Exchange; T. O. Byerle, Kansas City Exchange; W. J. Melody, St. John Exchange; A. Gorman, Montreal Exchange; E. J. Tilton, Des Moines Exchange; J. C. James, Winnipeg Exchange; R. H. Haines, Cincinnati Exchange; F. E. North, Detroit Exchange; P. E. Krieger, Louisville Exchange, and Leslie Wilkes, Dallas Exchange.

Back row: Robert Hage; Thomas B. Spry, Boston Exchange; Allan S. Glenn; E. D. Brewer, Oklahoma City Exchange; R. C. Seery, Mid-West District Manager; C. H. Muehlman, San Francisco Exchange; J. H. Ashby, Denver Exchange; W. F. Gordon, Salt Lake City Exchange; L. E. Davis, Minneapolis Exchange; M. H. Keleher, New Haven Exchange; A. J. Herman, Albany Exchange; F. J. A. McCarthy, Buffalo Exchange; B. D. Murphy, Toronto Exchange; S. W. Hatch, and Robert Smeltzer, Washington Exchange

First National's Sales Meet Develops Keen Enthusiam

FIRST NATIONAL PICTURES reports that its three-day national sales convention, held Tuesday, Wednesday and Thursday at the Roosevelt Hotel in New York City, attended by every branch and district manager, was the most successful and enthusiastic gathering of sales executives that it has ever held. The managers left Thursday night and Friday morning for the respective territories keyed up to undertake the biggest selling campaign of the company.

E. A. Eschmann, director of distribution, who called the convention, imparted to his men his own enthusiasm for the product scheduled for the next fifty-two weeks and outlined to them the sales policies which he has worked out with the aid of his assistants and company executives for the new product.

On the first day of the session the managers were addressed by Mr. Eschmann, C. M. Steele, A. W. Smith, Jr.; Stanley Hatch and C. W. Bunn of the distribution department on sales policies and problems, and by C. F. Chandler of the advertising department, and Allan Glenn, supervisor of exploitation on advertising and exploitation possibilities of the new product. After dinner at the Hofbrau House the visitors were entertained at "Louis XIV" to see Leon Errol, recently signed by First National to star in a series of pictures, the first of which will be "Clothes Make the Pirate."

Richard A. Howland, general manager of production, and Samuel Spring, secretary and treasurer, were the principal speakers at the Thursday session, following a three-hour round table conference on selling problems and other important angles of operation. Mr. Rowland imparted to the branch and district managers his own enthusiasm for the new pictures now in work and in active preparation, both at the New York and the Hollywood studios, having just returned from a three weeks' trip to the Pacific Coast.

A letter was read from President Robert Lieber regretting his inability to be present.

Other speakers at the Wednesday conferences were Earl Hudson, production manager at the Eastern studio; Mrs. Florence Strauss, scenario editor; R. W. Perkins, general counsel; W. C. Boothby, financial comptroller; Mark Kellogg, director of advertising and publicity; E. B. Johnson, manager of foreign distribution; Bruce Gallup, manager of advertising; Lynde Denig, manager of publicity.

In the evening Mr. Rowland and Mr. Eschmann gave a banquet for the visiting managers at the Ritz-Carlton, followed by a dance.

On Thursday the managers were taken to the studio to see the companies at work on "The Unguarded Hour," "The Scarlet Saint," "Clothes Make the Pirate" and other films.

Montreal Picture House Receipts Show Prosperity During Summer

PICTURE theatres in Montreal, Quebec, have been exceptionally prosperous this summer and the facts cannot be disputed because the situation is plainly designated in the statistics of the city's Amusement Tax Department. Figures for the month of July have just been issued by Georges Crump, chief inspector of the amusement tax for Montreal, showing that the total patronage at all Montreal theatres during the month was 1,529,964, as compared with 1,155,085 during the month of July, 1924, an increase over the corresponding period last year of 374,879 admissions.

The amusement tax revenue in the City of Montreal shows a corresponding increase for the month of July over July of 1924 of $9,800.18. In the Province of Quebec there is no Provincial Amusement Tax, the municipalities of the Province being authorized to collect their own ticket tax for the benefit of local hospitals and other charities. The city's revenue from this source during last July amounted to $41,740.16 all told.

An interesting detail is that the Montreal theatres are divided into two classifications, one being those which hold bonds by reason of which they are able to make returns on the basis of their own box office reports. The other class comprises those theatres which are required to use the actual amusement tax tickets along with their own tickets.

In the bonded class, the number of patrons during July, 1925, was 1,079,623, the tax revenue therefrom being $33,406.62, as against a total patronage in July, 1924, of 890,054 persons, giving a tax revenue of $30,142.15. In the theatres where tax tickets are employed, the number of admissions was 450,341 during last July, the revenue in the amusement tax therefrom being $8,333.54.

The Province of Quebec permits the sale and consumption of liquors of practically all kinds and, naturally, much money is spent on drinks. There is hardly any effect, if at all, on the theatre patronage because of this fact, it is frequently stated. There is a great tourist trade in Montreal and other Quebec cities and this, too, helps, rather than hinders, the theatrical business in Montreal.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Albany Business Men Petition Retention of Herman Vineberg

Three hundred business men of Albany, including presidents of banks, manufacturers and others who frequent the Mark Strand Theatre, Albany, N. Y., signed a petition last week asking that Herman Vineberg, who has been handling the theatre for two years or more, be retained as manager rather than shifted to the Albany and Regent theatres, recently acquired by the Strand company, and which will be operated in conjunction with the larger and better known house. The petition has been sent on to Walter Hays and Moe Mark.

Present plans call for important shifts in the personnel of the Strand forces in this city and Troy, brought about through the acquisition of the two Albany houses and the reopening of the American in Troy. These plans call for Ben Stern, assistant manager of the Troy, to become manager of the Lincoln, Tony Veiller to be transferred from that theatre to the management of the Mark Strand, with Mr. Vineberg given the management of two houses rather than one, although the two are not as large nor do they cater to the same patronage as the Mark Strand. The American is to be handled by Mr. Roberts in conjunction with the Troy.

The Bright Spot in Rensselaer, which has not been particularly bright during the summer owing to its being closed, shone forth on August 22 when it was reopened with Charles Miller at the helm

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It now looks as though the film boys would be calling Irving Goldsmith, of tne firm of Harrington and Goldsmith, of Saratoga Springs, operating a theatre on Broadway in that city, "Assemblyman Goldsmith," for he is in the race for a seat in the lower house of the Legislature. Mr. Goldsmith served two years as deputy Attorney General and has a host of friends.

The lovely Carmel Myers has been cast for a prominent role in Benjamin Christianson's initial production for Metro-Goldwyn-Mayer. Carmel is seen too seldom, her admirers assert. So Harry Rapf put her right to work!

Cohen and Kernblite, who control the situation in Binghamton and Endicott with a string of seven houses, announce that they will remodel the Stone Theatre in Binghamton next spring.

A small book containing the payroll of employes at the old Majestic in Troy was unearthed last week by Jacob Rosenthal, who now owns the Rose in that city but who was connected with the Majestic for many a year. The name of Wanda Hawley appears on the payroll as the pianist at the Majestic and receiving the stupendous salary of $7 a week. Miss Hawley originally hailed from Troy and pictures in which she appears always bring out the crowds.

Meet Oscar Perrin, new resident manager of the Capitol Theatre in Albany. Mr. Perrin succeeds Edward Lyons, who has returned to New York, and from Mr. Perrin's long experience in the business you can bet your bottom dollar that the Capitol will be found right on top of the heap this winter. Burlesque and road attractions will be featured. Mr. Perrin resigned two weeks ago as manager of the Buckley theatres.

There is a polo player among the exhibitors of Central New York, a rare bird as it were and the only one of its kind to frequent Film Row. Samuel Goldstein, with houses in Utica as well as a chain in Massachusetts, lays the claim to being a polo player and there is none to dispute him. Mr. Goldstein was in town during the past week. He has a wonderful home in Massachusetts, and is a recognized breeder of fine horse flesh.

It appears that the deal whereby the Famous Players was to take over the four houses of Farash Theatres, Inc., in Schenectady, is still hanging fire. At least the final papers haven't been signed yet and as a result the management of Farash Theatres is booking pictures only from day to day. According to one report, Famous Players would like to enter into some sort of an agreement with Proctor's to the end that they would not be forced to buck the new 2,200-seat house being erected by the latter.

The biggest day in Myer Schine's life, and there has been many a big one in the career of the man who started with nothing and who is now part owner of a chain of sixty-five theatres in New York State, will occur on August 30 when he will walk up the aisle to the tune of Lohengrin's Wedding March. Miss Feldman of Johnstown will be the bride.

Walter Hays dropped in town last Tuesday on his way back to Buffalo, from a vacation spent in the White Mountains, looking very fit, too.

In a city where all the other theatres run on Sunday, and where that day goes far in meeting the expenses of the week, there is one house that is closed and where any attempt to open on Sunday would probably be met with such opposition that it would ruin business for the remainder of the week. This house is the Cameo in Schenectady, located in the exclusive Bellevue section where Sunday movies are not wanted, although the residents journey downtown for their entertainment on Sunday night. The Cameo is run by George Dwore, who never plays a western and who is a lawyer by occupation.

Jean Acker, the first Mrs. Rudolph Valentino, who has just been signed as a member of the Cecil De Mille stock company and loaned by De Mille to Metropolitan Productions to appear in the first Frances Marion picture, "Simon the Jester," which will be released by Producers Distributing Corporation

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James Shultis opened Studio Hall in Woodstock on August 18, using "Broken Laws" as the feature. When the American in Troy reopened Saturday night, several from the F. B. O. exchange in Albany, were on hand to extend congratulations to the management.

The best cable Dave Seymour has received since he has been running the Pontiac in Saranac Lake came the other day from William Morris. It was a contribution of $50 for a benefit being staged by Mr. Seymour for one of the local institutions.

How's this for a record? And it speaks pretty well for Morris Silverman of the Happy Hour and Pearl theatres in Schenectady. In nine years there hasn't been a change in his working force with the exception of a couple of girls, and one couldn't blame them for quitting Mr. Silverman when a husband came along. Incidentally, Mr. Silverman announces that he will erect a new theatre next spring and close the Pearl.

From now on H. L. Berinstein of Elmira will be in town two or three times a month. The Berinstein boys are likable chaps, always smiling and as friendly as their late father. Now that the boys are doing it alone, Julius will look after the two houses in Albany, making his home in an apartment at the Colonial and spending a portion of his time at the Palace in Troy. Harry will be up from Elmira to help him out from time to time. The Van Curler in Schenectady, also run by the Berinsteins, opened Monday with A. J. Rachell as manager.

With her mother out of town, making it necessary for her to do the housework as well as look after the Crescent Theatre, Betty Feuer of Schenectady is about the busiest individual in that city, so busy in fact that she doesn't have time even to use the auto-

(Continued on next page)

News of the Albany Territory

(Continued from preceding page)

mobile she bought a few months ago. Business is good, so Miss Feuer isn't much on the protest.

James Roach, now handling the Farley houses in Schenectady, is taking a vacation. Yes, the vacation runs from 11 o'clock at night until 9 o'clock the next morning. Since assuming his new position Mr. Roach is a decidedly busy man, to whom the ordinary meaning of vacation possesses no appeal. In running the serial "Play Ball" Mr. Roach personally gave away over 600 baseballs the other day to the boys of Schenectady and at the end said that his arm was as lame as though he had pitched nine innings.

Claude Wade runs a theatre in North Creek and likewise the village hotel. He boasts the best pictures at the theatre and the best beds in the entire Adirondack region. Not that there is any connection between the two, except that the combination, through assured patronage, enables Mr. Wade to strike a good bank balance each week end.

When the American Locomotive Works and the General Electric plant close down each Friday night in Schenectady, hundreds of dollars that would ordinarily drift the way of the picture theatres of that city ride out of town in everything from a Ford to Rolls-Royce. In a city of mechanics, there is now an automobile to every three persons in Schenectady.

Bill Smalley of Cooperstown is playing the part of host these days to his mother and sister, who are spending the month of August with the genial exhibitor. They have reason to be proud of Mr. Smalley, for he has built one of the best chains in all New York state and one in which cleanliness is next to godliness.

Nate Robbins of Utica, whose houses were recently taken over by Famous Players, draws down the nice little stipend of $25,000 a year for handling the theatres in Watertown, Syracuse and Utica. Not a bad arrangement.

With the county fair drawing thousands of persons to Gouverneur, the Graylin Theatre in that village used a stock company, changing the play each night during the week, and with prices running from 50 cents to a dollar.

C. L. Gardner of the Pine Hills Theatre in Albany rather welcomes a rainy night. He explains by saying that when it rains the people can't ride and a front porch isn't half as appealing as an orchestra seat in his house.

Constance Pedone, cashier of the Strand in Schenectady, is at a hospital in that city recovering from an operation for appendicitis. The Barcli in Schenectady is due to reopen the fore part of September with a change of pictures daily. It is possible that the Albany may close for two or three weeks for renovating as soon as the Barcli reopens.

J. B. Hart, who has a couple of theatres in Bennington, Vt., was in town the other day. Mr. Hart took a vacation last winter and went to Florida with a couple thousand dollars in his pocket for expense money. He invested in real estate and incidentally cleaned up $40,000.

William Benton of the Congress in Saratoga ran "The Gold Rush" for part of last week, opening on Sunday. It was rather hard luck, however, that the mercury jumped to the nineties and remained there for four straight days. Still, business was not bad.

Mrs. Elizabeth Meeker will reopen the Casino in Waterford the fore part of September. The Lyceum at Pawling is also open.

"The Freshman" has just been booked for the Troy and the Strand Theatres, the Robbins circuit, as well as for every house in the Schine Chain.

The State Theatre in Schenectady, is being repainted and the furniture is also being re-upholstered. Both the auditorium and lobby are being redecorated.

Charles Dery, manager of the Empire in Port Henry and who recently adopted a 3-months-old child, is now seriously considering the adoption of another as a companion to the first.

Marie Prevost, the great Warner Brothers Star (left), and her sister, Peggy, a talented dancer.

Buffalo, N. Y.

The original deal whereby the Kreiger Brothers of Batavia were to have taken over the three Border Amusement Company, Buffalo houses is off. Now David Kreiger alone has taken over the Ellen Terry, one of the links in the chain, and will at once redecorate both interior and exterior and erect a big new electric sign.

Stanley Kozanowski, who operated the Rivoli on Broadway, Buffalo, has leased the Circle on Connecticut street and will re-open this community picture theatre the week of August 30. The Circle was operated the past season by Eugene A. Pfeil.

Charlie Bowe, manager of the Frontier, one of Buffalo's most popular community theatres, has gone to Hot Springs on a health pilgrimage.

The Dellinger Theatre has been closed for repairs in Batavia, N. Y. Harry D. Crosby and Edward Houghton have been showing pictures at the Dellinger on Saturdays and Sundays for two years or more. The other day former Mayor William F. Haitz, owner of the house, received orders from the industrial board of the State Department of Labor to make certain changes to comply with the new theatre code adopted by the state.

The Columbia has re-opened in Erie, Pa., The nouse was visited by a destructive fire last spring. The house has been beautifully decorated inside, magenta, purple and brown being the predominant shades in the walls, drapes, curtains and door coverings.

Al Beckerich, manager of Buffalo Loew's State, has put over the Greater Movie Season Essay contest in great shape. He has tied up with the Buffalo Times and in addition to the big national prizes has arranged for the presentation of many local ones. Al is also giving passes to the first one sending in essays each week. The Times is giving the contest much publicity.

George T. Cruzen is putting over the new Palace in Lockport to the tune of record-breaking business. With the coming of fall and the addition of Keith vaudeville it is expected the receipts will register even larger figures.

Walter Hays, vice-president of the Mark-Strand interests and former president of the M. P. T. O. of N. Y., has returned to his home in Buffalo following a 1,700-mile motor tour with Mrs. Hays through the East.

Arthur L. Skinner, manager of the Victoria Theatre, is spending a two-weeks vacation at his summer home near Point Abino, on the Canadian shore. During his absence the house is in charge of Allen Hays, son of Walter Hays.

J. H. Michael, chairman of Buffalo Zone, M. P. T. O. of N. Y., is arising at 6 a. m. these days and joining the Film Row pill chasers in Delaware Park. It is reported that J. H. is sporting a very nifty golf costume. Nothing like getting pepped up for the fall season.

J. J. Kelly, manager of the Lafayette Theatre in Batavia, N. Y., has signed 100 per cent. for the Producers Distributing Corporation and has announced the fact in large ads in the local press.

Texas

C. C. Lindsey and H. C. Houston have taken over the Travis and Gem Theatres at Sherman, Texas, and will make many new improvements.

A. V. Wade has opened two new houses at Gainesville, Texas.

J. S. Bonner has been appointed manager of the Best Theatre at Palestine, Texas.

J. T. Hodge has taken over the Hodge and Trammel theatre at Winters, Texas.

Chicago

A. H. Bachman, for the past five years assistant manager of the Randolph Theatre, the Universal Loop house, has been made manager, succeeding Z. M. Harris, who was called back to New York last week.

The Pitney Theatre at Flora, Ill., is now under the management of Frank Hocking.

The Photoplay Theatre at Lovington, Ill., has been reopened by the Ferris Brothers circuit.

The Clark Theatre, on Clark near Wilson avenue, has been closed for the summer months and will reopen early in the fall with pictures exclusively.

Aaron J. Jones, president of Jones, Linick & Schaefer, who a week ago sold a large part of his estate south of Flossmoor for a sub-division, has purchased from the Chicago Title & Trust Company, trustee, 108 acres in the same vicinity. The price was reported as $270,000, subject to $72,000.

W. H. Dewey has sold his interest in the Lincoln and Strand Theatres at Chariton to his partner, E. P. Smith, and will enter other lines of business.

Charley Harned has opened the new Cozy Theatre at Bethany, Ill., and has one of the finest little houses in that part of the state.

Victor Rossnagel, for twelve years assistant manager of the Schindler Theatre on West Huron street, is now active manager of the house, succeeding William Krebs, who has retired from the business.

A new movie theatre is projected for Paris, Ill., and a company is being formed by local capital to put the proposition over.

A. E. Kerger, Robert D. Coleman and A. D. Miller have organized the Eastern Illinois Amusement Company with offices at Danville, Ill.

The theatres at Rockford, Ill., will not have the competition of traveling carnival companies in the future as the city council has passed an ordinance to keep them outside the city limits.

W. A. Thimming, owner of the Duquoin Theatre at Duquoin, Ill., has bought out the interest of H. G. Kunze of Carbondale in the house and will reopen about September 1 with an exclusive movie program.

Aileen Pringle, who plays opposite Conway Tearle in "The Mystic," the picture Tod Browning is directing from his own story for Metro-Goldwyn-Mayer.

Kansas

Earl T. Cook, new manager of the Pantages Theatre, Kansas City, concluded that a little publicity to start his reign would not be amiss, so he staged a free performance for newsboys of the Kansas City Star. He obtained the desired publicity—plenty of it—it is needless to say.

While Jack Quinlan, manager of the Mainstreet Theatre, Kansas City, is spending a vacation in the East, Fred Crowe of the American Theatre, Chicago, is in charge. Mr. Quinlan is expected back soon.

Among the out-of-town exhibitors in the Kansas City market last week were: Charles Marshall, Palace, Golden City, Mo.; Charles Sears, Sears Circuit, Nevada, Mo.; C. M. Pattee, Pattee Theatre, Lawrence, Kas.; William Cuff, Strand, Chillicothe, Mo.; Ben Levy, Hippodrome, Joplin, Mo.

William Gabel, Jr., of Beloit, Kas., and Harry Wareham of Manhattan, Kas., will leave soon to attend the Paramount Manager School in New York City, later to become managers of Paramount theatres.

The Mayfield Theatre, Seventy-first street and Prospect avenue, Kansas City, has been purchased by D. Costa, former owner of the Bonaventure Theatre, a suburban house of Kansas City.

Untiring and efficient work as advertising manager of the Cuff Enterprises at Chillicothe, Mo., won the position as manager of the Strand Theatre, owned by William Cuff, for John Creamer. Edward Smith, former manager of the theatre, is to become manager of the Strand Hotel, owned by Mr. Cuff, and which adjoins the theatre.

Nebraska

Botsford Brothers have purchased the Palace Theatre at Long Pine, Neb., from Florence McCarthy.

W. F. Weary has bought the Casino Theatre at Sac City, Ia., from W. W. Watt.

I. Theobold has sold the Opera House at Strang, Neb., to Jack Purcell.

The Isis Theatre at Arnold, Neb., has been sold by Anna Erwin to H. Webeley.

The Opera House at Alvord, Ia., has been sold by E. M. Eisentraeger to Fred Wenzel.

R. W. Crawford has bought the Lyric Theatre at Fort Dodge, Ia., which was damaged by fire some weeks ago. It has been rebuilt and remodeled.

Gus Schween has sold the Rex Theatre at Minden, Neb., to Fred Polzin.

H. C. Jarnagin has sold the Idle Hour at Tama, Ia., to John Waller.

The Royal Theatre at Ainsworth, Neb., has been sold by C. B. Sellars to H. B. Tyler.

The Elite Theatre at Meadow Grove, Neb., has been sold by D. E. Cottrell to E. J. Krivanek.

E. P. Smith of Chariton, Ia., has sold the Strand and Lincoln Theatres at that place to S. H. Edmiston.

A. E. D'Allemand has sold the Crystal Theatre at Arapahoe, Neb., to W. A. Neuball.

The Star Theatre at Litchfield, Neb., has been sold by L. A. Tate to W. B. Daniels.

Arkansas

John A. Collins has leased the new $65,000 Majestic Theatre at Paragould, Ark.

The Palace Theatre at Little Rock, Ark., has reopened with W. A. Hodges as manager, vice A. E. Hanger, resigned.

Lilyan Tashman has been signed by Metropolitan Pictures for featured roles exclusively in productions to be released through Producers Distributing Corporation.

Louisville

The Old Hippodrome Theatre, at Second and Market streets, will have to find new quarters within a few months, as the clothing house of Brooks Brothers, which has secured several adjoining buildings, plans to tear them down and erect a new four-story building within a few months, the building to be occupied before July 1, next.

Fred J. Dolle, of the Broadway, Fourth Avenue, Walnut and Strand amusement companies, recently announced that he had signed a contract with Wilson H. Wright for stock comedy at the Strand Theatre, which last year ran vaudeville and pictures and which has operated part time as a picture theatre for some years past.

The Walnut, National, Gayety and Strand theatres are all getting a summer dressing up and will soon be in excellent shape for the busy season. The new Brown Hotel Theatre is nearing completion. Sale of all furniture, fixtures, etc., of the Macauley Theatre has been advertised, as wrecking the building will start in less than thirty days.

Fred Dolle with Mrs. Dolle recently motored to West Baden Springs, Ind., for a vacation of several weeks.

Business over the latter half of July and first few days of August in Louisville was quite good, better than that of late June and early July. Hot weather has again set in and theatres are suffering in attendance just now, the vacation season also having its effect.

St. Louis

The Columbus Amusement Company has been organized by George P. Skouras. He recently took over the Congress Theatre on Olive street owned by Hector M. E. Pasmezoglu.

John Satterfield will build a new theatre at Dardanelle, Ark., and will invest about $10,000 in the building. It will contain a balcony.

Mr. and Mrs. C. W. Lilly, who formerly managed the various theatres at Hannibal, Mo., are in St. Louis. They are reported to be in the market for a local theatre.

Harry Tanner plans to open his new house at Nokomis, Ill., about September 25. Complete it will cost about $25,000 and will seat 500 persons.

Douglas Fairbanks calls on John Barrymore at the Warner Brothers studio, where Barrymore is making "The Sea Beast."

Ohio

Cleveland, Ohio, is to have another theatre added to its already long list, according to reports from Paul Guadanovic, who is having plans developed for a new house to be erected at 11609 Lorain avenue. The estimated cost is $90,000.

The Temple Theatre, Toledo, Ohio, which is under the supervision of E. Mandelbaum, is shut for a complete renovation. According to Mandelbaum, the patrons will scarcely be able to recognize the house after it is "dolled up."

A. Finding, Cleveland, Ohio, has taken over the National Theatre in that city from B. Wise. At Defiance, Ohio, Miss D. Smythe has sold her Elite Theatre to Miss Bessie Smythe.

The management of the Opera, Hillsboro, Ohio, has been acquired by R. J. McLean, of Washington, C. H. Ohio, who also operates the Palace Theatre in his home city.

The Interstate Amusement Co., Columbus, Ohio, has been incorporated by Wm. H. Meyeres, Walter A. Houck, L. M. Williams and others.

Pittsburgh

Walter Caldwell, resident manager for Loew's Aldine Theatre, Pittsburgh, since its opening two years ago, has resigned to enter the real estate business in Florida. He was the guest of honor at a farewell banquet tendered him on the Aldine stage on the evening of August 14, at which all of the house employes gathered and made merry. His successor is Albert E. Kochendoerfer, formerly head of the technical production staff.

Ray C. Brown is the new manager of the Cameo Theatre in downtown Pittsburgh, succeeding Gerald Gallagher, who resigned to accept the management of the Cameraphone Theatre in East Liberty. Mr. Brown for the past eleven years has been with the Nixon-Nirdlinger Enterprises in Philadelphia, and he is a son of Harry Brown, manager of the Nixon Theatre, Pittsburgh.

Dr. H. R. Pitner, whose experience as an exhibitor dates back to the nickelodeon days, has arranged to sell his Rex Theatre at Fairfield, Ill., to the Sexton Manufacturing Company, who also own the Pershing Theatre in Fairfield and Orpheum at Flora, Ill. Frank B. Hocking is general manager of the Sexton theatrical interests. Dr. Pitner has been in ill health for some time past and was forced to give up active practice some two years ago.

Wister M. Elliot reopened his Star Theatre at Vandergrift on August 3, after having had the house closed for the past three months undergoing a complete renovation. The seating capacity has also been increased by one hundred chairs.

The Rowland and Clark Theatres have had erected a large sign on the roof of the building which now stands on the site of their proposed new theatre in East Liberty on Penn avenue near Beatty street. The sign bears the following information: "This is the site of the new Rowland and Clark Two-Million Dollar Theatre." The sign is illuminated at night by a spotlight.

Sterling, Ill., is to have a new picture and vaudeville theatre. William Schrader of Sterling is the owner and plans have been drawn by Bradley & Bradley, Rockford, Ill. The house will be 250 by 136 feet and one story high. It will cost approximately $50,000.

Using the downtown section of Los Angeles as a setting for a scene in "The Trouble With Wives," directed for Paramount by Malcolm St. Clair. This particular scene was made at Sixth and Olive streets. In addition to Esther Ralston and Tom Moore, who are shown here, the featured players include Florence Vidor and Ford Sterling

BETTY COMPSON

As she appears in the James Cruze Production "The Pony Express," for Paramount.

Detroit

The new Grand Riviera Theatre, Grand River avenue and Joy Road, Detroit, was opened to the public last Monday night by the Munz interests presenting the most novel lighting arrangement of any theatre in the city. The opening policy is three shows daily.

The Lyric Theatre at Traverse City, operated by the Fitzpatrick-McElroy Co., was visited by yeggmen one night last week and the safe emptied of close to $1,000 in cash.

Thomas Lancaster of the Grand Theatre, River Rouge, announces plans for a $250,000 theatre, to be known as the Lancaster. It will be built in the western section of Detroit.

The opening date of the new Roosevelt Theatre, largest house on Detroit's East Side, has been set for September 17. It will run a combination policy of vaudeville and pictures.

The Adams Theatre, in playing "The Gold Rush" is giving more shows, than it has ever attempted in taking care of the rush. Seven shows are offered daily, the first starting long before the noon hour.

Denver

Another new suburban house, which has been named the Alpine Theatre, will be fully completed and ready for its grand opening on October 1. This house is located on the East Side at 33rd avenue and Williams street. It will contain about 625 seats. The theatre is being built by Ed Nesbit, who now owns and opeates the Mystic Theatre, another Denver suburban house. This is the third new suburban house to be opened in Denver within a period of four months. Three others are now under construction.

Ed Schulte, owner and manager of the Rialto Theatre, Casper, Wyo., spent several days in Denver during the past week. He is on his way to Glenwood Springs, Col., for a month's vacation. He was accompanied by his son.

Ed Schoelkoph, exhibitor at Idaho Springs, Col., made a special trip to Denver to challenge the Film Board of Trade baseball team to a game to be held in Idaho Springs in the near future. The challenge is being considered by members of the Film Board and it is safe to say that if enough managers are in town during one week end that game will be pulled with this exhibitor team in Idaho Springs.

Alberta Vaughn livens up the F. B. O. lot. She is now at work on "The Constant Simp," the second "Mazie" episode.

Los Angeles

A new theatre will be built in Carthay Center in the Welshire district by the Carthay Center Company. The house was designed by A. B. Rosenthal and will seat 2,000 persons. According to specifications the entire building will be fireproof, built of reinforced concrete with both the interior and exterior of the theatre of the Spanish renaissance style of architecture. The cost will be $500,000.

Santa Ana will soon have another theatre seating 2,000 persons. It will be built by William Lutz cover a site 100 by 165 feet and cost $200,000.

A new theatre will be built in the fashionable Wilshire district by the West Coast Theatres Inc. according to the announcement of Mike Gore. It will be built at Wilshire and LeBrea, seat 2,000 persons and cost $350,000. The theatre building will be of Old Spanish design and construction will begin immediately.

Preparations are being rushed so that the new Manchester Theatre at Manchester and Moneta avenue will be completed for the grand opening on November 15. The house will be controlled by West Coast Theatres and South Side Theatres, with R. B. Grunauer as general manager.

A new theatre to cost $3,000,000 will be built by E. L. Doheney, the oil magnate, on the northeast corner of Eleventh and Hill streets. The theatre was planned by the Los Angeles Theatre Company, the officers of which are Fred Butler, Edward Belasco and G. O. Davis. They have arranged to lease the theatre from Doheney.

San Francisco

T. & D., Jr., Enterprises, San Francisco, operating a chain of picture theatres in Northern California, has taken a lease on the theatre in course of construction at Dunsmir.

Max Blumenfeld and associates have purchased property at Twenty-ninth avenue and Taraval street, San Francisco, and have commissioned Reid Bros. to prepare plans for an 1,800-seat picture theatre of Spanish design.

Sam Harris and Irving C. Ackerman returned recently to their San Francisco headquarters from a trip to Portland, Ore. and announced that plans had been decided upon for the erection of a 2,400-seat theatre in that city to be ready within a year. The theatre will be conducted under the management of W. W. Ely.

Nat Holt, manager of the California Theatre, San Francisco, is determined to keep up interest in Greater Movie Season and has something unusual planned for weeks in advance. For the second-week entertainment this house offered "The Trouble With Wives," the week being designated as "Giggle Week."

Among recent visitors on San Francisco's Film Row have been B. B. Byard, of Ferndale and Eureka; James J. Wood, of Redding and Red Bluff; Miss Mattie Schiebley, Reedley; Gus Johnson, Newman; L. R. Killingsworth, Willows, and J. W. Purkett, Fresno.

Plans for a picture house seating 5,000 are being drawn for the site of the old St. Nicholas Hotel in the block bounded by Market, Hayes, Larkin, Fell and Polk streets, San Francisco. Negotiations for leasing the theatre are well under way.

The Grove Theatre has been opened at Pacific Grove, Cal., with Mark Keller as manager. The house seats 1,000, with 100 loge seats.

The Palace Theatre at Dixon, Cal., has been repossessed from H. Lytle by W. J. Clark.

W. B. Laughead of the Westwood Theatre, Westwood, Cal., was a recent visitor at San Francisco on his way to Los Angeles to spend a vacation.

The Pastime Theatre at Mount Shasta City, Cal., is to be closed shortly for remodeling.

Max Weiss, who conducts several theatres at Sacramento, Cal., has left for a mountain retreat for the benefit of his health.

James J. Wood, whose theatre at Red Bluff, Cal., was badly damaged by fire recently, is making use of a small theatre until a decision can be reached in regard to whether the Orpheum Theatre will be repaired or whether a new house will be necessary.

Jackie Coogan and his little brother, Robert Anthony, of whom Jackie is justly proud. Jackie will start work on "Old Clothes," by Willard Mack, for Metro-Goldwyn-Mayer, shortly. Eddie Cline will direct.

Oklahoma

C. F. Calkins, George Brett, Eugene Wetzel and Dr. J. A. Douglas are erecting a new theatre building at Ponca City, Okla.

The Adkar Theatre, Tulsa, Okla., million dollar auditorium, has been leased for a forty weeks' engagement to a stock company. The amount of the lease is said to be $20,000. The Adkar seats over 1,700.

Fire in the projection booth of the Main Street Theatre at Tulsa, Okla., destroyed several reels of films but the theatre was not damaged.

The Palace Theatre at Eufaula, Okla., was destroyed by fire last week, but will be rebuilt in the near future.

Fred and Albert Jackson will reopen their Jackson Theatre at Pawhuska, Okla., in the near future.

A. C. Stalcup, manager of the Hippodrome Theatre at Okmulgee, Okla., was a visitor the past week.

Miss Ruth A. Tolbert will open a new theatre at Hobart, Okla., in October, to be called the Rialto.

Fred Cantz, manager of the Star Theatre at Sand Springs, Okla., and Mr. Layman of the Layman Film Company were in Oklahoma City the past week. Mr. Layman is producing two-reel comedies at Sand Springs and Mr. Cantz is interested in the company.

Frolicking on the sands. Fair Warner Bros. stars have fun on the beach between pictures. Reading from the left, they are: Alice Calhoun, Dolores Costello, Dorothy Devore, Helene Costello.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

GOING UP. (5,886 feet). Star, Douglas MacLean. A dandy comedy drama; as good as "Hottentot." If you ran that one you should run this one. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Small town class, town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

NEVER SAY DIE. (6 reels). Star, Douglas MacLean. This is an entertaining comedy drama; not up to the standard of "Going Up" but a satisfactory show. Good tone. Yes for Sunday, no as special. Town of 3,500. Admission 10-20-30. Chas. Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

F. B. O.

ALIAS MARY FLINN. (5,550 feet). Star, Evelyn Brent. Boys, if you are not playing this series, step on the gas. They are very good and should please any type of patronage. This one very good. Tone, good. Sunday, yes. Special, no. Very good audience appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

BANDIT'S BABY. (5,291 feet). Star, Fred Thomson. A good picture. Better than any Thomson before. Business was satisfactory for two-day run. General class, city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

BANDIT'S BABY. (5,291 feet). Star, Fred Thomson. Showed this two nights and turned people away second night. Thomson pictures get better each time. Silver King does some clever acting. Thomson and Silver are our best drawing cards here. Would advise every small town to book them. Audience appeal a hundred per cent. Yes for Sunday, no as special. Ross S. King, Opera House (250 seats), Barnes City, Iowa.

BROKEN LAWS. (6,413 feet). Star, Mrs. Wallace Reid. A very good picture but did not get them in. Lost money on a two-day showing. Good tone and appeal. Yes for Sunday. Draw all classes, town 3,000. Admission 10-25, 15-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

GALLOPING GALLAGHER. (4,700 feet). Star, Fred Thomson. Fair western. Lots of fighting but the religion injected into the rough house scenes did not look just right even to me and I am no crank on religion. Tone, fair. Sunday, no. Special, no. Fair appeal. Small town class and farmers, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

SCAR HANAN. (6,000 feet). Star, Yakima Canutt. A good, fast western picture, but Canutt can't compare with Thomson or Custer of F. B. O. features. "Scar Hanan" is just an ordinary western story about a son seeking revenge for the death of his father. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. Farmers and merchants, town of 450. Admission 15-30. William A. Simon, Liberty Theatre (250 seats), Fromberg, Montana.

SCAR HANAN. (6,000 feet). Star, Yakima Canutt. Canutt a better drawing card than Mix or Thomson for me. He sure is a good rider. Hope F. B. O. keeps him in westerns. Good luck, "Yak." Sunday, yes. Special, no. Town of 3,500. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

WHITE FANG. (5,800 feet). Star, Strongheart (dog). This picture went over big. Will appeal to all classes in summer resort of 1,500. Appeal, ninety-five per cent. Sunday, yes. Special, yes. Robert F. Cronen, Rockaway Theatre (300 seats), Rockaway, Oregon.

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

WILD BULL'S LAIR. (6 reels). Star, Fred Thomson. Fred's latest but I do not think this is as good as some of his previous pictures. Silver King rings the bell. Print new. Tone, good. Sunday, no. Special, no. Good audience appeal. Better class and ranchers. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

First National

ASHES OF VENGEANCE. Star, Norma Talmadge. Had many to say that this was the best costume picture they ever saw. Tone, good. Sunday, yes. Special, yes. Good appeal. Small town class, town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

AS MAN DESIRES. (7,650 feet). Star, Milton Sills. Just fair; inclines to be immoral. Draw general class, city 10,000. Admission 10-25. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

AS MAN DESIRES. (7,650 feet). Star, Milton Sills. Great audience picture. Received many comments on this one. Keeps you guessing till the final sequence as how it will end. That's entertainment. Step on it. Tone, good. Sunday, no. Special, no. Appeal, one hundred per cent. High class town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (200 seats), Atlantic, Massachusetts.

BRASS BOTTLE. (5,790 feet). Star cast. This picture is a real queer picture. Had some censure it. Not good for children to see. Some laughs, but would say it is no picture for a small town. Town and country class, town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

FURY. (8,709 feet). Star, Richard Barthelmess. A very good program picture that will please about seventy per cent. The worst feature is the length of show for a small town. Being in nine reels, too draggy in places. Tone, fair. Sunday, no. Special, no. Appeal, seventy per cent. Town and country class, town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri

GIRL OF THE GOLDEN WEST. (6,600 feet). Star cast. An extra good picture but not the shut-'em-up kind but will please. Pleased here. I call it a good picture. Tone, ninety per cent. Sunday, no. Special, no. Town and country class, town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

HER REPUTATION. (7 reels). Star, May McAvoy. Played this as a program picture and had more good comments on it than I get on lots of specials. Tone, O. K. Appeal, 100 per cent. No as special—too old. Draw all classes, town 2,000. Average admission 10-20. L. H. Griefe, Opera House (450 seats), Windsor, Missouri.

HUSBANDS AND LOVERS. (7,883 feet). Star, Lewis Stone. Many comments on this one from the adults as it pleased them one hundred per cent. Not enough action for children. Wedding scenes were great. Picture ends fine and audience leaves with a smile. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

JEALOUS HUSBANDS. (6,500 feet). Star, Earle Williams. This is a real good show that belies the fool title that adorns it. There is very good work done by Ben Alexander as the son who is sent from his mother by the jealous father. Not a great deal of unnecessary footage. Tone, good. Sunday, no. Special, no. Appeal, ninety per cent. Mixed classes, town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

MIGHTY LAK A ROSE. (8,026 feet). Star cast. A mighty fine picture that will please one hundred per cent as it has everything that will please all classes of people. If you haven't played this picture, play it. A good one. Town and country class, town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

MY SON. (6,552 feet). Star, Alla Nazimova. One of the best pictures of the year, but it didn't do business for me. Good tone. Yes for Sunday and as special. Admission twenty-five cents. D. J. Adams, Auditorium Theatre (1,000 seats), Concord, New Hampshire.

NEW TOYS. (7,811 feet). Star, Richard Barthelmess. Good business on our favorite star, but it did not satisfy my patrons. They told me they like him in heavy dramatic pictures. Kids like it as it has plenty of laughter. Tone, good. Sunday, yes. Special, no. Appeal, thirty per cent. High class, town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

PAINTED PEOPLE. (5,700 feet). Star, Colleen Moore. A first class, entertaining picture which held interest all the way through. Many good laughs. Fair tone. Appeal 80 per cent. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

Fox

AGAINST ALL ODDS. (4,850 feet). Star, Buck Jones. A fairly good western picture that measures head and shoulders above any other Jones productions. Good for almost any house. Tone, fair. Sunday, no. Special, no. Appeal, ninety per cent. Mixed class, town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

ARIZONA ROMEO. (4,694 feet). Star, Buck Jones. Good program western. Good tone. Special, no. Good appeal. Small town class, town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

DANTE'S INFERNO. (5,680 feet). Star cast. Went unusually well, considering the hot weather. It certainly is "different." Good tone. Big appeal. Yes as special. Draw all kinds, city of 100,000. Admission 10-20. S. H. Borisky, American and Royal Theatres, Chattanooga, Tennessee.

FOLLY OF VANITY. (5,250 feet). Star cast. Not so good, not so bad. Don't promise too much. Not a special. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

GERALD CRANSTON'S LADY. (6,074 feet). Star cast. Good picture didn't draw much but pleased all who saw it. Tone, good. Sunday,

yes. Special, no. Poor audience appeal. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

GOLD AND THE GIRL. (4,512 feet). Star, Buck Jones. A dandy one from start to finish. Tone, okay. Sunday, no. Special, no. Good appeal. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

HEART BUSTER. (4,500 feet). Star, Tom Mix. A regular Mix show with Tom in a bit of dare-deviltry spiced with humor in such a way that a small town audience will eat it up. Mix is there every time in this town and the majority of people haven't missed one show. Henry W. Nauman, Moose Theatre, Elizabethtown, Pennsylvania.

LADIES TO BOARD. (6,112 feet). Star, Tom Mix. Not as good as Tom's best but better than most. A peculiar situation for Mix as the prop of an old ladies' home in the east. Some long drawn scenes but "Pee-Wee" Holmes helps out a lot and the show goes over fine. Tone, fair. Sunday, no. Special, no. Appeal, ninety per cent. Mixed class town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

LAST MAN ON EARTH. Star cast. A good comedy but not strong enough for feature attraction. Tone, okay. Sunday, no. Special, no. Below average audience appeal. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

MAN WHO CAME BACK. (8,272 feet). Star cast. Good strong picture but didn't draw much. Hot weather. Special, no. Poor audience appeal. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats). Greenfield, Tennessee.

NORTH OF HUDSON BAY. (6 reels). Star, Tom Mix. Scenic beauty, but slower in action than most Mix productions. Sunday, yes. Special, no. Good appeal. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

ROUGHNECK. (7,619 feet). Star cast. Slightly rough but pleased a Saturday night crowd. Special, no. Good appeal. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

SCARLET HONEYMOON. (5,030 feet). Star, Shirley Mason. Good program picture. Fox didn't hold up the standard he set with "That French Lady," of course we all know why. Tone, good. Sunday, yes. Special, no. Average audience appeal. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

STAR DUST TRAIL. (4,686 feet). Star, Shirley Mason. Good little picture. Worth showing as a program picture. Tone, okay. Special, no. Average audience appeal. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

TEETH. (6,190 feet). Star, Tom Mix. Just about as good as Tom ever made. The dog is good for a few extra tickets. Tone, good. Special, yes. Good appeal. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

TEETH. (6,190 feet). Star, Tom Mix with Duke (dog) and Tony (horse). Good business. Good tone. No as special. Draw general class, city 10,000. Admission 10-25. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

TROUBLE SHOOTER. (5,702 feet). Star, Tom Mix. If it's a Mix it's bound to please Mix fans. This one is good. Tone, okay. Sunday, no. Special, no. Good appeal. Small town class town of 1,500. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

WARRENS OF VIRGINIA. (6,000 feet). Star cast. They tried to put action in this one, but failed. The direction was very sloppy. Imagine a girl of Civil War days wearing jazzy stockings! It just wasn't done. Fair tone. Appeal 70 per cent. No for Sunday or special. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

WINGS OF YOUTH. (5,340 feet). Star cast. Good picture. Full of pep and sparkles with life all the time. Tone, okay. Sunday, no. Special, no. Good appeal. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee

Between Ourselves

A get-together place where we can talk things over

To get the very best help from the dependable tips which exhibitors send in, remember E. W. Collins' advice:

"Study the reports and discover the exhibitors whose experience is the same as yours on pictures you both have played. Then follow such exhibitors on other pictures."

It's good advice, volunteered in the same unselfish spirit of helpfulness that keeps tips coming

Naturally, in order for exhibitors to use the advice, the boys have to stick to the tip sending.

So—folks—don't miss out on your report sending.

KEEP THE TIPS COMING!
VAN.

WINNER TAKE ALL. (5,949 feet). Star, Buck Jones. Just the type of picture the fans like to see Jones featured in. Fox should keep him in this class of picture. Print fair. Tone, good. Sunday, no. Special, no. Good appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Metro-Goldwyn

ALONG CAME RUTH. (5,000 feet). Star, Viola Dana. One of the best comedy dramas that has come to town in a long while. Nothing spectacular, but a real good show that will pack them in if advertised properly. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Mixed class town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

ARAB. (6,710 feet). Star, Ramon Novarro. Why go to Algiers for the desert? It does not look near as real, nor are the characters as convincing as the sand hills about Hollywood. Lot of money spent on a very ordinary production. Novarro does not get much of a chance and Alice Terry just looks pretty. General class. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

BROKEN BARRIERS. (6,717 feet). Star cast. Fairly good picture. The ten big stars are all that got it by. Tone O. K. Appeal 80 per cent. No as special. Draw all classes, town 2,000. Average admission 10-20. L. H. Griefe, Opera House (450 seats), Windsor, Missouri.

CHEAPER TO MARRY. (5,921 feet). Star, Conrad Nagel. Not a bad comedy-drama. Will pass with plenty of advertising in a town that doesn't mind long drawn-out pictures with two reel plots. Mixed classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

DADDY'S GONE A-HUNTING. (5,831 feet). Star, Percy Marmont. A snappy title that drew them in and helped me bust up a tent show. Tone O. K. Appeal 90 per cent. Doubtful for Sunday, no as special. Draw all classes, town 2,000. Average admission 10-20. L. H. Griefe, Opera House (450 seats), Windsor, Missouri.

GREED. (10,067 feet). Star cast. Four days to ordinary business. Picture pleased about half of our patrons. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

HIS HOUR. (6,300 feet). Stars, John Gilbert, Aileen Pringle. A disappointment at the box office and as a pleaser. Just got by. Tone not so good. Fair appeal. No for Sunday, yes as special where it appeals. Draw better class, city 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

HIS HOUR. (6,300 feet). Stars, John Gilbert. Eileen Pringle. One of Elinor Glyn's best. Acting very good. It won't break any records. Tone good. Appeal 80 per cent. Yes for Sunday, no as special. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

JANICE MEREDITH. Star, Marion Davies. Great production that keeps you interested from beginning to end. With extra good music to this sit in your box office and listen to them applaud. Tone, good. Sunday, yes. Special, yes. Appeal, one hundred per cent. High class town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

REVELATION. (8,752 feet). Star, Viola Dana. Very good production. Even though some may think it too long. Good music will put this over well. It pleased almost everyone. Even the kids were interested from beginning to end. Tone, good. Sunday, yes. Special, yes. Appeal, ninety per cent. High class town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

SILENT ACCUSER. (6 reels). Star, Peter the dog. A great show. Everyone liked this and we had good business for three days. General class city of 35,000. Admission 25-35. C. D. Buss. Strand Theatre (700 seats), Easton, Pennsylvania.

SINNERS IN SILK. (5,750 feet). Star, Conrad Nagel. Just another society story with a bit of comedy and spice that helps it along so that it will get by. A show that will not bring the general class of a small town. Tone, fair. Sunday, no. Special, no. Appeal, eighty-five per cent. Mixed class town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

SO THIS IS MARRIAGE. (6,300 feet). Star cast. A fine picture which lost money for me on one day showing. No fault of the picture, however—Chautauqua week opposition. Fair tone. Appeal good. Yes for Sunday and as special. Draw all classes, town 3,000. Admission 10-25, 15-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

SO THIS IS MARRIAGE. (6,300 feet). Star, Conrad Nagel. Not so bad for a picture with this title. Colored bits were nice and helped it to draw. What this theatre needs is more and more colored pictures and there are not enough made. Why? You can get by with this show by advertising. Fair tone. Appeal 90 per cent. No for Sunday or as special. Draw working class, town 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

WAY OF A GIRL. (6 reels). Star, Eleanor Boardman. Not a knockout as I was led to believe. May please where Eleanor Boardman is liked. She don't draw here. Print new. Tone, fair. Sunday, maybe. Special, no. Not much audience appeal. Better class and ranchers. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WHITE DESERT. (6,464 feet). Star, Claire Windsor. Supported by rough and ready Pat O'Malley. This picture is well worth showing. Snow slides wonderful. Filmed in Colorado at the foot of Moffat tunnel. tone, okay. Sunday, okay. Special, no. Good audience appeal. Better class and ranchers. R. A. Preuss, Arvada Theatre, Arvada, Colorado

WHITE SISTER. Star, Lillian Gish. This is a picture that will not please everybody. A beautiful sad story of a young girl who takes the veil believing her sweetheart to be dead and the tragic ending when the lovers meet and they realize that a reunion is impossible as she is the bride of the church. A wonderful acted and directed photoplay.

Lillian Gish has a sweetness of soul no other actress possesses. This masterpiece will be appreciated only by intelligent and spiritual audiences. City and country class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre, Kerrville, Texas.

YOLANDA. (9 reels). Star, Marion Davies. Fine show. We had the nine reel version cut from the twelve reel one and saved us forty-five minutes of tiresomeness. Action moves with well regulated speed and photography is excellent throughout. Tone, fair. Sunday, no. Special, yes. Appeal, ninety per cent. Mixed classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

ZANDER THE GREAT. (6,844 feet). Star, Marion Davies. A wonderful picture that will entertain and please all classes. Boost it to the last penny. Good tone. Appeal 100 per cent. Yes for Sunday and as special. Draw all classes, town 2,000. Average admission 10-20. L. H. Griefe, Opera House (450 seats), Windsor, Missouri.

Paramount

ADVENTURE. (6,632 feet). Star, Richard Dix. Good production. Fine acting and realistic storm scenes. Good tone and appeal. Yes for Sunday and as special. Draw farmers and merchants, widely scattered town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

ANY WOMAN. (5,963 feet). Star, Alice Terry. Usually run Alice Terry pictures two days. This, I believe, is one of her weakest with same old plot. Ran one day to fair business. Tone, doubtful. Sunday, yes. Special, no. Fair audience appeal. Better class and ranchers. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

ARE PARENTS PEOPLE? (6,586 feet). Star, Betty Bronson. This is just a motion picture. It failed to arouse any enthusiasm here. A few walked out on it. A few old ladies said it was good, but the majority said it was too slow and lifeless. It seems to fool around all night and not get anywhere. Betty Bronson is supposed to be the star but she does not have much to do. Menjou is pretty good. The advertising matter failed to draw. Tone, okay. Special, no. Appeal, fair. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

BORDER LEGION. (7,045 feet). Star, Helene Chadwick. Fine western. Thrills, oh boy. People just raved about this. Good play. Tone, good. Sunday, yes. Special, no. Appeal, ninety-eight percent. Farm class town of 155. Admission 15-30. Robert W. Hines, Hines Theatre (250 seats), Loyalton, South Dakota.

CHARMER. (6,076 feet). Star, Pola Negri. Her best picture, from our point of view, this star has made. Has popular audience appeal and seemed to please all the way. Pola has a dandy part in this and makes a good impression. General class. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

MADAME SANS GENE. (9,994 feet). Star, Gloria Swanson. A magnificently produced feature with Gloria doing some great acting, that did not bring film rental at the box office. It takes more than Paramount or Gloria to bring them in—it takes a real story. Now that she has had her fling, let us hope for a box office picture or two. (Suppose Meighan will have to do "Romeo and Juliet" to keep pace). General class. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

MEN AND WOMEN. (6,232 feet). Star cast. Good picture; above program schedule. Good tone. Fair appeal. Yes for Sunday, no as special. Draw farmers and merchants, widely scattered, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MONSIEUR BEAUCAIRE. (9,932 feet). Star, Rudolph Valentino. It's all right if your people like costume stuff but mine don't. Paramount sure draws their features out; this one could have been three reels shorter and would have been just as good. Good acting all through. Tone O. K. Appeal 90 per cent. Yes for Sunday and as special with regard to above. Draw farmers and merchants, town 450. Admission 15-30. William A. Simon, Liberty Theatre (250 seats), Fromberg, Montana.

THREE POPULAR PARAMOUNT PLAYERS

Florence Vidor (left) is featured in "The Trouble With Wives." Mary Brian (center) is featured in support of Raymond Griffith in "He's a Prince." Bessie Love (right) is featured in "A Son of His Father."

NIGHT CLUB. (5,725 feet). Star, Raymond Griffith. An extra good comedy. People here like him better every picture. Business on his pictures is picking up. This one did an extra good business against heavy opposition. As a comedian I think Griffith can't be beat. I only hope my people find it out before Paramount does. Tone, okay. Sunday, okay. Special, yes. Extra good appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

NIGHT CLUB. (5,722 feet). Star, Raymond Griffith. Just a fair picture. Fair tone. No as special. Draw general class, city 10,000. Admission 10-25. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

OPEN ALL NIGHT. (6,867 feet). Star, Viola Dana. A rotten show for all-star cast, especially in small town. Patrons went out disgusted. Viola Dana had been one of our best bets. No for Sunday or special. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

PETER PAN. (9,593 feet). Star, Betty Bronson. Did pretty good with it. Good tone and appeal. Yes for Sunday and as special. Draw all kinds, city 100,000. Admission 10-20. S. H. Borisky, American and Royal Theatres, Chattanooga, Tennessee.

POLA NEGRI PICTURES. I think this will be my last knock on poor old Pola for I am now paying for her pictures but I positively refuse to pay the express on them to get them here so we just let them lay on the shelf in the exchange. I get another picture to take her place and both I and Paramount make money on the deal, whereas if I played them I would lose. I think it a hell of a note when an exhibitor has to buy a picture that he positively cannot play and get some other picture that he does want. Personally I think Pola is an excellent actress, but I haven't seen her in a good picture since "Passion." My crowd positively refuse to sit through her later pictures. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

SAINTED DEVIL. (8,633 feet). Star, Rudolph Valentino. Fair picture: fair business in our style house which is neighborhood and don't care much for that class of picture. Draw all kinds, city 100,000. Admission 10-20. S. H. Borisky, American and Royal Theatres, Chattanooga, Tennessee.

STORY WITHOUT A NAME. (7,912 feet). Star cast. Might have been called "The Picture Without a Pull." Picture was rather good of the type, but it had absolutely no drawing power. Only 55 adults and 18 kids had enough curiosity to come out and see what the story was. Fair appeal. No as special. Draw all classes, small town 1,312. Admission 10-20, 15-25. M. J. Bradley, Airdome Theatre (300 seats), Thornton, Arkansas.

WANDERER OF THE WASTELAND. (6,700 feet). Star cast. Very good western followed the story fairly well and the coloring was something of a novelty; some liked it and some were disappointed. Tone, good. Sunday, yes. Special, yes. Fair appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

Pathe

GIRL SHY. (7,457 feet). Star, Harold Lloyd. No doubt Lloyd's best comedy. A good story and some "wise cracks." Tone, good. Sunday, yes. Special, yes. Appeal, ninety per cent. Farmers and mixed class town of 600. H. P. McFadden, Reel Theatre, Matoma, Kansas.

Producers' Dist. Corp.

GIRL ON THE STAIRS. (6,234 feet). Star, Patsy Ruth Miller. Very good. A fine mystery play and with Patsy you can't go wrong on buying it. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five per cent. Farm class town of 155. Admission 15-30. Robert W. Hines, Hines Theatre (250 seats), Loyalton, South Dakota.

RECKLESS ROMANCE. (5,550 feet). Al Christie Comedy. Created a fair impression with the few that saw it; however, it did not draw for some reason. On a two day showing lost money. Tone none. Fair appeal. No for Sunday or as special. Draw all classes, town 3,000. Admission 10-25, 15-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

United Artists

IRON TRAIL. This picture was very good, scenery especially so—but no box office pull. They have to be mighty good to pull them in these days. Good tone. Fair appeal. Possibly for Sunday, no as special. Draw all classes, town 1,312. Admission 10-20, 15-25. M. J. Bradley, Airdome Theatre (300 seats), Thornton, Arkansas.

ONE EXCITING NIGHT. (10 reels). Star cast. A thrilling picture, but too long; it took it too long to get started. By that time the people were worn out. Tone O. K. Yes for Sunday and special, with regard to above. Draw all classes, town 2,000. Average admission 10-20. L. H. Griefe, Opera House (450 seats), Windsor, Missouri.

TESS OF THE STORM COUNTRY. (10 reels. Star, Mary Pickford. My patrons thought this was the best picture Mary had ever made, although a little too long. Tone O. K. Appeal 100 per cent. Yes for Sunday, absolutely as special. Draw all classes, town 2,000. Average admission 10-20. L. H. Griefe, Opera House (450 seats), Windsor, Missouri.

Edna Marion is one of the beautiful girls seen in Century Comedies, released by Universal.

TESS OF THE STORM COUNTRY. (10 reels). Star, Mary Pickford. Nothing need be said of this picture other than if any house has not yet shown it for some time, then get it—or get it again—as the case may be. It's a good show. Good tone. Appeal 95 per cent. Yes for Sunday and as special. Draw working class, town 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

Universal

BURNING TRAIL. Star, William Desmond. A very good western. Sunday, yes. Special, no. Town of 3,500. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

DON DAREDEVIL. Star, Jack Hoxie. Good outdoor picture. Plenty of action. Good tone and appeal. Yes for Sunday, no as special. Draw farmers and merchants, widely scattered town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

EXCITEMENT. (4,912 feet). Star, Laura La Plante. Good one. A little overdrawn in spots. Tone, fair. Sunday, no. Special, no. Appeal, sixty-five per cent. Farmers and mixed class town of 600. H. P. McFadden, Reel Theatre, Matoma, Kansas.

FIFTH AVENUE MODELS. Star, Mary Philbin. This is good entertainment; nothing big or spectacular but the star is attractive and the plot is satisfactory. Tone O. K. Yes for Sunday, no as special. Town of 3,500. Admission 10-20-30. Chas. Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

FIGHTING FURY. (4,491 feet). Star, Jack Hoxie. This picture didn't draw for me although I don't think it was the fault of the picture. Quite an interesting story in which Hoxie does fair work. Tone, okay. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 450. Admission 15-30. William A. Simon, Liberty Theatre (250 seats), Fromberg, Montana.

FOOL'S HIGHWAY. (6,800 feet). Star, Mary Philbin. One of the poorest pictures I have had the misfortune to get hold of. An underworld story that don't get anywhere. H. P. McFadden, Reel Theatre, Matoma, Kansas.

HIT AND RUN. (5,508 feet). Star, Hoot Gibson. Did good business on this one and it was very good. Lots of comedy all the way through and also lots of action. Tone O. K. Appeal 85 per cent. Yes for Sunday, no as special. Draw farmers and merchants, town 450. Admission 15-30. William A. Simon, Liberty Theatre (250 seats), Fromberg, Montana.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. This photoplay takes rank among the movies masterpieces and is one of the most magnificent and stupendous that ever has been made. A cinema version of Victor Hugo's great novel of a historic romance of the reign of Louis XI and the year 1482. This production is a triumph of the screen art and Wallace Worsley must be a director of the first rank, but the greatest praise must go to Lon Chaney in his portrayal of the Hunchback. Nothing like this has ever been equalled before and he is supported by our superb Ernest Torrence, the lovely Patsy Ruth Miller and Norman Kerry the gallant knight. This picture will please any audience anywhere, anytime. City and country class town of 3,000. Admission 20-50. George W. Walther, Dixie Theatre, Kerryville, Texas.

OH DOCTOR. (6,507 ft.). Star Reginald Denny. Get behind this one. Advertise it and it will get the money and please the people. It is a very good comedy drama. Not quite as good as the story, however, but much better than the average picture. Tone, okay. Special, yes. Good appeal. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

PHANTOM HORSEMAN. Star, Jack Hoxie. A bit old, but still all right for a program western. Print in fairly good shape. Tone, good. Sunday, no. Special, no. Appeal, seventy-five percent. Farmers and mixed class town of 600. H. P. McFadden, Reel Theatre, Matoma, Kansas.

RECKLESS AGE. (6,954 feet). Star, Reginald Denny. This one was a knockout. Book it and go the limit with it. It kept them laughing all the time and they didn't know what to expect next. Tone, good. Sunday, yes. Special, yes. Appeal, one hundred percent. Farmers and merchants town of 450. Admission 15-30. William A. Simon, Liberty Theatre (250 seats), Fromberg, Montana.

RIDING KID FROM POWDER RIVER. (5,727 feet.) Star, Hoot Gibson. This is positively the best Gibson picture we have played to date and hope the balance of his productions are as good. Tone, good. Sunday, no. Special, yes. Great audience appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

RIDIN' PRETTY. Star, William Desmond. Desmond is not nearly as bad as the other Universal "he-men" but the picture itself cannot be praised. It is an ordinary story, made in the usual ten year-old style of ride-'im-cowboy thriller. Will get by fine in some places. Fair tone. Appeal 80 per cent. No for Sunday or as special. Draw working class, town 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

RIDIN' THUNDER. Star, Jack Hoxie. Rotten. Hoxie I consider is the last of all the western stars. His pictures are too darn slow. Sunday, no. Special, no. Town of 3,500. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

SUNSET TRAIL. Star, William Desmond. Just a fair program offering neither good or bad, but you can get by with it. Print fair. Tone, okay. Sunday, yes. Special, no. Poor appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

TORNADO. (6,575 feet). Star, House Peters. Very good. Wonderful tornado scene and a good story. Tone O. K. Yes for Sunday and as special. Town 3,500. Admission 10-20-30. Chas. Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

TURMOIL. (7 reels). This is a White List picture that is well worth showing in any theatre. Has a wonderful story and a cast of characters that make it talk. General class. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

UNIVERSAL PICTURES. (I'LL SHOW YOU THE TOWN, SMOULDERING FIRES, WINE, FAST WORKER). Talk about trademarks! Just hook up with Universal's new ones and you will get real pictures at live-and-let-live prices. All these are first class attractions; had many compliments at the box office on them from my patrons. These new Universals are what they tell you they are and then some more on that. It was a big surprise to me as I have used so many trademark pictures that I did not think that they could do it. A. Mitchell, small town patronage, Dixie Theatre, Russellville, Kentucky.

USE THE REPORT BLANK

A theatre has just asked for a lot of blanks, for the purpose of sending a sheaf of good help.

You can bet the blanks have gone on, and soon the dependable tips will be in.

It makes a fellow feel good to have that sort of friends among the boys whose theatres need—and give—tip-help.

SEND TIPS!

Vitagraph

MY MAN. (6,800 feet). Star, Dustin Farnum. Fireworks display in trailer drew some people who were disappointed by not finding much of the display in the picture. Not a bad story with Patsy Ruth Miller as pretty as ever and drawing fine. Tone, fair. Sunday, no. Special, no. Appeal, ninety per cent. Mixed class town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

REDEEMING SIN. (6,227 feet). Star, Naximova. A very good picture but it failed to draw. I think star has lost out with me but she is just as good as ever. Print new. Very good tone. Sunday, yes. Special, yes. Poor audience appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WILDFIRE. (6,550 feet). Star, Eileen Pringle. Good race track picture but have had better ones of this type before. Tone, okay. Sunday, no. Special, no. Average audience appeal. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

Warner Brothers

COUNTRY KID. (6,300 feet). Star, Wesley Barry. Only a fair picture of the program variety. A little comedy and a little pathos makes it a fair offering. Good tone. Appeal 70 per cent. Yes for Sunday, no as special. David Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

FIND YOUR MAN. (7,300 feet). Star, Rin-Tin-Tin (dog). Fellows, here is a real picture for the small town, and especially for those who like outdoor stories. This drew the summer's record house for strictly pictures. I advertised this as a picture that I would personally guarantee to please everybody, offering to refund the price of ticket to anyone who was not perfectly satisfied. Not a person walked out and I didn't refund a cent. If we could have about twenty-five per cent. of all pictures of this type we could stay open without worrying about the next week's bills. Good tone, fine appeal. Possibly for Sunday, yes as special. Draw all classes, small town 1,312. Admission 10-20, 15-25. M. J. Bradley, Airdome Theatre (300 seats), Thornton, Arkansas.

KISS ME AGAIN. (6,722 feet). Lubitsch production. Technically it is almost perfect. Gave pretty general satisfaction. It is done in an exceedingly clever manner both as to direction and acting. A high class comedy for high class audiences. Tone O. K. Appeal high. Yes for Sunday and as special. Chas. Lee Hyde, Grand Theatre, Pierre, S. D.

LUCRETIA LOMBARD. (7,300 feet). Star cast. A very fine picture. Worth running anywhere. Good tone. Appeal 90 per cent. Yes for Sunday, no as special. David W. Strayer, Mt. Joy Theatre, Pennsylvania.

Comedies

CANNONBALL EXPRESS. (Pathe-Sennett).

Here is a real laugh provoker with absolutely crazy situations and the most peculiar railway you have ever seen. Mack Sennett usually makes good ones and this one is no exception. It is a bit different. Comedy tone, fine appeal. For Sunday depends on town. Draw working class, town 3,500. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

DANGER. (Educational). Star, Lige Conley. One of Jack White's best comedies. Old but worth showing anytime. Good audience appeal. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

F. O. B. (Educational). Star, Lloyd Hamilton. Hamilton comedies are in a class by themselves. Hamilton is different too. All good. Small town class town of 1,150. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

GREEN CAT. (Pathe). Star, Snub Pollard. Very few laughs in any Pollard picture. This was no exception. David D. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

KING DUMB. (F. B. O.) Star, James Aubrey. About the silliest comedy we have ever run. Greatly overdone. Aubrey is usually good but this is very poor. Print new. Poor audience appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MOVIE MAD QUEEN. (Fox). Some more of Fox's near comics. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

MYSTERIOUS STRANGER. (Fox). Just a very good comedy. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

RUNNING WILD. (Educational). Star, Lige Conley. Lots of fun. A real laugh getter of slap stick variety. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

Serials

GREAT CIRCUS MYSTERY. (Universal). Star, Joe Bonomo. A fine serial. One of the best. Town of 3,500. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

RIDDLE RIDER. (Universal). Star, William Desmond. I'm on the sixth episode of this serial and don't find it is quite what it is cracked up to be. However, it has lots of action but could have been made just a little more interesting. Tone O. K. William A. Simon, Liberty Theatre (250 seats), Fromberg, Montana.

RIDDLE RIDER. (Universal). Star, William Desmond. The best serial from drawing-power view we have had this year. Don't know whether it is the best, but drew best. Draw all kinds, city 100,000. Admission on serial house ten cents. S. H. Borisky, American and Royal Theatres, Chattanooga, Tennessee.

When you send in the blank on the last page of this dependable tip department you are saying, "Fellows, I'm with you on this idea of helping each other. It's the only way we can get the kind of pictures to show a sure box office profit."

Every exhibitor means to be helpful. Sometimes a fellow just doesn't get going on the tips.

It doesn't take long.

Do your share.

START SENDING TIPS NOW!

Short Subjects

INTERNATIONAL NEWS (Universal). Used with "Pathe" to alternate, we find that it measures up good, with special features that "Pathe" doesn't have, and good photography. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

Independents

EARLY BIRD. (C. C. Burr). Star, Johnny Hines. A comedy knock-out. Drew better than ordinary business and seemed to meet with emphatic approval of majority. Tone O. K. High appeal. Yes for Sunday, no as special. Draw better class, city 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

FORBIDDEN RANGE. (State Right). Star, Neal Hart. Our people usually shy at anything they are not sure of and this was one of them. A passably good western show that did not bring good attendance. Tone, passable. Sunday, no. Special, no. Appeal, eighty per cent. Mixed class town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

FUGITIVE. (Arrow). Star, Ben Wilson. Ben Wilson does some very good work in this picture and story is very good. Should please any type of patronage. Print new. Tone, good. Sunday, yes. Hardly suitable for special. Good audience appeal. All classes in big city. Sttephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

GOLDEN TRAILS. (State Right). Star cast. A very weak attraction and very poor business. Better look at this before you book it. Print good. No tone. Sunday, no. Special, no. Poor appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

JACQUELINE (FLAMING BARRIERS). (5,821 feet). Stars, Lew Cody, Marguerite Courtot. Cast of stars in this a foot long, and a James Oliver Curwood story; but that is all. Lacks human interest—photography all long shots and not any too clear. Forest fire is real, and of course not so thrilling as set stuff. Too much smoke from a long distance. Story very ordinary all the way. General class. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

LUCKY RUBE. (Federated). Star, Syd Smith. Slapstick, pure but simple. Many laughs. Nothing new; however, will pass for one day. Draw all classes, town 3,000. Admission 10-25, 15-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

MAN FROM BROADWAY. (State Right). Star, Big Boy Williams. There is a dog in this picture but don't go too strong on advertising him. Story very weak and plenty of padding. Print new. Tone, okay. Sunday, no. Special, no. Poor audience appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MAN FROM BROADWAY. (State Right). Star, J. B. Warner. A good clean attraction that should please action fans. Print new. Tone, good. Sunday, no. Special, no. Good audience appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MAN FROM GOD'S COUNTRY. Star cast. Did not see this one but reports were fair and box office proved fair attendance. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

PRICE SHE PAID. (State Right). Star, Alma Rubens. Three days to fair business. Picture is nothing but ordinary. Pleased a few. General class city of 35,000. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

TURNED UP. (William Steiner). Star, Charles Hutchinson. A good show for people who don't care about distinction in pictures. Mad with the obvious idea of being a thriller it succeeds in part and in part is dry and tiresome. Tone, passable. Sunday, no. Special, no. Appeal, seventy-five per cent. Mixed class town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

Fill In **Tear Out** **Send Along**

Straight From the Shoulder Report

Van: I am an exhibitor. I want to help exhibitor Independence from poor pictures. So I send this tip and will send others if you will send me your regular blanks. I'll live up to the ethics of "Our Gang" by being fair to picture and to exhibitor. Here's my tip on

Title .....**Producer** .....**Star** .....

My report .....

.....

Audience appeal.....**Suitable for Sunday?**.....**A Special?**.....

Signature of Exhibitor.....

Theatre .....**No. Seats**.....**Town** .....**State** .....

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Nyman Kessler Finds Short Subjects Can Be Made Big Box Office Winners

NYMAN KESSLER, of the Atlantic Theatre, Atlantic, Mass., has made two discoveries that should interest the average small town manager.

He finds that the average Saturday night audience is appealed to by the long feature.

It pays to feature the shorter lengths in midweek bookings and to play them up at all times.

Recently Mr. Kessler, in reporting on a comedy week, remarked that while his Wednesday business was good, his comedy week Saturday matinee was good but the night business poor.

Now he writes that an Our Gang comedy, Giants vs. Yanks, drew him the best Wednesday night business he has had in seven months, and did it August 5, at that.

Must Be Played Up

He writes: "There is no getting away from facts. Advertising short features certainly draws dividends. From results to date I shall continue to give as much attention to my one and two reelers as I give to my features. You will notice from my program enclosed that 75 per cent. of the space is given the short features and only 25 per cent. to the main feature."

But to get the business on the baseball comedy, he had to play it up. He didn't just slide it in on the ball and let it work out its own salvation. He invited the local Athletic Club and the ball team to be his guests. Then he told the newspaper what he had done. Thes result was a surprisingly good busines, and he writes that some of the patrons actually fell out of their seats.

His dramatic feature was Revelation, which pleased his patrons, but the real draw was the two reel comedy, properly played up.

Two a Week

Mr. Kessler plays only two shows a week; Wednesday and Saturday. Even with this limited showing it is not easy to get them to come through the summer, but he knows that he can get them if he pulls hard enough. In one issue of his program he gives half of his Wednesday space to the Pathe News. Atlantic is near Boston and that particular issue featured the Yale-Harvard vs Cambridge-Oxford track meet. He knew that this section of the news reel had a cash value to him through the interest in the two New England universities, and he played it up, adding a reference to a 4,000 parachute dive to show that it was not just one feature.

You can't value your offerings with a yardstick. It's the box office appeal that counts, and if you can do more with a short than a program picture, it is suicidal to throw the money away through the conventional play up to the multiple reel.

Figure out what *you* would buy if you were a film shopper. Don't be a slave to force of habit.

Sea Breezes

George B. Peck dressed the lobby of the Strand Theatre, Tampa, Fla., with a lot of ship chandlery for Rugged Waters, and got so artistic a display with his life preservers, port lights, anchors and things that almost you could feel the breeze and smell the seaweed.

People came to the show to cool off.

Made His Sidewalk a Real Night Club

Newburgh, N. Y., is getting a taste of exploitation at last. For The Night Club Charles R. Hammerslough put chairs and tables on the sidewalk and served soft drinks in imitation of the Parisian cafes. At show times he went further.

He hired a local boys' band of five pieces and before each show they gave a program in front of the house. Each time they pulled about 500 persons, a majority of whom bought tickets when the concert ended.

During the day the band was tricked through the streets, with plenty of banners, and about closing time they made the factory district and made a lot of the workers late for their suppers.

On these trips Night Club cards were given away and were snapped up by those who stopped to listen to the music.

The band cost very little and the returns were unusually large. Newburgh is responding nobly to this new-fangled exploitation—at least it is new to them.

Twofers

Putting on Little Robinson Crusoe for a Summer attraction, the Royal Theatre, Salem, Ohio, put out a raft of tickets admitting two children for a single admission. It got practically every youngster in town, which was precisely what the Royal was after.

This encouraged C. C. Deardouff, the Metro-Goldwynner who put out the idea, to issue 10,000 tickets good for persons of any age, the attraction in this instance being The Great Divide. It was figured that giving them a big show at half price would bring them back at regular prices for later shows.

A Fox Release

TWO TIE-UPS FOR LIGHTNIN' AT KEITH'S PALACE THEATRE, CLEVELAND

One is two glass cased hives showing the bees Bill Jones drove across the desert in midwinter. It was a contribution from a honey concern which tied its product to the play. The other is the addition of dated stills to the Lightnin' card that is being used by all Postal Telegraph offices on the national hook-up arranged by the Fox publicity.

Caught a Band

It pays to be kind hearted. When Peter Pan was about to open at the Criterion, Macon, Ga., recently, a negro band, attached to the colored Knights of Pythias, came down to serenade the newspaper next door to the theatre, in the hope of getting a write up.

P. D. Griffith invited them to stand under his marquise, out of the sun, and the perspiring musicians were glad to accept his suggestion. Cool and comfortable, they played until the opening, and the crowd supposed it to be an exploitation stunt.

The music was shut off at the proper time by inviting the darkies to come down the street for a cold drink.

Real Prescriptions

M. W. Larmour, of the National Theatre, Graham, Texas, used prescription blanks on Oh Doctor! but he did not have them printed. He got the blanks from the local druggist and had pen copies made which he sent to all physicians, nurses and others who understood the prescription form. They were filled in with the name of the recipient and were far more convincing than the usual printed style, even where the latter are done in imitation of handwriting. It worked well enough to pay a good profit on the trouble and postage.

Happy Returns

Every year the Colonial Theatre, Tacoma, celebrates its birthday with open house to all children under sixteen from ten until six, but frugally permits the local paper to print a clip coupon which is necessary to gain admission.

This year it got a three day run of production stills on The Air Mail, and helped the general business not a little. Two and three column layouts generally do help.

The stunt was worked by Herbert Sobottka, manager, with Roediger, of the Rialto and Harry Eagles, of Paramount, credited with assists.

Production Hints from Edward L. Lyman

Managing Director, Mark Strand Theatre, Brooklyn

Owing to the unusual length of D. W. Griffith's big picture, "Sally of the Sawdust," all attention on stage presentation was centered in a very elaborate prologue, prior to which there was a prelude by the orchestra. The only additional film subject was the Mark Strand Topical Review, which was given its accustomed 8 minutes.

The complete show took up 2 hours and 10 minutes, divided as follows: orchestral prelude, 3 minutes; Topical Review, 8 minutes; Circus Day prologue, 13 minutes, and the feature picture, 1 hour and 46 minutes.

The prelude by the orchestra, with the purple draw-curtains set with rhinestones, closed across the small production stage, was lighted as follows: one amber and one lemon Mestrum flood of 160 amperes on the orchestra from the dome, these lights also covering the purple draw-curtains; 2 light blue and 2 medium amber arch spots lighting the purple draw-curtains; blue borders and blue foots on large stage; amber coves subdued.

After the prelude came the Topical Review with its specially scored and timed music, and next came the prologue, billed as "A Circus Episode." This prologue opened "in one" and gradually worked up to full stage. Preceding it was an art-title announcement introducing the purpose of the prologue and the characters. Carlton Perard, a basso, made up as W. C. Fields in the photoplay, came on in front of the gold draw-curtains of the production stage for some business built around the character. In a moment Mlle. Francelli, premiere danseuse, as Sally made her appearance. For the two a special number was written, both music and lyrics, which embodied many of the sayings of McGargle in the picture, among them "the old army game." As the pair finish their stuff the gold draw-curtains opened, showing the outside of a circus tent. There was a group of performers in various poses and costumes, listening to a woman whistler, made up as a boy, whistling "Invitation." Then Jack Griffin as a hobo played two numbers on a football balloon, "Mother Machree" and "My Best Girl." He also had some stage business. Then for an encore he lifted a gallon can to his lips, appearing to drink, played "How Dry I Am." Then the clown of the group stepped out and played on a musical saw the selection "Old Pal." Harry Breuer, made up as the ring-master, played a xylophone solo, while Sally danced. Then the ensemble on the stage and in the orchestra took up the final, "The Gallop" from "Faust," after which they were seen packing their belongings in preparation to move. A cop came on and told McGargle to move along and as the lights dimmed down the circus tent, which was rigged on a traveler, slowly opened for the final scene which was that of the circus leaving town. This scene showed the wagons, one behind the other with the lights on the sides moving slowly along and disappearing in the distance. The calliope was heard playing as the circus left, gradually growing fainter and fainter as the act closed.

The lights were as follows: lemon and light blue overhead and side spots on the characters; amber foots on small stage; all dimmed off for the close to bring out the big effect of the circus leaving. The front lights included blue borders in foots, a purple Mestrum floods on the orchestra from the dome, 2 purple and green spots crossing on the ceiling. These reflected through the trees of the transparent windows at either side of the stage.

Ringing It

More or less gold wedding rings, supplied by Paramount at $1.75 a gross to advertise Marry Me, have figured in a number of good stunts. Thomas Shrader, of the Olympic, Pittsburgh, advertised a wedding ring to every woman attending the matinees of Marry Me, and also gave them out in small envelopes printed: "If he says 'Marry Me,' tell him here's the ring."

A Good Prologue

E. A. Rogers, of the Tivoli Theatre, Chattanooga, Tenn., planned a nice prologue on Kiss Me Again. He ran the main title and then flied the screen to show a pianist playing the song in a setting much like that used in the first scene of the picture. As the screen slowly dropped again, the first scene came up while the orchestra took up the theme. It was cheap and very effective.

A Universal Release

LAUNCHING THE RIDDLE RIDER AT THE COLUMBIA THEATRE, ALLIANCE, OHIO

This won the weekly prize in the Laemmle Serial exploitation contest for Mrs. Sara Abegglen, the manager of the theatre, who organized a parade two and a half blocks long with cowboys, girl riders, a masked Riddle Rider, a band and slathers of kids. The cut on the left shows the head of the parade, while on the right is seen the rank and file.

A Fox Release

A PROJECTIONIST EVOLVED THIS LOBBY AND PHOTOGRAPHED IT, TOO

He is an old-timer who is now working for Manager J. A. Stewart, of the Princess Theatre, Chatham, Ontario. If course the easel frames were out of the way at showing times, for they needed the space for the customers. It made a big three days.

Spotting the Vets

Most identification contests are based on naming the current stars. The Meserole Theatre, Brooklyn, N. Y., used a picture made at Universal City recently as the basis for a novel contest. The group included such comparative old timers as Francis Ford, King Baggot, Max Asher, Cleo Madison, Carmen Phillips, Grace Cunard, Ella Hall and Dorothy Phillips.

A two column cut was laid off to the Greenpoint News, which offered ticket prizes for identification of these old Universal favorites, many of whom have retired from the screen.

The picture was taken during the recent Anniversary Celebration, a sort of screen Old Home Week.

To complete the hook up, the newspaper announced that an enlargement of the photography could be seen in the lobby of the theatre. Here is a spendid tie-in to any newspaper identification. It brings them right up against the box office.

A Startling Tag

The "For Sale" cards for automobiles is not new, but we have not had one lately and Paramounteer George Gambrill has recently put out a peach in St. Louis. The copy runs:

"This car is not for sale because the owner will use it to drive to the Gem Theatre to see the best pictures obtainable, always. All week commencing Sunday, June $ 28 $ a week of super entertainment."

The card was set in 36 point block type and eight point Roman. The result was an apparent "This car for sale $ 28 $." The reverse carried the three Paramount pictures for the week indicated.

The tag was baggage tag size, and was hung on the handle of parked cars.

Gets Three Papers in on Pop Contest

Helping the Gem Theatre, Jefferson, Mo., launch Greater Movie Season, George Gambrill, Paramounteer, suggested a most popular girl contest, with prizes by Tom Meighan and Richard Dix. Two local prizes were added so that the list stood a loving cup from Meighan, a bracelet from Dix and a silver doren and a pearl choker as added starters.

There are three papers in town and all three were held interested through the frame-up of the contest, which was not laid off to any one paper, but made a theatre stunt.

Ads Were Votes

The newspaper interest arose from the fact that the advertisement in any paper was worth ten votes, but when accompanied by a ticket stub it counted as twenty five.

The contest opened simultaneously with Greater Movie Season on August 2, to run one month. The Mayor formally locked the ballot box and promised to hold the key until the end of the contest.

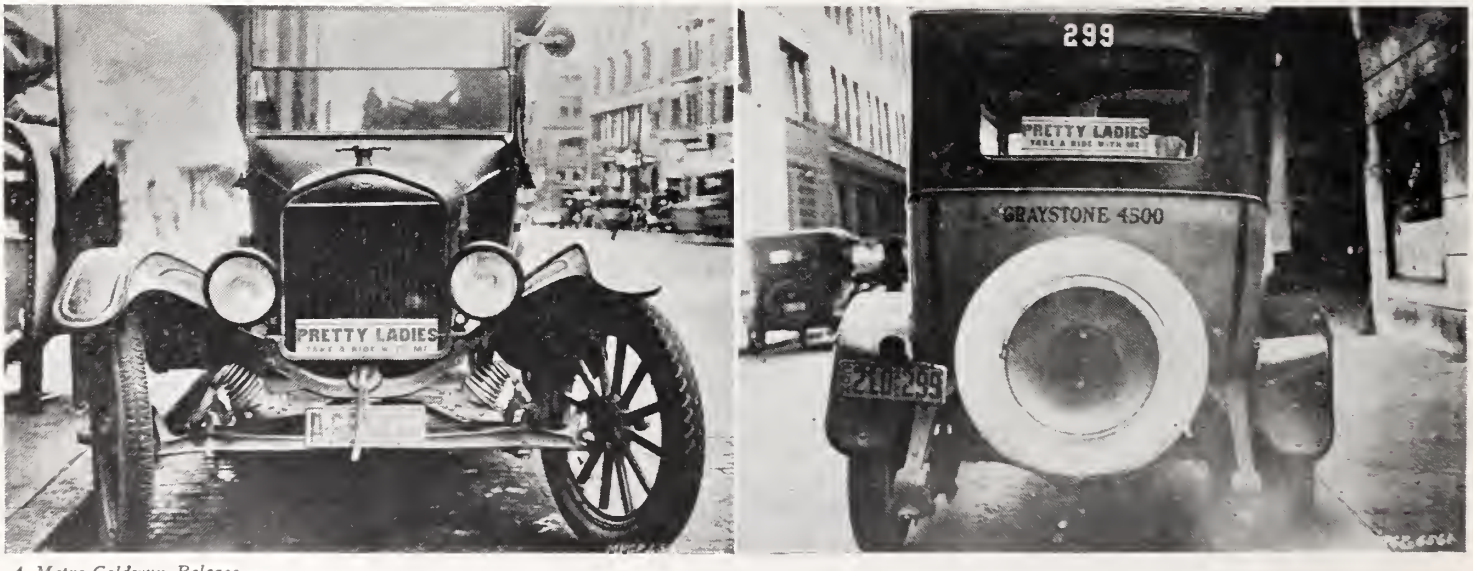
As the articles were obtained for less than cost, in consideration of the advertising the jeweller would receive, this gave a month of front page stuff in three papers at a comparatively small cost.

Of course wires were obtained from Meighan and Dix.

Polo Profited

Because the polo team of the Sixth U. S. Cavalry was to represent the South in the intercircuit tournament in Philadelphia, and money was needed for expenses, E. A. Rogers, of the Tivoli Theatre, Chattanooga allowed the Polo Association a percentage on all tickets sold by downtown business houses. It was more than a local movement and so many tickets were sold that he had to play to full houses.

Each evening the Sixth Cavalry contributed a specialty stunt at the nine o'clock show to help things along.



A Metro-Goldwyn Release

IF YOUR TOWN IS NOT PURITANICAL HERE IS A FINE AUTOMOBILE CARD

In some sections this hook-up on Pretty Ladies, reading "Pretty ladies take a ride with me," may goat the reformers, but it was a rolling riot for Loew's Warfield Theatre, San Francisco. After the first batch was placed the autoists came to the theatre and demanded a sticker. It helped to back up an unusually extensive campaign on this salable title.

Ran Circus Mystery All in Single Week

Getting the first prize for the 18th week of the Laemmle Serial Exploitation Contest was the least profitable phase Jack Muldoon's exploitation of The Great Circus Mystery. That was only $100—plus the glory.

The real money came from getting the same crowd every day for a week, at the Academy Theatre, Buffalo, N. Y., with a real circus in town—the John Robinson Shows. The show rents the elephant blankets and Muldoon bought one, instead of trying to crash the tail end of the parade. He was too busy with other things to worry about that.

He ran the entire serial in one week; two chapters a day for six days. To get real atmosphere he hired a sideshow, with a sword walker, snake charmer, electric girl and a dog troupe, to say nothing of a six legged sheep and a lot of small animals.

These were displayed around the lobby, in true side show fashion, with a clown and a juggler for a front ballyhoo. The acts did their stuff as part of the stage show in addition to the four reels of the picture.

Playing a serial in a limited period is not new, but putting in a real side show, the regular ten-in-one brand, is something else again, and with the aid of A. L. Burks, Universalist, Muldoon made important money in which normally should have been an off week.

A Pathe Release

JUVENILE "FIRST NIGHTERS" AT THE FIRST GAME

This represents the child population of Rockingham, N. C. E. A. Bailey, manager of the Star Theatre, told them they could see the first chapter of Play Ball if they were there by one o'clock. Most of them were there before lunch.

Back Again

Remember the days when you built a paddock or a grand stand for a racing play—any racing play. Made lots of money, too.

Oscar White revived the idea the other day for Gold Heels, at the Liberty Theatre, Greenwood, S. C.

Still packs a powerful punch. Try it.

Filling Stations

All delivery tank wagons of the Tidewater Co. in Newburgh, N. Y., carried banners to the effect that in Old Home Week at the Broadway Theatre Tom Meighan sold Tydol and Veedol. And a lot of people went to see if Charles Hammerslough was telling the truth.

A Universal Release

PHASES OF THE BIG STUNT USED TO PUT OVER THE GREAT CIRCUS MYSTERY IN BUFFALO

Jack Muldoon, of the Academy Theatre, used the entire story in one week, two episodes a day. To get them every day he had a man-sized side show in the lobby. The top shows an elephant in the Robinson (real) circus parade and the sword walker in the lobby sideshow. Below are the front and interior as dressed for t his event. A clown and a juggler were the ballyhoo.

A First National Relea

A GLENS FALLS PERAMBULATOR ON NEW TOYS

James R. Conklin, of the New Park Theatre, Glens Falls, N. Y., put out this street man and got a lot of attention. Practically everyone turned to look back after this grotesque figure, and if they did, they got the message on his back.

There Are Others

Apropos of the articles in American papers telling of the distaste of European countries for alleged "sensational" American exploitation, Allan S. Glenn, Supervisor of Exploitation for First National, sends in a clipping from a Galveston newspaper showing that there are other offenders.

It seems that an enterprising hatter of Sao Paulo, Brazil, where Spring begins in August, capped all of the city's numerous public statues with his brand of straw hats.

The city fathers raved and the conservative citizens threw fits, but the chain of hat stores did a rushing business. Glenn suggests that this must be the original Mad Hatter, but there seems to be method in his madness.

Building the Boom

Even Tampa, Fla., is paying more attention to real estate than cigar making these days, and it was easy for John B. Carroll to get windows for a Denny picture.

He had cards printed reading: "Come in. I'll show you the town." These were distributed to every real estate office in town, and used for window display. Mr. Carroll does not say how many thousand cards he had to print.

Masked Rider for the Black Cyclone

Desiring to get extra attention for Black Cyclone, D. Roscoe Faunce, of the Strand Theatre, Birmingham, Ala., dressed a rider ace in black, in imitation of the white Klan costume, and sent him around town on the blackest horse he could hire.

There was a sign on his back for the feature, but nothing in front, so everyone had to turn and rubber, which sank the idea in. The slight effort was sufficient to impress the title and house more strongly on the mind.

The perambulator was kept on the street for two days before the opening and made talk which capitalized at the box office in an unusually good first night sale. Everyone went out and talked, and the rest of the run was easy.

The lobby display was the cutout of Rex and his mate, which tied up to the black rider.

Introducing It

Here's a new way to spring a serial. Credit Dick Darst, of the Hollywayn Theatre, Los Angeles.

After telling his audience that he had a surprise for them the following week, he had the drop taken up, disclosing 24 children in circus dress. At a signal each child produced from behind its back a card with a single letter, the set forming the words, The Great Circus Mystery.

Two Good

Remembering that the now familiar drawing contest was started on Vitagraph's Black Beauty, J. H. Stelling tried the idea on Black Cyclone and found the stunt was still in good running order. He also used a horseshoe matinee.

A Twin Contest

There is nothing in The Ten Commandments about twins, but Al Birch, Paramounteer, made twins sell the Commandments for the Shuler Theatre, Raton, N. M.

The theatre advertised it wanted to take a census of twins with the aid of the Raton Daily Reporter. Every pair of twins to enter were given tickets to the show, and then they were eligible to compete for the prizes, which ranged from $5 to the youngest pair to $20 for the prettiest girl twins between eighteen and twenty. There were other prizes for the fattest, thinnest and oldest.

It not only stirred the town. It had the entire section talking about twins and the commandments.

A Pathe Release

THIS IS NOT A KU-KLUXER BUT A PERAMBULATOR

His robe is black, not dirty, and he was sent around Birmingham by D. Roscoe Faunce to tell the town that Black Cyclone was to be seen at the Strand Theatre, but the regalia helped more than a little to get attention for him.

Blanchard Plugs for Movie Season

Recently we told how J. M. Blanchard, of the Strand Theatre, Sunbury, Pa., got the major to shoot the opening gun for Greater Movie Season, but that was the opening gun, and Mr. Blanchard had lots more ammunition.

He landed a full page co-op for the Thursday before the opening and backed this with two thirds of a page for his own advertisement on the Saturday before. He showed the co-operators that he believed in taking his own medicine in liberal doses.

His program at the Strand was The Snob, Chickie, Wife of the Centaur and Night Life of New York, with Against All Odds, The Breath of Scandal, The Drums of Jeopardy and The Prairie Wife for the Victoria.

For each of these he did special exploitation, but about the best was on Chickie. For this he got a florist to let him plaster half of a plate glass window with head cutouts and title strips and a large "Greater Movie Season" for a centerpiece. Then on the side, (it was a corner store,) he used the set of lettered cutouts shown on this page. It is a good idea for any picture with a suitable head.

A First National Release

A CLEVER IDEA FROM J. M. BLANCHARD, OF SUNBURY, PA.

Chickie was part of his Greater Movie Season show at the Strand Theatre, and he got into a florist's window with a batch of stickers and cutouts. Then he made up this set to place above the window, but photographed them first.

Saddler's Model is Basis of a Float

Time was when even the small town harness stores carried a wooden horse on which to display its wares, but with the coming of the automobile the wooden horse has followed the cigar store Indian down the path to oblivion and not many of them graze on the village sidewalks these days.

When Robert Bender, manager of the Columbia Theatre, Seattle, wanted to enter a parade float for The Black Cyclone, he skirmished around until he located one. Mounted on a float, the pine thoroughbred took second prize in the industrial class, and every paper in town ran a picture the next day, as the parade was held by the American Legion and was real news.

After the parade, Mr. Bender sent the float out to the stadium of the University of Washington, where it was given a prominent place in a patriotic pageant.

The combined publicity, plus the picture itself, held the feature over for a second week—and in July, at that.

Lectured

The best bet on The Danger Signal when it played the Broadway Theatre, New York, was a fat man with a comedy make up, dressed in a jumper and overalls, who lectured on railroading in the front lobby. He kept the crowd laughing and his ready replies to would-be hecklers helped along a great deal.

A Pathe Release

A FLOAT THAT HELPED TO HOLD BLACK CYCLONE OVER

This was a contribution to the American Legion parade in Seattle, July 4, and not only won second prize for Robert Bender, manager of the Columbia, but it made a second parade in the University of Washington stadium.

Ralph Noble Wins Herd Competition

A gold watch was offered that manager on Southern Enterprises who did the best exploitation in connection with the Thundering Herd. The competition was won by Ralph Noble, of the Palace Theatre, McAlester, Okla. The next best were Guy O. Kenimer, of the Arcade Theatre, Jacksonville, Fla.; W. E. Drimbar, Riviera Theatre, Knoxville, Tenn.; R. T. Newton, Capitol Theatre, Little Rock, Ark., and John J. Friedl, Palace Theatre, Dallas, Texas.

The runners up were Colorado Springs, Pueblo, and Charlotte, N. C.

Mr. Noble did not have the largest campaign, but he bought the most for his money, which is the essence of all Lem Stewart's competitions. It is not merely the splash that is made but the splash in proportion to the cost and the return. Competitions often run the cost of exploitation up far beyond the proper ratio, so Lem works his own cost-plus standards and discourages extravagance.

The results were so uniformly good that a decision was difficult to arrive at, but Noble's ideas offered a diversity of appeal that probably was the deciding factor. He tied up the largest bank, a ten cent store and the public schools, got the backing of the Legion, a nice lobby display and a prologue that got front page mention in the newspaper.

It's worth spending ninety cents to catch a dollar if you have to spend ninety cents, but it's a better trick to buy dollars with dimes. This is the point that a lot of managers overlook.

Got a Page

For the reopening of the Des Moines, Ia., Theatre, A. H. Blank picked The Ten Commandments, so Seymour Ansley, Paramounteer, helped to dig out a page co-op. The ten commandments of good shopping ought to sell almost any bunch of merchants, but don't make the mistake of trying to paraphrase the decalogue in a humorous vein. Just play it straight, the way Ansley did.

The people you most want to reach are the ones who would resent a burlesque.

Fred Meyers Plugged Paths to Paradise

Fred Meyers, of the Palace Theatre, Hamilton, Ohio, is one of the few managers who frankly admits that he cannot understand why his patrons do not give their support to the right pictures. Probably most managers feel the same way about it, but Fred is not ashamed to admit it. In the autopsies he holds in his monthly magazine there are interesting obituaries on some very worthy plays and mild surprises that the public flocked to see some trashy offering. But he determined that if the whole town did not see Paths to Paradise they would not be able to hang it on him. He not only took extra space for his regular ads, but he started in early with single column appeals, a pair of which we reproduce here. These are singles, and there were three or four of different lengths, the deepest be-

Warning!
Avoid excessive haat; keep cool; don't get excited; learn to laugh; start the day with a smile, and you'll feel happy and contented all the rest of the day. So will thosa with whom you come in contact.
Don't stand in lina for an hour or mora next Sunday night, when all Hamilton will pay trihute to America's greatest comedian.
Don't see Raymond Griffith in "Paths to Paradise" unless you're prepared to laugh heartier, louder and oftener than you ever have before.
Don't come here Sunday night if you can possibly attend in tha afternoon becausa
Raymond Griffith
in
"Paths To Paradise"
will establish a new record for summer attendance at the
PALACE
next Sunday!
Banana Oil!
Some say Chaplin; others Lloyd and others that Keaton is tha screen's greatest comedian.
We say Banana Oil!
Tha funniest man in Motion Pictures today is
RAYMOND GRIFFITH
and tha funniest picture of this or any other year is—
"PATHS TO PARADISE"
Prepare yourself for a laugh such as you've envied in others, but never enjoyed yourself.
The pleasure is all yours next Sunday at the
PALACE
— of course —

A Paramount Release

ADVANCE WORK

ing eight inches; the "Warning" shown on the left. The text is well written and sounds as though he believed in what he was saying. That's the real trick in writing. You cannot sell if your own conviction is but half formed. Fred knew it was good before he started out to sell. He talked with convincing earnestness, and we hope he got the business he deserved. His opening was a five tens and a very nice looking space. There is a lot of talking, but no suggestion of crowding and so little heavy type that there is no oppressive blackness. It is all light and airy, as becomes a comedy advertisement. Did you ever stop to figure out that a heavy black announcement cannot carry the fullest suggestion of comedy? It does not. Meyers knows it and he kept this as open as a latticed summer house, with the result that it was more carefully read. And if you read it and if you ever go to the pictures, it is a cinch you saw this one, providing that you lived in or near Hamilton. It is a model space in which the selling is done through talk, since there is little in the scene cuts to carry the same suggestion of comedy. You can show some good stills, but they will not carry the same urge as talk, for no one picture is as funny as the play. If you use cuts you limit your appeal on this. Type is much better.

Nice Selling Done For Norma Shearer

Loew's Columbia Theatre, Washington, D. C., does nicely with its space on Waking Up the Town. The cut did not come through as well as usual, but you make no mistake on the identity, and between the legibly displayed star, name and the portrait, you do

Norma Shearer
"WAKING UP THE TOWN"
WITH A GREAT CAST, INCLUDING
JACK PICKFORD — CLAIRE McDOWELL — ANN MAY
ALEC FRANCIS — HERBERT PRYOR
The stately, fascinating Norma was never so alluring as she appears in this delightful comedy of small-town romance and a dreaming youth's ambition to startle the powers of Wall Street! And with such a girl to inspire him, how could any one fail? Don't miss it! It's one of her greatest pictures!
ADDED HITS
AL ST. JOHN COMEDY
"The Iron Mule"
INTERNATIONAL NEWS REEL
OVERTURE—ETC.
WEEK STARTING TODAY — SUNDAY, MAY 31
LOEW'S COLUMBIA THEATER

A United Artists Release

COMPACT AND COMPREHENSIVE

not need the traditional three guesses. You get it the first look. But even better is the type selling. In this the Loew Washington houses excel, but even they seldom do as well as this. It really makes you desire to see the picture when you read what is said about it. And it is not so much what is said as the way it is gotten out. There is a ring of enthusiastic sincerity to the lines that are worth real money in the box office. It is a little fuller than the usual summer spaces; about 5½ over three.

Strong Display in This Limited Area

Frank H. Burns sends in some more samples from the Beacham Theatre, Orlando,

GRAND
Starts Monday
Tender and temperamental, innocent and fascinating—that's Pola as the dancing dancer in "The Charmer"
Her first picture under the direction of Sidney Olcott, producer of "The Humming Bird" and "Monsieur Beaucaire"
Pola Negri
IN
"THE CHARMER"

A Paramount Release

LOOMING LARGE

Fla., but we reproduce only this one on Pola Negri in The Charmer. A pair on Old Home Week get away from the usual Burns style and achieve only an average display. They

"PATHS TO PARADISE"
The Funniest Screen Play of This or Any Other Season, Barring NONE!
From Paul Armstrong's play "The Heart of a Thief"
The Funny Fellow with the Silk Hat
NO SPEED LIMIT— TRAFFIC COPS— DETOURS OLOOM
LAUGHS FURIOUS— HEARTY— GALORE— WITHOUT END—
NECKINK 8 MILLE
COUPVILLE 95 MI.
CLOVER MANOR 3 MILES
SHADY LANE
PETTING ON THE HUDSON
DETOUR
MOONVILLE 2 MI.
WARNING!
Because of the crowd which will be on hand tomorrow to see this remarkable attraction, we urge you to avoid the early evening performance.
For your own comfort's sake, please attend the Matinee or 9 P. M. performance.
LIFE SAVERS will be served to all, so that you may better be able to withstand Raymond Griffith's test upon your laughability!
Be prepared to laugh your loudest—and heartiest!
BETTY COMPSON is the cause of all the trouble.
Tom Santschi is responsible for the trip to Mexico.
Bert Woodruff has more money than is good for him.
Fred Kelsay thinks Rex Beach is a summer resort.
Paul Armstrong wrote the play.
Clarence Badger directed this knock-out comedy.
Raymond Griffith
King of All Comedians!
Tomorrow!
PALACE
THE COOLEST PLACE IN TOWN
20° COOLER THAN THE STREET
PICK OF THE PLAYS
Also a Lloyd Hamilton Comedy
Guaranteed—
To be the Funniest Play You Have Ever Seen on Stage or Screen!
a Paramount Picture
More Laughs—
Than You Ever Laughed Before At Any Time At Any Place!
Tomorrow!
PALACE
THE COOLEST PLACE IN TOWN
20° COOLER THAN THE STREET
PICK OF THE PLAYS
Also An Aesop Fable
PLEASE COME EARLY—PREFERABLY TO THE MATINEE!

A Paramount Release

MYERS OPENING SPLASH ON PATHS TO PARADISE

are better than the run-of-mill samples that come to this desk, but they are below his standard. They fill space without gaining unusual display, partly because he went to extra space since the picture was made in a nearby town. But in the Negri space we have Frank Burns at his best. The space is only a three sevens, but a quarter page could give him no more because he uses so much white that it looks larger than it is. This is the secret of most of Burns' successes. He makes them look large, and chiefly through the use of white space and comparatively small type faces. Here you will find that the only big type is the cutout from a mat with the star and title and the signature of the Grand, which is the sister house to the Beacham. His type talk is all in an eight point, and runs only six lines in all, but he sells the story in the first three lines, the director in the next trio and creates the impression that he is telling a bookful because he has nicely condensed his arguments. It takes longer to write three good lines than to sell the same facts in ten, but it pays for that extra time to get the fact concentrated to the smallest possible space. Getting it from ten lines to three is what gives Burns his invaluable white space.

Silhouette Shows In a Small Space

This small advertisement from the Randolph Theatre, Chicago, is the original size, a single three and a half, or 50 lines. You have to see it on the page to get the full display value, for the merit of this space does not lie in its art display but in its ability to come through a mass of larger spaces, most

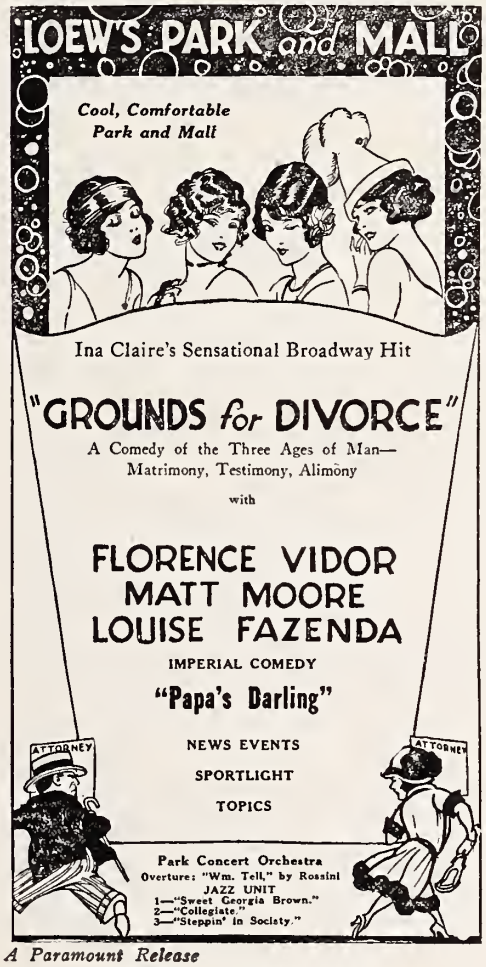
A Universal Release

EFFECTIVE ON THE PAGE

of which are pretty black. In Chicago the average agent seems to think that the blacker he gets his space, the better his display. It is not quite as bad as Boston, but there is too much black ink spilled on the page. The advantage of this space is that it combines the smash of a black mass with the display value of white space, and does it all in comparatively small area. This emphasizes the value of black mass, though in the original the white letters have a hard time coming through. It will look much better in the reproduction, with a stronger black. The letters are well cut and are large enough, but the black is not heavy enough to give them the needed contrast, and this is something always to be reckoned with in reverse cuts in newspaper work. This is a better black than usual, but it is not good.

Pictorial Display Holds to a Title

In this two eights for the Park and Mall Theatres, Cleveland, M. A. Malaney has told much in very little art work. Naturally the four girls at the top might be grounds for divorce and the lower sketches of the man



A Paramount Release

WELL ILLUSTRATED

and woman headed for their attorneys carries on the idea. The signature is a trifle top-heavy, or would be were it not for the keystone lines that carry the eye into the lower space. Straight lines would not get the same effect under a six point width, but the slanting line, running into the space, pulls the eye from the signature into the announcement without an effort. It is a clever trick, but all one with the rest of the art work, though it would seem that it should be possible to use type here for the title and the players' names.

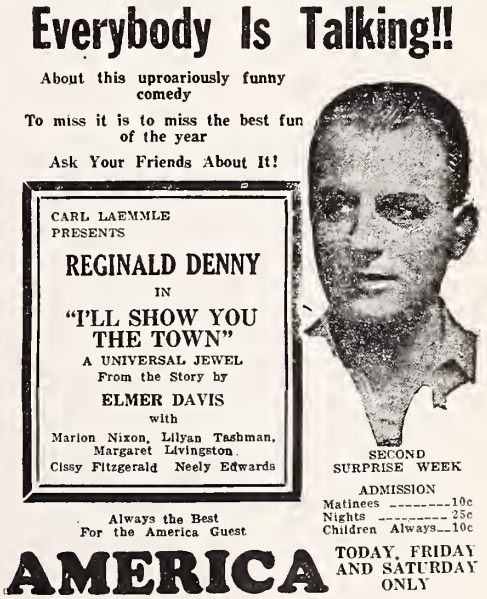
Straight Line Form Works Well In This

Generally speaking the advertisement that is straightlined across the space is not good, but the America Theatre, Denver, turns out a nice three eights on I'll Show You the Town that is mostly straight across the space. That is a capital top line, working down to four lines of lively sales conversation and then skipping over the cut to the star and title below. The panel with the prices does break the regularity of the lines, but it still classes as straight line composition and yet it looks well. It is one of those instances where the layout man has followed good judgment rather than regular rules, for no regu-

A Universal Release

GOOD COMPOSITION

lar rule would countenance this form. The answer is that Denny's head is so much higher than those of the girls that it is possible to drop a type bank into the space and so break up the prim regularity, giving a very effective display. Sometimes you may have to notch a cut to get this effect and even cut away a part of the lines, but if its your cut you can do what you like with it to make it fit your particular needs. A second display on the same run offers a peculiar layout. Practically the entire advertisement is contained in the paneled space. Apart from the house signature that is a complete advertisement in itself. Add the signature and it



A Universal Release

AN ODD LAYOUT

could run without the rest and be complete. But the house has added a number of jazz lines and a cut, and gets an extra punch for every extra line. This is purely trick stuff, but effective when rightly handled.

THE FIRST RUN

PRESENTATIONS – PROLOGUES – MUSIC

Edited by Colby Harriman

News, Comments of the Week and Guide to New Material

DE ROSA SCENIC TREATMENTS

JERRY DE ROSA, technical director, at the Colony Theatre, New York City, has developed some attractive fabric combinations which he uses as backgrounds for the effective presentations offered at this theatre under the supervision of Howard McCoy, the managing director. De Rosa has experimented to a great degree with "projected scenery" and has devised several effects whereby it is possible to secure some marvelous scenic backgrounds where no stage is available and only one drop used in the treatment. The experiments which have resulted at the Colony with the fabric treatments have been wide in their scope, and it has been demonstrated that one set of fabrics can be used three times on the same program, and with a manipulation of the lights and method of hanging the entire complexion of the set changed. It is worth an investigation to see some of the excellent effects achieved at this theatre with the fabric sets.

NEW PIANO INVENTION

MUSICIANS in general are interested in a new device invented by John Hays Hammond, Jr., which is expected to add a new phase to orchestral composition, and at the same time revolutionize orchestras by means of reducing the operating expenses. In a recent demonstration by the inventor, a grand piano was used with the device attached. The effect was surprising as the piano in retaining all of its original characteristics had obtained much of the sonorousness and sustained quality of a pipe organ. The general principal of the device is based on the use of reflectors set inside of the instrument and controlled by a fourth pedal. It has been found possible to build up a tremendous sonority and the tones might be allowed to escape with any degree of subtlety. Unlike the notes in an ordinary piano which gradually fade after being struck, this device permits the tones to be sustained and even increased in volume many times. Certain musicians have claimed that it may result in a new form of musical composition.

McDONALD THEATRE PRESENTATIONS

RUSSELL BROWN has written us many interesting things about the consistent presentation and prologue program which is being offered to the patrons of the McDonald Theatre, Eugene, Oregon. A portion of a recent letter holds some interesting statements in which he says that "our attempt in prolonging the 'Ten Commandments' was somewhat more pretentious than usual, and while we do not labor under the impression we are turning the First Run presentation world green with jealousy, we do believe the simplicity in staging this particular prologue makes it probable for some other exhibitor to find it of some interest. The entire stage setting (described in this issue) was constructed of rosin paper, excepting the platform, throne and back drape. The costumes were all made of solid colored cambric, the designs being painted on after the costumes were made. Just a daub of calcimine does the trick. We have been using the rosin paper, both in lobby display and stage settings for over five years and find it to be not only a big saver in production cost but a very effective and efficient material with which to work." We are pleased with the work being done by this organization and expect more interesting things later.

YOUR PROGRAMS REQUESTED

THERE is always a paramount interest among producers as to similar work being done in other theatres. It has been ascertained that the weekly production reports have acted as a spur to many, to some an inspiration, but of an informative value to all producers. Detailed information relative to presentations or prologues is always welcomed by this Department and we are grateful for the pledges of cooperation we have received from such men as Herschel Stuart, of the Missouri Theatre, St. Louis, Mo., Frank Buhler, of the Stanley Corporation, Philadelphia, and other leaders in the new art and better programs. This cooperation means much to us as it stamps this particular set-up as one of national interest. Again, and again, we say, this Department has been created to help you and inform you.

THE ORCHESTRA PROBLEM

WITH exhibitors making hurried trips to Chicago to see, hear and talk with Paul Ash, the musical director who is consistently breaking records at McVickers, with his excellent programs, and old Broadway and the whole exhibition end of the business looking in on Ben Bernie, who is offering something new and different each week, the question asked today is —what will it all lead to? Will the standard orchestra be rejuvenated? Is the orchestra to dominate the surrounding programs? It is food for thought, and there are many arguments both for and against the new type. What interests us most of all is what the exhibitor and the producer outside of New York and Chicago think of the plan as applied to their houses. Will the new type of programs appeal to the smaller theatres or is it merely a metropolitan complex?

JOHN WENGER'S ART

A BOOK has been published entitled "John Wenger." It was written by Carlo de Fornaro. It is a worthy tribute to Wenger and what he has accomplished in the world of art and the theatre. The narrative anent Wenger is not of great length but concisely tells of the gradual ascendency of this artist to the position he enjoys today as one of the leading colorists and master of theatre decoration. One valuable feature of the book is that it includes many plates showing reproductions of curtains, sets, panels, etc. During the long period that we have kept Wenger's work under observation it has been noted that he possesses a keen sense of the vital elements of a production, whether it is a play, presentation or prologue, and that he has the ability to translate the theme in a highly suggestive manner with his pigments and interpretive designs.

Big First Run Presentations

CRITERION THEATRE
New York City

Featured Picture: "The Wanderer" (Paramount)

The Prologue

The presentation devised by Hugo Riesenfeld for the special engagement of this picture has been given an effective setting by John Wenger, and is staged by David Bennett. Frank Tours is the musical director. The proscenium and curtains are given a new treatment which in turn becomes a part of the set. A framed grand drapery of Egyptian design representing masonry work with attendant hieroglyphics occupies about one half of the upper part of the opening. This drapery is boxed with two boxed legs in receding sections falling from the border as panels from this drapery. A large shell column of Theban style is placed right and left of the proscenium. Painted drop curtains with a picturesque motif of a shepherd standing on an incline in the foreground and a sapling tree motif, streamer clouds and a blue sky is the treatment of the curtains. At the bottom of the curtains an Egyptian design on a white gilt border. The framed border is toned amber and green. When the curtains are drawn a scrim hung down in one is highlighted green from the sides. Four dancers in Babylonian costumes of red and gold are discovered. The dim outlines of adjacent columns are seen. Down extreme left a figure of the shepherd boy kneels. An amber spot from the bridge at right highlights this character. The entire stage is given an effective haze with blue and greens predominating. As the action progresses the lights are brought up and four large Egyptian columns are seen placed right and left with a long stairway at center leading to a high platform which is surmounted by a flat cutout of an idol. Rose and canary tone the foreground. A canary spot highlights the face of the idol. Two large brazures with silver flowers entwined about the wrought iron work are placed right and left of the idol on the platform and down right and left on the stage. The entire action is one depicting a Babylonian revel. The characters are scantily attired and a bit of pantomime is introduced wherein a shepherd boy is brought in and engages in the wild revel with the many maidens. He is about to leave when a robed woman enters in the character depicting the siren, and at the climax she throws open her robe for a moment revealing her body practically nude. The young man falls before her, and at the same time the figure of a woman with a long-haired wig as her costume appears in center of the idol; the young man falls prostrate at this vision. The action rushes on to a climax as the male characters in the dance bring down a large scarf which completely covers the entire group of dancers in the foreground.

The scarf is thrown high in billowy folds which is highlighted with blues and ambers from the sides, and finally brough down enveloping the entire Ensemble, who kneel as the lights dim out and the opening titles of the picture are brought up.

CAPITOL THEATRE
New York City

Featured Picture: "Her Sister From Paris" (First National)

Overture

Capitol Grand Orchestra renders "Raymond" (Thomas). David Mendoza conducts.

Divertissements

(A) Liebestraum

This well known composition by Liszt is played by Washa Bunchuk, solo cellist, and the song by Margery Harcum. The setting represents an artist's studio of the attic type; amber foots are brought up about half, casting a subdued tone over the setting. Painted drop is hung in two. A large window at left of the drop is cut on an angle giving the effect of a skylight. The casing of the window is large, the dim outlines of a city skyline are visible through the window. The cellist dressed as an old man is seated right of center on a plain single chair, before him is a music-stand. A fireplace with a glow is placed on an oblique extreme right. Red from right and green from left highlights soloist. In the second movement of the scene the figure of Miss Harcum dressed in white costume is seen up center, through the transparency section of the drop. Light blue from right and left highlight her in a manner to achieve a cameo effect.

(B) The Lace Surf

This is simply one scene, a long shot of a scene on the Oregon coast. It is a Bruce overture scenic. There are about 200 feet of this shot. An orchestra accompaniment adds to the beauty of this scene.

(C) Gallop

A colorful number introducing Mme. Gambarelli and the Capitol Ballet of eight. Gray fabric drop is hung back in three. A small balloon and jewel effects are played upon the open section of this drop from the sides, producing green, blue, amber and red discs in interlacing rings. Canary and white flood the performing area, with red from left and blue from right for the foreground lighting. The ballet dancers are dressed in pink and green costumes patterned in numerous scalloped tiers. Gambarelli enters for the finale in a silver dancing costume with an underlining of green. She works in a white spot.

Capitol Musicale

The numbers offered in this presentation were from Verdi's opera, "Traviata," which is based on Sardou's story of Camille. The scene is an exterior of Florence's home in Paris. A painted drop with a French window and oval top at center compose the setting. A painted balustrade is seen outside the window and a painted landscape drop tinted blue and purple is used to back. The top of the drop is painted maroon, with old gold medallions right and left, and an ornate decorative design in the panels and borders of the wall. A black border and legs hung down in one to mask. Crystal chandelier hangs center, which is highlighted white from the sides. There is a large mahogany table up left with a gold cloth draped at center upon which is a huge fruit cluster in a dish. Candlesticks are placed right and left on the table. Two high-back carved and upholstered chairs are placed right and left of the center of the window and a chair of similar design extreme right. The various characters appear in costumes of the opera and work in a white flood with canary thrown in from the sides to tone. Program follows:

COLONY THEATRE
New York City

Featured Picture: "Hell's Highroad" (Producers' Distributing Corp.)

Overture

Colony Melody Masters, with E. Charles Eggett conducting, present a specially arranged number—Bits of "Scandals." Dr. Edward Kilenyi has a particularly good score for the feature picture. John Priest at the console.

Marion Morgan

An attractive singer in a group of two songs. The scenic background is achieved with fabrics. Silk tapestry art curtains hung in one and drawn half open. A large silk shirred curtain covers a six-foot window opening, a balustrade visible through the lower part of the window. A large draw cord with tassels hangs in center of it. Fabrics mask and carry off right and left. A vase filled with large flowers is placed on the floor right of the window, and a wrought iron urn filled with flowers is left of the window. A carved single chair left of center. Amber foots and red-blue mixture on border tones the curtain in one. The fabrics carrying off from window are toned a rich purple. Amber from right and green from left on singer, who is dressed in a gown of white silk with rhinestones. Blue filters through the cream colored curtain over window at center.

Ruth Granville

Premier Saxophone Virtuoso in a well chosen group of selections. An excellent fabric combination has been made with two units of light colored drapes. With a colorful lighting treatment the set is an artistic creation. Four fabric legs are hung in one. Two legs are used right and left to mask and carry off, and the other two legs are bunched and hung at right and left center. These legs give the effect of large fluted columns. The second unit consists of a fabric drop hung in two, a wide section visible up center and smaller sections seen up right and left center. A batik drape is hung over the center panel of the back drop in a graceful line from left down to right. The lighting treatment consists of red foots and blue first borders up. The fabric legs in one are toned, at right a blue and magenta, at left a magenta. The fabric columns hanging at right center toned green and amber, the one at left center amber and rose. The back drop is given a triple tone. The center section green and the left rose and blue. A chandelier with amber lamp, and draped with batik streamers, hangs from center. The tonal lights on the set are thrown from

the side. A canary spot is worked on the instrumentalist, who is dressed in a red gown with gilt lace brocade trimming. Back borders are red and blue mixture.

Dance Divertissement

Ray and Rose Lyte present several original terpsichorean compositions. The setting is another fabric combination suggestive of the carnival spirit. Fabric returns in one. Light colored fabrics hung in three with a slight opening at center, revealing a fabric backing over which gold streamers are hung. Vivid colored balloons in bunches and singly are placed in irregular formation over the back drop. Paper spirals cover the surface—a tangled maze of paper spirals hangs from one as a border. Red foots and blue first border tone the foreground. Magenta and blue from the side tone the back drop. The fabric returns toned amber at right, and red at left. Pink and blue spots on dancers during their routine.

RIALTO THEATRE
New York City

Featured Picture: "In the Name of Love"
(Paramount)

Ben Bernie and His Rialto Merrymakers

This week Bernie presents a minstrel program. The orchestra dressed in costumes of black and white, black striped trousers and coats patterned after evening clothes. The band enters from the front of the house, down the aisles and take their places in olio formation on the stage. The setting consists of a back drop of wide black stripes on a white background with gold and silver fabrics as returns right and left. The orchestra is seated on gilt chairs in the circle and the interlocutor's chair at center is of large red upholstered design; stage is flooded in white. The number opens with an orchestral selection and is followed by a program introducing Jerome Mann in some clever imitations of Al Jolson and Pat Rooney. This is followed by a young lady whistler, and a very clever young man who rendered an effective violin number, after which a dance is given by an attractive miss, and Eddie Clark, ukulele artist, closed with several popular numbers. For finale Clark does some Russian steps. The orchestra picks up the accompaniment and four negro boys dressed in white house uniforms enter for a finish; a lobsterscope is used for the closing effect.

RIVOLI THEATRE
New York City

Featured Picture: "The Man Who Found Himself"
(Paramount)

Music

One of the famous Music Master Series is introduced in the overture spot; subject is Richard Wagner, with a musical interpretation by the Rivoli orchestra, Ludwig Laurier conducting. The picture proved interesting. This is followed by "A Southern Rhapsody" by Hosmer, and Riesenfeld's Classical Jazz is also added.

An Evening on a Plantation

This number is brimful of atmosphere and was very well done. The entire set depicts a southern exterior. A painted drop is hung back, revealing green tree tops in the foreground and a distant pastoral landscape. A corner section of a southern house is painted on a flat and set on an oblique at right. A one-foot platform is placed in front of it, upon which an arm chair is set at the upstage end. Two steps lead from platform to stage. At extreme left is a small set piece painted to resemble a servants' quarters. Two white flower set trees are placed up right and left of center, with a row of sunflowers extending across stage at back. Various set trees are used to dress at extreme ends and vines are also added in the scheme. August Werner, baritone, dressed as an old southern Colonel, opens the action with a song, which is followed by a dance by Marcella Hardie in an 1850 costume. Off stage can be heard the rhythmic chanting of the workers returning from the field, and the Dixie Jubilee singers, consisting of five men and three women, enter from left carrying baskets and bags of cotton. They render a group of negro Spirituals in a manner which proved most popular with the audience. For a finale Arthur Bryson and Strappie Jones, two clever dancers, enter for finale. The set is toned green and light blue from overheads and also with floods; amber and canary highlight the performing area from the sides; white and amber spots are used during the action.

STRATFORD THEATRE
Chicago

Feature Picture: "The Teaser."

Miss Esther Nelson
Celebrated Dramatic Soprano

Shelton and Toledo
Eccentric Comedy Dancers

Miss Doris Gutow
playing
"A Romance in Five Episodes"

"The Four Girtons"
The Cycling College Girls
(Tomboys on Wheels)

CAPITOL THEATRE
Chicago

Featured Picture: "Not So Long Ago"
(Paramount)

Capitol Grand Orchestra
Albert E. Short, Conductor

Playing Selections from "Katinka" by Friml

"The Kinky Kids Parade"
(a) The Musical Saw—Arnold B. Stephenson
(b) The Old South—Herbert Gould, basso
(c) The Kinky Kids Parade—Nubs Allen
(d) The Kinky Kids—Rose Kirsner, Melba Cordes, Edna Hathaway, Frances Dahl, Ann Bronson, Margaret Ball, Dorothy Jane Hughes, Mary H. Colburn, Lymette Corrigan
Leo Terry at the Organ

Capitol Sport Revue
(a) The Freddie Brothers: A study in equilibrium
(b) The Boxing Dancers: The Capitol-Abbott Ballet
(c) Edward Arthur: An acrobatic dancing novelty
(d) The Stepping Athletes
(e) The Capitol Theatre presents
James J. Corbett
Ex-Heavyweight Champion of the World and greatest living exponent of clean sportsmanship

Long, Long Ago
Capitol Creative Prologue to
"Not So Long Ago"
(a) Long, Long Ago—Marjorie Pringle, soprano
(b) Long Ago 'Mid Apple Blossoms—Pearle Frank, soprano
(c) Shadowgraphs of 1950—
(1) The Old Hoopskirt
(2) The Bicycle Built for Two
(3) The Victoria Brougham
(d) Long, Long Ago — Miss Marjorie Pringle

"IN THE TIME OF PHARAOH"

A prologue originated and presented at the McDonald Theatre, Eugene, Oregon, for the showing of "The Ten Commandments"

The organ opens with four measures of the Grand March from "Aida," improvising a finale ending with full organ, at the height of which close-in curtains part on massive Egyptian arch with huge gates closed. At right a large gong is suspended from a projecting beam end. Set is lighted with orange flood from right.

As organ overture ends, Ethiopian slave, striped to loin cloth and shiny black, enters from right carrying large hammer. Slave walks beneath gong, then, poising, swings hammer with all his might against gong. Organ gives effect of deep gong. Slave repeats three times.

At third swing, two slaves, arms folded, enter from opposite doorways in arch jog, walk to center and strain at gates. Organ swells into Grand March strain as slaves laboriously open gates. Slaves exit through same doorways after opening gates wide.

Gates open, revealing the high, pillared palace of the king, dimly lighted by red second borders and blue third borders. Throne on stepped platform, back center. Stone bench front left. A large warrior (baritone) enters back right between pillars and sings "Celeste Aida."

As solo ends, organ gives trumpet effect, warrior turning and walking back to bench as two small (girl) trumpeters enter with long trumpets and banners, going to opposite ends of steps leading to throne. Two guards, with spears, enter behind trumpeters, halting just inside, each taking side step in opposite direction to permit entrance of King, who marches in to center, mounts steps to throne. Warrior bows as King enters, then sits on stone bench as King, seated on throne, claps hands and commands that they bring forth the most beautiful slave.

Two male slaves enter, right, dragging the slave-girl with chained wrists. Slaves drag girl to front center and throw her on steps at feet of King. Organ picks up introduction of "Egyptian Dance" and girl raises chained hands to King, who raises right hand in command to arise. Girl arises, going into first movement of dance, which is a struggle to free herself from the chains. In a musical climax, girl breaks chains, which she hurls from her, going into joyful dance, ending in whirl and dropping again at feet of King.

A messenger dashes in from right. Dancer arises quickly, as messenger, apparently exhausted, falls in front of steps at foot of throne. Guards quickly step to side of messenger and raise him to his feet. Between gasps for breath, messenger reports that Egypt is invaded by the Ethiopians. Then messenger swoons, is carried out by guards, who return quickly to first positions.

Warrior arises at entrance of messenger,

(Continued on page 60)

A Moving Picture World Presentation

Detailed information relative to the production of the presentation suggested are printed herewith. Permission is given to any producer or exhibitor to use the Colby Harriman suggestions appearing in this section. Any other information desired to stage the presentation may be secured upon request.

A Symbolic Creation
"SEVEN AGES"
The Cycle of Life
A "Moving Picture World" Presentation
Devised by Colby Harriman

THIS presentation offers the producer an opportunity to reflect the newer phase of theatrical art. Symbolism is innately attractive as it holds the interest of the spectator with a series of suggested scenes rather than graphic delineations. In like manner, symbolism can be more accurately expressed wihen the scenic background suggests rather than depicts a distinct character or condition.

Primarily this suggestion is based on Shakespeare's brief of the seven ages of man which he incorporated in his play "As You Like It (Act II, Scene VII). With this excerpt from the play as a base the action is suggested and can be presented in pantomime with a musical interpretation.

ROUTINE

The curtains are opened, slowly, revealing the stage in darkness. The blue foots are brought up to one-quarter, the first border in blue with a red blend brought up two or three points, casting a deep haze over the foreground. The face of a man appears at center of the gauze drapes hung down in one. The light from the foot spot is brought up. The man appears dressed in a hooded cloak. With a subdued musical accompaniment he reads the following lines: "All the world's a stage, and all the men and women merely players: They have their exits and their entrances; and one man in his time plays many parts, his acts being seven ages. At first, the infant, mewling and drooling in the nurse's arms; then, the whining school-boy with his satchel, and shining morning face, creeping like a snail unwillingly to school; and then, the lover, sighing like a furnace, with a woeful ballad made to his mistress' eyebrow; then, a soldier; full of strange oaths, and bearded like a pard; jealous in honor, sudden and quick in quarrel; seeking the bubble reputation even in the cannon's mouth; and then, the justice, in fair round belly, with good capon lined; with eyes severe, and beard of formal cut; full of wise saws and modern instances; and so he plays his part! Behold, the play of Life is on."

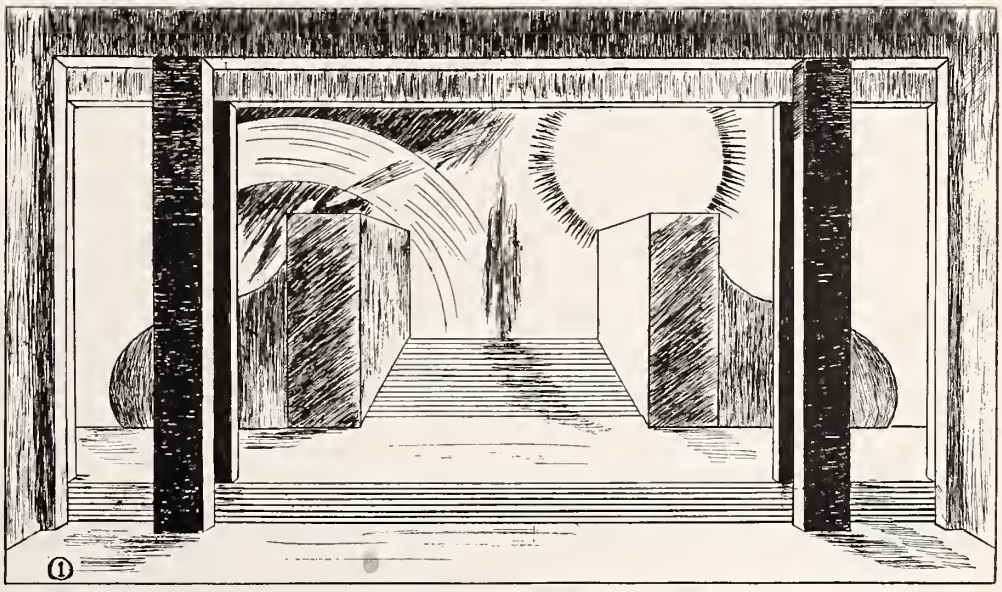
The speaker disappears through the opening at center. Off stage some distant chimes are heard. The shafts of dawn are seen flashing on the cyclorama, the faint outlines of the shafts of light growing more distinct through the gauze draperies hung down in one. A figure of a woman, clad in long flowing robes of white, wearing a white veil, comes slowly down the steps up center, carrying a baby in her arms. She comes to a point at dead center which is spotted with canary from the bridge. A song of the birth of a child, the new life, is rendered by the "mother." After the song she exits right. The lights increase in warmth, as a boy dressed in school-day fashion enters from right and meets his "sweetheart." A bit of pantomime follows, featuring a juvenile flirtation and ending with a "kid-fashion" chase, the pair making their exit at left.

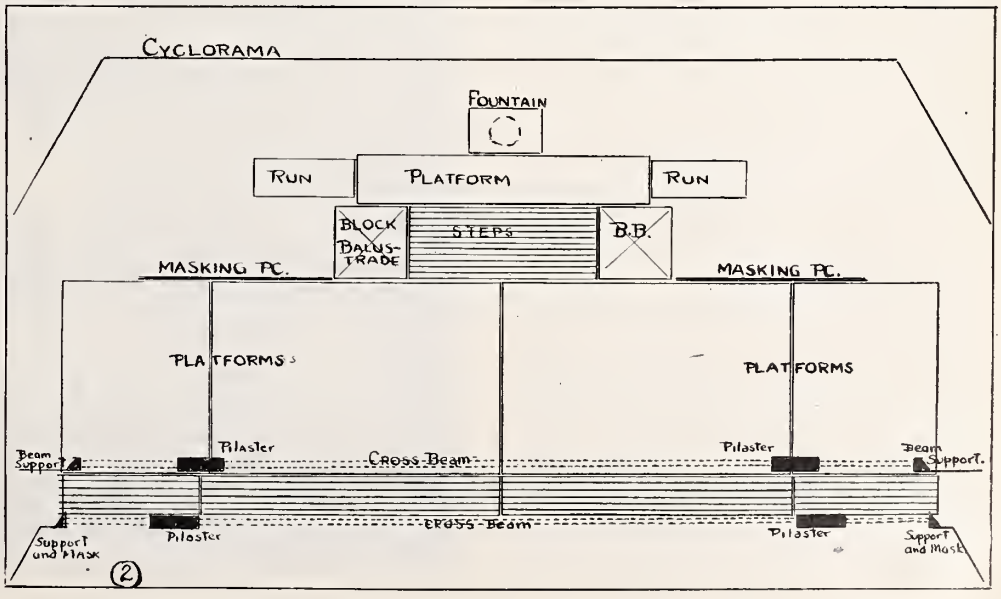
The large glistening sun is faintly discerned as the youngsters leave the stage. The fountain up center is gradually brought into play. A young man and woman stroll in from right, the young man making amorous advances to a coquettish maiden. A love ballad may be used to feature this part of the action, ending with a waltz number. The couple exit left.

Dark clouds appear on the cyclorama as the sun changes from an amber to a deep red. A soldier, in field uniform and battle investure, enters from right. He sings a spirited song, with much gusto and bravado, as the clouds deepen, the rumblings of thunder heard, with intermittent flashes of lightning. He makes his exit up the center stairway and storms off towards right as drums and trumpets announce his approach with a fanfare off stage.

As the noise of battle dies away, a comet flashes in the sky. The lighting changes to a subdued tone, as the sun changes in its color from red to a rose-amber and gradually dims. A rainbow is brought into play, with a varicolored treatment visible on the waters of the fountain. The character of middle age appears, dressed in evening clothes, suggesting the "banker type." His entrance is followed with the hilarious entrance of several girls dressed in costumes to represent Gold, Silver, Jewels, Stocks and Bonds, Gambling, and Revelry. Each girl, in her turn, tries to lure the man, and as he stumbles about in a daze, a shower of spirals, white ticker tape, falls, and the characters wind it about him, rushing him off stage at left.

. The speaker appears again. This time, at the head of the stairway up center. The lights are gradually dimmed, the sun becomes a faint outline, the sky is cleared of





the clouds and the rainbow. The fountain is highlighted with an afterglow effect of magenta and green-blue. The speaker reads the following lines:

Sixth Age Slips Into Slippered Pantaloon

"The sixth age shifts into the lean and slippered pantaloon; with spectacles on nose, and pouch on side; His youthful hose well saved a world too wide for his shrunk shank; and his big manly voice, turning again toward childish treble, pipes and whistles in its sound: Last scene of all, that ends this strange, eventful history is second childishness, and more oblivion; sans teeth, san eyes, sans, taste, sans everything."

The speaker draws his cloak about him and beckons to an unseen character off left. Presently the character of "Father Time" enters, making wide swaths with a golden scythe which he carries. He reaches center, and pauses as he sees an old man entering from right, tottering along on a cane. He is accompanied by an old woman. The two old people shrink back a trifle when they see the character. They look at him in wonderment, then at each other. The old man glances back towards right. He is about to retrace his steps, when the old lady restrains him. She places her arms about him tenderly, kisses the old worn face, and arm in arm, the two characters proceed up the stairway. They meet the shrouded figure at the top of the steps. He comes between them, then placing his arms about the old man and woman, his black cloak covering them, they exit down the runway left. "Time" follows them up the stairway, making the sweeping gestures with the scythe, as the lights dim down, the stars appear, and a distailed outline of the set.

Ground Plan Figure 2

Two pilasters with a cross beam, the ends attached to a masking piece right and left, are placed in one. Back of this first unit are steps extending across the entire opening. At the top of the steps which adjoin the platform, another unit of pilasters with cross beam and supporters right and left, is placed.

A gauze curtain with an opening at center is hung on the set of lines directly back of the second unit cross beam.

Platforms extend across the entire stage at center. The major part of the action takes place in this area. A stairway, bounded with a block balustrade on each side, is placed up center adjoining the center platforms. The balustrades have masking pieces right and left which carry off to points right and left center. The stairway at center has a narrow platform at the top with runways leading off right and left.

A fountain with water pan is placed on a standard back of the platform. A sun box is placed back of the blue cyclorama to give the effect of a "rayed" edge. A blue cyclorama is used to back and mask up stage.

SCENIC TREATMENT

The general outline for construction is indicated in Figure 1 and emphasizes the block formations, which are simple to construct and very effective in achieving massive suggestion of areas with limited facilities. The body of the set should be painted in a gray-buff stone color, with the light grays predominating. This will lend itself to an artistic lighting treatment as outline in the routine. A decorative motif can adorn the cross beams, and the pilasters may be given a few decorative lines, if desired.

In the Time of Pharaoh

(Continued from page 58)

and now King arises and proclaims that the land and its daughters shall be protected.

King dismounts from throne, as warrior and slaves bow. King exits, between guards, who turn and follow, followed by trumpeters, then dancers and two slaves. Warrior stays behind, again looking for someone. Finally, with indication of sorrow, walks toward right exit, turns to look once again, then walking on as girl (soprano) enters front left, quickly following warrior, who, hearing footsteps, turns. Warrior and girl join hands facing each other, warrior kneels, kisses hand of girl, arises and exits with bowed head. (Organ gives snatch of "Celeste Aida.")

As warrior exits, girl turns back and walks slowly to bench, as organ segues into "My Heart at Thy Sweet Voice," girl turning front and singing it in amber spot. At end of solo, girl, arists and exits with bowed head. Orlights and close-in curtains close in dark as slide announces second scene title:

"The Temple on the Nile"
(Scene Two)

Organ segues into introduction of "Where My Caravan Has Rested" as close-in curtains open on dark stage except for green overhead spot on tinseled idol, back center. (The change in scene was made by closing back drape curtains in front of throne platform, leaving steps exposed and wallboard idol cutouts with metallic sparkles and tinsel, slipped in between curtains and steps. By lighting only idol and steps, from which the top carpet was pulled, giving steps a different appearance, a new scene is quickly made.)

Warrior enters from right, kneeling in front of idol. Girl enters, then, from left, kneeling beside warrior. They arise and sing "Caravan Has Rested" (duet) in canary spot from foots. As song ends organ gives distant trumpet effect, warrior kneels, kisses hand of girl, arises and exits right as effect of chariots, horses, clashing spears, etc., is heard off stage. Girl bows head and kneels again in front of idol as spots dim off and two slaves enter from doorways in front arch jog and laboriously pull gates together as orange flood, right, comes up and shiny black slave walks in beneath gong, right, poising to swing hammer. Two slaves close gates and back off with arms folded, exiting through arch doorways.

On third swing close-in curtains close on scene, then part on title of:

"The Ten Commandments"

Successful Presentation Programs

are basically dependent on

Defined Operating Schedules

and a

Practical Budget Plan

Purchasing the Right Materials and Equipment at the Lowest Prices and on the Best Terms is the

Most Important Factor

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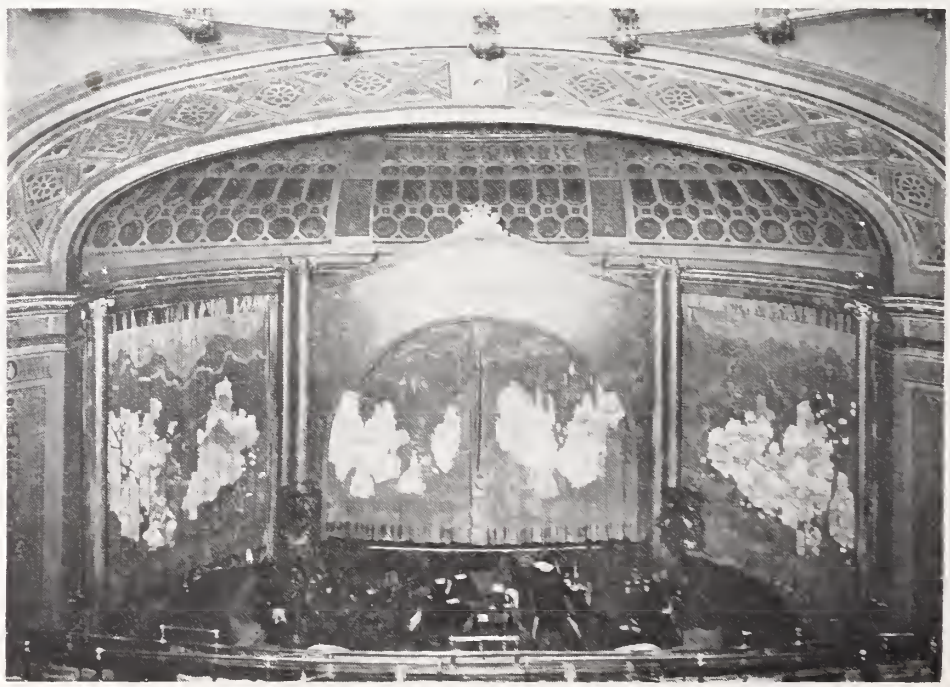

New Stage and Proscenium of the Rialto Theatre, New York City

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Wanderer"

Paramount Offers Spectacular Special With Stupendous Climax Based on Story of Prodigal Son

Reviewed by C. S. Sewell

Based on the stage play of the same title by Maurice V. Samuels and Schmidtbonn's story, "The Lost Son," Paramount is presenting "The Wanderer," an elaboration of the Biblical parable of the Prodigal Son.

The idea of the parable is retained but the incidents have been built up for dramatic effect. For instance, where the Bible states "He took his journey into a far country and there wasted his substance with riotous living": this has been worked out in detail by the introduction of the character of Tisha, a temptress, a beautiful woman who was the high priestess of a pagan goddess. How she lured him on and, when his wealth was spent, cast him out is pictured. There is also a prophet who forecast the destruction of the pagan city, and the climax presents this destruction during a licentious feast to the goddess. Quite a few changes have been made in the minor incidents surrounding the return of the prodigal, although the episode of the fatted calf is, of course, given prominence.

Offered as a big special, "The Wanderer is one of the most beautiful and elaborately mounted pictures that have yet graced the screen. The earlier scenes laid in the hills, showing the prodigal minding his father's sheep, present some of the most magnificent exterior shots imaginable. Many of them are real artistic gems. The later scenes in the pagan temple and palace are elaborate and of tremendous size. Several of the sets are so gigantic as to dwarf the human figures; they are able to accommodate multitudes and there very stupendousness makes one gasp. We don't believe we have ever seen larger or more impressive sets; they are striking and architecturally beautiful.

The earlier reels deal with the prodigal's unrest, his meeting with the woman and his securing his wealth and journeying to the city, and as the entire parable is less than five hundred words, it is not altogether surprising that in working out the details the action is inclined to lag. The interest, however, is held throughout, and with the prodigal's arrival in the city and the beginning of his affair with the pagan princess, the action is constantly accelerated up to the climax.

Director Walsh has several big productions to his credit, including "The Thief of Bagdad," but it is probable that the climax to this picture eclipses anything he has ever done. The tremendous banquet scene, with its dancing and revelry of hundreds of persons, has been magnificently handled, and there is a terrific punch in the scene where the forces of the elements are unloosed and this enormous building as well as the entire city is destroyed. Huge blocks are shown as actually falling on the multitude and burying them, and you will wonder how it is done.

An exceptional cast interprets the story. William Collier is excellent and a fine selection for the Prodigal and is the centre of the action, but Greta Nissen's performance and especially her beauty make her the centre of interest as the temptress. Ernest Torrence contributes another of his remarkable characterizations as the evil major domo of the priestess. Wallace Beery scores in a bit and the minor characters are all admirably handled.

The sex appeal in this picture is unusually strong; in fact it is the physical appeal of the prodigal and priestess for each other that really motivates the story, and Miss Nissen's costumes are such as to furnish an unusually generous display of her figure. This is also true of the lesser feminine figures who are very scantily clad. The fact that the priestess is a wanton, the mistress of the prodigal is not disguised.

While the story is interesting and the sex attraction strong, the greatest appeal of this picture is to the eye, through its beauty and magnitude, the stupendousness of its sets and the tremendous scenes of destruction that mark the climax. It should prove a big audience attraction.

Cast

Tola ..... **Ernest Torrence**
Jether ..... **William Collier, Jr.**
Pharis ..... **Wallace Beery**
Jesse ..... **Tyrone Power**
Huldah ..... **Kathlyn Williams**
Tisha ..... **Greta Nissen**
Naomi ..... **Kathyrn Mill**
Gaal ..... **George Rigas**

Based on stage play by Maurice V. Samuels, "The Lost Son," by William Schmidtbonn, and Biblical story of The Prodigal Son.
Scenario by J. T. O'Donohoe.
Directed by Raoul Walsh.
Length, 8,173 feet.

Story

In the days of the Old Testament, Jether, whose duty it was to tend his father's flocks, longed for the city. A caravan passed and a beautiful woman, Tisha, priestess of the pagan goddess, Ishtar, attracted him. Urged by her major domo, Tola, a wicked man, Jether finally persuaded his father to give him his share in gold and he journeyed with the caravan to the city where he bought fine clothes, jewels for Tisha and spent his wealth in gambling and riotous living, although warned by the prophet of destruction to come. Only one thing he would not do, that was to deny God and worship Ishtar. Finally, his money gone, Tisha had him cast out, and during a big banquet to Ishtar the reckoning told by the prophet came and the entire city was destroyed. Jether was saved and when a famine came upon the land he tended swine for a rich man and ate the husks intended for the pigs. At last he arrived at the home of his father, and though at first he was turned away and said he was no more worthy to be called the son of his father, Jether forgave him and ordered the fatted calf killed in celebration of the prodigal who had returned.

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Mr. Exhibitor: Ask at the Film Exchanges for the

It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

"Perils of the Wild"

Universal Releases Highly Promising Serial Based on "Swiss Family Robinson"

Reviewed by Sumner Smith

Young and old ought to revel in the thrills and tropical backgrounds provided in Universal's latest serial, "Perils of the Wild," an adaptation of "Swiss Family Robinson." Judging by the first three chapters, just shown, this subject promises to not only please all serial audiences but to make multitudes of new friends for the serial, once in danger of losing popularity and now coming back into its own.

The choice of the famous adventure story by Universal affords the company not merely a distinct advertising adjunct but the use of highly colorful tropic scenes. Director Francis Ford realized this and into the first three episodes he has crowded views of all kinds of animals, from lions to monkeys. Also, he has played up the children and the animals together; scenes in which they figure will make a hit.

The picture starts to move from the beginning with scenes of a picturesque adventurer and his disreputable gang, men such as Robert Louis Stevenson wrote about in "Treasure Island." Follow excellent scenes of a vessel at sea in a storm and a subsequent shipwreck. Then the Family Robinson is shown transporting their donkeys, and chickens and goats from the wrecked vessel to the island, the donkey swimming while buoyed up by barrels on either

side. These views are picturesque in the extreme.

The thrilling moments are the shipwreck, a mutiny, a duel with swords and the fall of the loser over a cliff and hundreds of feet down into the sea, meetings with wild animals and what, at the end of the third chapter, appeared to be a conflagration of grass huts.

The conflict in the story is between Frederic Robinson, played by Joe Bonomo, and Sir Charles Leicester, played by Jack Mower, for the love of Emily Montrose, played by Margaret Quimby. Bonomo displays the prodigious feats of the strength for which he is noted, and Mower proves a handsome villain whom, we guess, will undergo reformation before the tenth chapter is closed. Excellent work is done by the rest of the cast.

If "Perils of the Wild" keeps up the pace it sets in the first chapters and continues to present colorful backgrounds, it ought to make a hit. A couple of the feats tax credulity and the meticulous observer will note that Bonomo's natty striped shirt defies dirt and water, but those are minor details.

"California Straight Ahead"

Reginald Denny Scores Again in Thrilling and Comical Universal Picture

Reviewed by Sumner Smith

Reginald Denny in "California Straight Ahead" is due to cause explosions of mirth without a single back-fire. Just as the star's racing car speeds true to the mark in the final scenes of the race, so does the comedy from beginning to end register a series of hits. This is another fine Universal-Jewel box office picture, one with pure entertainment as its excuse for being. It will make women forget their aching backs and men their bank balances, while the kids will laugh themselves into hysterics.

Seldom have we seen a picture into which so much diversified comedy has been crowded. Some of it is silly and some of it subtle and some of it rough-and-tumble stuff. There is so much fun-making that everybody will find something at which to roar.

The opening is slow but the picture isn't long in getting under way. Working with Denny in the creation of laughs are Tom Wilson in a Sambo role, and John Steppling and Fred Esmelton, as rival auto manufacturers. Charles Gerrard also has an opportunity for corking comedy as an Englishman interrupted in his bath. Gertrude Olmsted is charming as the heroine.

"California Straight Ahead" is one of those Byron Morgan auto stories made famous by Wallace Reid. The locale is the national highway during a motor trip, with the finish in Los Angeles. A picturesque touch is lent by a sort of huge van in which Denny traverses the deserts and plains of the West, furnishing chicken dinners and radio music to other tourists.

Two incidents in this picture far eclipse the others. The first of these occurs during a storm in the desert when animals escape from a nearby circus and begin occupying the beds of encamped tourists. These scenes become out of the ordinary by reason of the high degree of intelligence of the beasts. For instance, a black bear and a mule actually pursue the hysterical negro and the Englishman, and after Denny has climbed a tree the black bear proceeds to chew the trunk in two. All of these scenes are screams of merriment.

The other incident closes the picture. It has to do with the auto race and presents bona fide scenes of a Los Angeles contest. These scenes are shot from every conceivable angle and furnish thrills galore. Cars upset before your eyes, while others skid dangerously in avoiding the unfortunates. There are all kinds of miraculous escapes.

This part of the picture, however thrilling, still has been given too much footage, because it checks the drama almost to a standstill. The elimination of a couple of hundred feet will improve the action.

"California Straight Ahead," then, ought to please all audiences. It hasn't the dramatic unity of "I'll Show You the Town," Denny's previous feature, but it has snap and dash, is crammed full of good comedy, replete with thrills in the closing scenes and photographed against excellent backgrounds.

Cast

Tom Hayden.....Reginald Denny
Betty Browne.....Gertrude Olmsted
Sambo .....Tom Wilson
Creighton Deane.....Charles Gerrard
Mrs. Browne.....Lucille Ward
Jeffrey Browne.....John Steppling
Mr. Hayden.....Fred Esmelton
James .....Leo Nomas

From the story by Harry Pollard and Byron Morgan.
Adapted by Harry Pollard and Beatrice Van.
Directed by Harry Pollard.
Photographed by Gilbert Warrenton.
Length, 7,238 feet.

Story

Tom Hayden stays so long at the farewell stag party on the eve of his wedding that he arrives late and unconventionally dressed. His family tells him to shift for himself. Sambo, his valet, and he start across the continent in a double-deck auto that was to have been the wedding car de luxe. They pay expenses by supplying chicken dinners and furnishing radio music to tourists en route. Betty Browne, whom Tom was to marry, meets him in the desert with her angry parents. Tom rescues them when a circus breaks loose at night, but eventually leaves the parents behind to elope with Betty. He is arrested on arrival in Los Angeles. Browne and Tom's father have entered cars in the auto race and both seek his services as driver. On promise that he can marry Betty, Tom drives for Browne. He wins after his car takes fire.

"The Isle of Hope"

Richard Talmadge Indulges in Unusually Large Number of Excellent Stunts in This Feature

Reviewed by C. S. Sewell

Typically a Richard Talmadge vehicle is "The Isle of Hope," the newest F. B. O. production in which this athletic young man is starred. It is a peppy story of adventure aboard ship and on a tropical island.

The star appears in the role of an amateur yachtsman who thirsting for adventure and becoming interested in a girl slips aboard a treasure-hunting ship of which her rough and grouchy uncle is the captain, with a crew composed of a bunch of cut-throats. When discovered and ordered brought before the captain, he leads the whole crew a merry chase, and indulges in about the best athletic stunts of his career. The action here is quite similar to that in one of his former vehicles only very much better. With remarkable ease and agility he performs a rapid-fire succession of stunts, including leaps from one part of the ship to the other, dives through hatchways, clever escapes from a dozen men, and finally a leap or fall from the top of the mast to a sail stretched just above the deck. The way in which he succeeds in conquering and keeping at bay the roughneck crew is highly improbable but it is all good, fast-moving stunt stuff such as his followers revel in.

In the latter half of the picture the pace settles down quite a bit. Talmadge does not have near as many stunts; in fact it is given over more to comedy in which a negro and a Chinese cook figure and which should be good for many laughs. The hero saves the girl when the ship is destroyed by fire. These two parties, as well as several of the crew, land on the island and they all finally land in the dilapidated former home of the pirates and each party thinks the other are spooks. At last after a fight the rascally crew are killed by a storm and Talmadge and the girl find the treasure and are rescued.

Talmadge is thoroughly at home in a vehicle of this sort and Helen Ferguson is excellent as his leading lady. The remainder of the roles are satisfactorily handled. As is the case with the majority of this star's vehicles, plausibility is sacrificed repeatedly for action and opportunities for the star to do his stunts, and as there are an unusually large number of good ones here it should please his followers.

Cast

Robert Mackay.....Richard Talmadge
Dorothy Duffy.....Helen Ferguson
Captain Duffy.....James Marcus
First Mate ..... Bert Strong
Second Mate ..... Howard Bell
Chinese Cook.....Eddie Gordon
Colored Cook.....George Reed
Story by ....

Directed by Jack Nelson.
Length, 5,800 feet.

Robert Mackay, amateur yachtman, thirsts for excitement and decides to ship aboard the "Vulture," going on a treasure hunt. He interferes in a quarrel between Captain Duffy and his niece ,Dorothy, and is refused a place in the crew but gets aboard anyway and after a wild chase through the ship is subdued and put to work in the cook's galley. The crew mutinies and throws Duffy overboard. Fire breaks out and Bob saves Dorothy and they land on the treasure island and find a dilapidated castle. They discover that the Chinese and negro cook are also on the island, and finally the rascally mates appear and in a fierce fight Bob is beaten. A hurricane kills the mates and uncovers the treasure and Bob and Dorothy are rescued by friends who have come in a yacht searching for him.

"Peacock Feathers"

Good Acting and Svend Gade's Excellent Direction Makes Good Entertainment of Conventional Story

Reviewed by C. S. Sewell

With Jacqueline Logan and Cullen Landis as the stars, "Peacock Feathers," the newest Universal-Jewel production directed by Svend Gade, is the story of a young and beautiful woman reared in luxury who upon finding herself married to a poor man rebelled at first but finally knuckled down and made good as his helpmate.

Due to the good work of the players and the fine direction of Mr. Gade, the story holds the interest and should furnish pleasing entertainment for the majority. He has his players acting as they would in real life rather than in the extremely sentimental manner in which stories of this type are frequently treated.

An effective situation shows the girl's reactions of disgust and adhorence when she discovers that instead of the palatial home she expected, her husband has led her to a farm house which is little better than a hovel,

where she has to eat with a slovenly, ill-mannered family. How this grates on her sensibilities is excellently shown and, considering her training, your judgment is somewhat softened when she finally decided to leave with the other fellow. She wins your full sympathy in the end when her husband is injured and she nurses him back to health.

Jacqueline Logan does remarkably good work and Cullen Landis gives a good performance. "Peacock Feathers" does not measure up to the mark set by Svend Gade in "Siege"; at the same time, he did not have as dramatically forceful or unusual a story to work with as in that picture. He has, however, in this production taken a decidedly more conventional type of story and by excellent direction held the interest and made it decidedly entertaining.

Cast

Mimi LeBrun.....Jacqueline Logan
Jerry Chandler.....Cullen Landis
Andy Fuller.....Ward Crane
Uncle George.....George Fawcett
Mr. Hayes ..... Edwin J. Brady
Rev. Chandler.....Emmett King
Lionel Clark.....Youcca Troubetzkoy
Mrs. Hayes.....Aggie Herring
Mrs. LeBrun.....Dunbar Raymond

Story by Temple Bailey.
Adapted by Svend Gade and James O. Spearing.
Directed by Svend Gade.
Length, 6,747 feet.

Story

Jerry Chandler meets Mimi LeBrun while she is en route to St. Louis and falls in love with her and finally follows her to that city and proposes. She loves him but as she is accustomed to luxury and the family fortune is depleted she turns him down for an oil millionaire, Andy Clark. Jerry's uncle dies and leaves Jerry a ranch, which he has described as a palace. Believing he is wealthy, Jerry and Mimi elope and find the ranch house is an ordinary, somewhat dilapidated affair. Mimi feels she has been tricked but pride will not let her return home and finally she begins to take an interest in things and help Jerry, who is enthusiastic. Christmas approaches and when Jerry goes for a tree Andy appears and finally persuades Mimi to go away with him. Just then she sees a signal fire on the mountain and sensing something has happened to Jerry, she realizes she really loves him and goes to him and finds happiness in taking care of him while he is recovering from an injury to his leg.

"Souls For Sables"

Tiffany Productions Successfully Blends the Sure-Fire Box Office Ingredients

Reviewed by Robert Anthony

Tiffany Productions is doing its share for the independent field. In "Souls for Sables" they showed willingness to spend the money necessary to gather a cast that would do credit to any organization's all-star releases; they went further, and gave to the director with unstinted hand the production and settings of the picture.

The result is a melodrama skilfully blending all the tried and true elements of box office success placed in a setting of beauty and lavishness. A title and cast to sell, a story and suspense to satisfy, and a woman angle that is sure fire.

Claire Windsor and Eugene O'Brien divide the honors, with Eileen Percy, Anders Randolph and Robert Ober contributing capably to the result. Miss Windsor is seen in the role of the innocently suspected wife who has been led into her predicament by an uncontrollable passion for sables and her ignorance of the fact that her means of getting them may be falsely construed. The story runs through familiar channels, but able direction and tempo succeed in giving the situations a full share of suspense.

The settings throughout are on a scale of sumptuousness that will delight women fans, and when the moment of the fur display comes—well, we'll almost wager that there will be women who will return for a second look at the picture just to feast their eyes on those cherished furs. On the other hand, we don't think the men will object to returning when opportunity is given for another glimpse of Claire Windsor under the shower.

Remember "Rich Men's Wives" and the combination of box office essentials it presented? Figure this one the same way—and then add an extra lavishness of staging, plus the irresistible appeal to women in the gowns and furs seen. It can't go wrong; you can't go wrong.

Cast

Alice Garlan.....Claire Windsor
Fred Garlan.....Eugene O'Brien
Helen Ralston.....Claire Adams
Mrs. Kendall.....Edith Yorke
Mr. Nelson.....George Fawcett
Esther Hamilton.....Eileen Percy
Harrison Morrill.....Anders Randolf
Jim Hamilton.....Robert Ober

Suggested from "Garlan & Co." by David Graham Phillips.
Directed by James C. McKay.
Under the personal supervision of A. P. Younger.
Length, 7,600 feet.

Story

Fred Garlan is the usual attentive and devout honeymooner, but when he settles down to staid married bliss business claims all his attention and there is little time to shower on his pretty wife. The latter turns elsewhere for amusement and finds it in the fast stepping circle including Esther Hamilton and Harrison Morrill. Alice Garlan envies Esther's magnificent sable coat but doesn't reckon the price she has paid to Harrison Morrill to gain it, nor the life of deception she must lead with her devoted husband, Jim Hamilton. Morrill manoeuvers so that through combined winnings at poker and in speculation Alice secures the price of a sable and he offers to aid her in selecting it. Events work around so that it appears to Fred Garlan that she too has been added to the list of Morrill's conquests and there is a separation, eventually followed by the reunion that brings about a happy ending.

"Wreckage"

Banner Presents Dramatic Production with May Allison and Holmes Herbert

Reviewed by Sumner Smith

"Wreckage," a Banner-Ben Verschleiser production with May Allison, Holmes Herbert, John Miljan, Rosemary Theby and James Morrison, tells the dramatic story of a man under suspicion of murder who, after much suffering, finally clears his reputation and finds happiness with the girl he loves. The picture is an adaptation of the novel, "Salvage," by Izola Forester. Scott Dunlap has given it smooth, effective production, with the events telescoping into a crescendo of action.

The big scenes are the homicide, a terrific storm at sea and the foundering of the ship, a robbery of pearls while the ship is going down, the rescue of passengers and a battle over the heroine in a lonely hut in the mountains.

The characterization is well taken care of by the players. Holmes Herbert does good work as the gentlemanly physician to whom the stigma of murder attaches, and Miss Allison is charming and sincere as the heroine. John Miljan is a polished villain, and James Morrison satisfactory in a brief juvenile role. Rosemary Theby has a good part as villainess.

Along with the story of reputation wrecking runs one of jewel smuggling that allows for the introduction of more melodrama than the main story provides. These have been carefully welded together by Director Dunlap.

Cast

Rene .....May Allison
Stuart Ames.....Holmes Herbert
Maurice Dysart.....John Miljan
Margot .....Rosemary Theby
Grant Demarest.....James Morrison

From Izola Forester's novel, "Salvage."
Directed by Scott Dunlap.
Length, 5,992 feet.

Story

Circumstances point to Stuart Ames as the murderer of Grant Demarest, but he is cleared by the law. Demarest had been accidentally shot by Margot, an adventuress. Ames sails to forget the stigma attached to his name and on shipboard meets Rene, with whom he falls in love. Maurice Dysart, a gem smuggler, attacks Rene's father to steal a pearl necklace just as the ship founders in a storm. Ames rescues Rene. The two next meet at Margot's home where Dysart appears, posing as a nobleman. To prevent discovery of his real nature he kidnaps Rene to a mountain hut. Ames follows and rescues her, while a shot from Dysart's gun accidentally wounds Margot fatally. She confesses the shooting of Remarest, clearing Ames' reputation, and Ames and Rene marry.

"Her Sister from Paris"

Constance Talmadge Pleases in Sprightly Comedy for First National

Reviewed by Sumner Smith

New York's Capitol Theatre audiences roared with laughter this week throughout "Her Sister from Paris," a sprightly picture starring Constance Talmadge and produced by Joseph M. Schenck for First National. This is listed as a comedy-drama but may be more properly called farce comedy, since great liberties are taken with mentalities of the principal characters and the situations.

Constance plays two very different roles, one as a timid young housewife and the other as a self-possessed, vampish Parisian dancer. The two characters are twin sisters and the plot has its being in the fact that the husband vamps his own wife, thinking her the sister and the dancer. The locale is Vienna but the atmosphere of the picture isn't obtrusively foreign.

With such excellent players to aid him as the star, Ronald Colman, George K. Arthur and Margaret Mann, Director Sidney A. Franklin has turned out a comedy fairly teeming with sophisticated humor. Women particularly will laugh at the spectacle of the husband, torn between duty to wife and love for the supposed dancer; the way in which both women succeed in making a complete ass of him and the ingenuous unsophistication of a youngster also in love with the dancer. The husband, played by Colman, is very much the butt of the comedy and he proves a fine foil to Constance's genius. Arthur also does splendidly as the youngster, and Margaret Mann registers in her few appearances.

Considered from the standpoint of light entertainment, "Her Sister from Paris" ought to go over with a bang before almost any audience. The action never slackens, the acting is perfect, the situations are very funny and some of the subtitles real bits of genius.

The climax in merriment comes when the husband elopes with his wife.

Cast

Helen Weyringer / La Perry ..... Constance Talmadge
Joseph Weyringer ..... Ronald Colman
Robert Well ..... George K. Arthur
Bertha ..... Margaret Mann

From the story by Hans Kraly.
Directed by Sidney A. Franklin.
Photography not credited.
Length, 7,255 feet.

Story

Joseph Weyringer, Viennese author, and his wife, Helen, fight until the latter leaves. She meets her twin sister, La Perry, a dancer, and as the two are alike except for a mole, Helen poses as the dancer and vamps her husband. He is torn between duty to wife and infatuation for the fake sister. Finally the supposed dancer persuades him to elope, and the supposed wife and escort find the couple at a hotel. The trick is disclosed when the husband has suffered enough and husband and wife are reunited.

"The Man Who Found Himself"

Thomas Meighan Produces Another Entertaining Prison Picture for Paramount

Reviewed by Sumner Smith

Tom Meighan audiences will like the Paramount star in "The Man Who Found Himself," a picture built along lines similar to "The City of Silent Men." Tom takes the blame for the misuse of money by his brother, a bank cashier, and later escapes the prison to return home and spoil the romance of his enemy, who marries his sweetheart, played by Virginia Valli. This crook dies when caught robbing his own bank, and the way is clear for Tom and the girl to marry.

The story follows very conventional lines —such conventional lines, in fact, that each episode of the plot may be forecasted with certainty. It stumbles slightly in places but immediately pulls itself together and again strikes an even pace. The prison scenes are excellently done except that a sort of goody-goody atmosphere threatens to lead one to believe that here indeed is a model prison with model tenants. This atmosphere is partly counteracted when, late in the story, Tom becomes more human by seeking revenge. But, in the end, fate is the real avenger, not he.

The star shows himself still the possessor of a pleasing personality, and Miss Valli is good to look upon and effective as the sweetheart. Frank Morgan has a good part as the villain, and Ralph Morgan is excellent as the weakling. Lynn Fontanne of New York stage fame and Julia Hoyt of society fame make brief appearances. Hugh Cameron and Victor Moore supply conventional but skilful comedy relief.

The picture will please Meighan audiences but they won't remember is as long as some other pictures the star has made.

Cast

Tom Macaulay ..... Thomas Meighan
Nora Brooks ..... Virginia Valli
Lon Morris ..... Frank Morgan
Tom Macaulay, Jr. ..... Russell Griffin
Edwin Macauley, Sr. ..... Charles Stevenson
Evelyn Corning ..... Julia Hoyt
Mrs. Macaulay, Jr. ..... Lynn Fontanne
Polly Brooks ..... Mildred Ryan
Hoboken William, the Optimist ..... Hugh Cameron
Humpty Dumpty Smith, the Pessimist ..... Victor Moore
Tom Macaulay, Jr. ..... Russell Griffin
Warden ..... John Harrington

From a story by Booth Tarkington.
Adapted by Tom Geraghty.
Directed by Alfred E. Green.
Photographed by Alvin Wyckoff.
Length, 7,298 feet.

Story

Edwin Macaulay, Jr., takes $40,000 from his father's bank, in which he is cashier, to buck Wall Street and loses it all. Lon Morris, a rival small-town banker, frames him by tipping off the state banking commission. Tom Macaulay, though in love with Nora Brooks, takes the blame and is sent to prison. She at last marries Morris. Her wedding night, Tom, a trusty, breaks prison and meets her father after she is married. He tells her she has married the betrayer of her family. Later released from prison, Tom robs Morris's bank and puts the money in his home, framing him, and tells Morris of his revenge. Morris himself has misused funds, plans to flee and goes to the bank to clean it out but is shot by a watchman. Tom and Nora are free to marry.

"The Wheel"

Fox Offers Pleasing Human Interest Melodrama Adapted from Successful Stage Production

Reviewed by O. S. Sewell

Under Victor Schertzinger's direction, Winchell Smith's "The Wheel," which scored a success on the stage, has been transferred to the screen with Harrison Ford and Claire Adams in the leading roles.

This picture is a melodrama of modern life. The especial significance of the title seems to lie in the fact that it is through the use of the roulette wheel that the villain plays upon the hero's love for gambling and gets him in his power; one can also find a deeper significance, however, in the strange and ever changing situations brought about by the turns of the wheel of life.

"The Wheel" is the type of picture that should afford satisfactory entertainment for the lovers of melodrama for it is built around a variety of familiar characters including the snobbish parents who disinherit the hero because of his romance with a girl who is not in the wealthy set but who is true blue, the villainous owner of the gambling palace who is the hero's rival, a bright little Irish maid and a jockey who refuses to throw a big race.

The action is built around such sure fire situations as the disinheriting of the son, his elopement with the girl he loves, the scene where the villain traps the hero with a crooked roulette wheel which results in the hero's forging his employer's check, and losing the money, the loving wife's brave attempt to get money to save him, her betting part of it on a horse race and losing, the misunderstanding of the hero when he sees his wife with the villain and shoots at him wounding her, and the final recognition of the wife by the hero's father.

Around such familiar situations there has been built a story that at all times holds the interest due to the work of the players, continuity and good direction by Mr. Schertzinger. The interest is quickened by the fact that the story veers from the beaten path in having the hero a rather week-willed chap who never does anything heroic and finally showing the villain as being a man with a heart after all and having him realize he has been a cad and a rotter and make amends that will save the hero.

There is good comedy relief furnished by a romance between a little Irish girl and a Jewish boy who part of the time is a stock clerk for the heroine and at other times a jockey for the villain. There is good logic and considerable quaint humor that will get the laughs in his observations, in fact he is the most original and interesting character in the picture. Harrison Ford and Mahlon Hamilton are satisfactory as the hero and villain respectively.

A good punch has been given to the racing scene by making it a steeplechase with its extra hazards and having the little Jewish jockey who has your sympathy fall and lose the race just as he gets in the lead and is nearing the home stretch.

"The Wheel" is an all-around good melodrama and although the earlier reels are inclined to lag and could stand trimming to snap them up, it should prove a pleasing attraction for the average patron.

Cast

Ted Morton ..... Harrison Ford
Kate O'Hara ..... Claire Adams
Baker ..... Mahlon Hamilton
Sammy ..... Georgia Harris
Nora ..... Clara Horton
Elsie ..... Margaret Livingston
Mr. Morton ..... David Torrence
Mrs. Morton ..... Julia Swayne Gordon

Based on play by Winchell Smith.
Adapted by Edfrid Bingham.
Directed by Victor Schertzinger.
Length, 7,264 feet.

Story

Ted Morton, son of a wealthy banker squanders his money gambling and finally gets mixed in a scandal and his parents urge him to get married and settle down. Ted decides to do this and informs them he is to marry Kate O'Hara a milliner. Ted's father goes to Kate and she tells him she has repeatedly refused Ted. Kate meets Baker who takes her to dinner. Ted follows and tells her Baker is a notorious gambler. They finally come to blows. Ted's father disinherits him and he and Kate elope and he goes into the auto business. Baker, determined to show Ted up and win Kate buys a car from Ted and arranges to have it delivered at the club. Ted's old passion for gambling returns and he forges the check and loses the money. Kate gets hold of part of the debt and is persuaded to bet on a horse which falls when it is in the lead. The jockey, a little friend of Kate's is badly injured and he begs Baker who owns the horse to be a sport and realize he has lost Kate. Baker goes to Kate and acknowledging he has been a rotter, gives her a new check. Ted returns and misunderstanding, shoots at Baker but hits Kate. The wound is only trivial and this trouble brings about the recognition of Kate by Ted's family.

"Felix the Cat Trifles with Time"

(Educational—Cartoon—One Reel)

This Pat Sulivan cartoon heralds its story in the subtitle, "Oh, Father Time, a cat can't live nowadays; turn me back to a better age just for a day." Father Time obligingly does this, and prehistoric monsters render the cat's life miserable until "Time's up." Then pussy concludes, "No more stone age for me. Give me the garbage." The subject is well drawn, generally entertaining, and amusing in spots. —S. S.

"A Runaway Taxi"

(Pathe—"Stereoscopiks"—One Reel)

For a "Stereoscopiks" this Pathe one-reeler, "A Runaway Taxi," does not afford the multiplicity of thrills which some of the other recent offerings in this class possess. It is a fast moving race that the taxi, with the audience as its fare, maintains with traffic cops and other moving things in a congested city thoroughfare.—T. W.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"The Big Game Hunter"

(Fox—Comedy—Two Reels)

In this number of the Van Bibber series, Earle Foxe in the title role wins laurels as a big game hunter. Earle's party visit Africa in search of specimens of butterflies and bugs and he particularly wants to capture a rare bug "The Assassin." It happens that there is a man-eating lion with the same name and a big bet is placed on Van who shows all the confidence in the world that he will capture "The Assasin." There is a good scene where he described how he will do this by chasing his quarry until it is tired, catching it in a net and then chloroforming it. A rabbit scares Van and he runs away. A native chief has a flivver and Van undertakes to run it. It gets out of control and runs through the Jungle and the lion leaps in and gets tangled up in the net. The party is dumbfounded when Van appears with the car and the lion. This number is thoroughly amusing.—C. S. S.

"Soup to Nuts"

(Educational—Comedy—Two Reels)

Neal Burns, Vera Steadman, William Irving, Gale Henry and others comprise the cast of "Soup to Nuts," an A-1 Educational comedy. There is foolishness galore in this one and it is all put over with that touch of technique which usually insures hilarious amusement for any audience. In-laws and old lovers, a fire, and much stupidity on the part of the characters, furnish the material for "Soup to Nuts." Burns as the butler husband, who hoodoes the evening by cutting up a bar of soap in the soup, is particularly funny. The fire scene, with the amateur smoke eater putting out the flames before the arrival of the paid department, keeps things rolling to a fast termination.—T. W.

"Props and Spirits"

(Educational—Cartoon—One Reel)

"Props and the Spirits," a pen and ink vaudeville, may be generally considered as not up to Cartoonist Earl Hurd's usual standard. It is comprised of a few actions, mostly behind the scenes, and their almost constant repetition is wearisome. The fat tumblers in the earlier part of the reel may afford some amusement.—T. W.

"Barrier Busters"

(Pathe—"Sportlight"—One Reel)

"Barrier Busters" is the title of Grantland Rice's latest "Sportlight." It is a very interesting compilation of the sports now indulged by both sexes. It also goes to prove that the most exhausting games now have worthy woman participants who in many cases are in a class with leading male stars of the athletic field. Tennis, jumping, racing and soccer are some of the comparisons made.—T. W.

"Shorts" Reviewed In This Issue

Barnyard Follies (Pathe)
Barrier Busters (Pathe)
Gig Game Hunter, The (Fox)
Dynamite's Daughter (Universal)
Felix the Cat Trifles With Time (Educational)
Ko-Ko Nuts (Red Seal)
Party, The (Universal)
Pleasure Bent (Universal)
Props and the Spirits (Educational)
Runaway Taxi, A (Pathe)
Soup to Nuts (Educational)
Stranded (Universal)

"Barnyard Follies"

(Pathe—Cartoon—One Reel)

Cartoonist Paul Terry dusts off one of his old ideas and puts it over with some new angles in "Barnyard Follies." Getting his pen creatures to laugh is one of the new slants, and this in itself should make any audience hilarious.—T. W.

"Stranded"

(Universal—Comedy—Two Reels)

Edna Marian has the lead in this Century two-reeler, with Hilliard Karr playing opposite. They appear as rival bus drivers for a country hotel that is very short of guests. Considerable ingenuuity is shown in their schemes to get patronage. Finally Edna lands a stranded theatrical troupe. Good slapstick stunts have been introduced in a dining room scene, and Edna pulls some amusing stunts as a scrub-lady who tries to imitate the dancing of the chorus girls while they are rehearsing. The troupe tries to make a getaway without paying, but she chases them and takes all of their baggage. Many of the situations are of a familiar calibre, but the action keeps moving at a good pace. It is well up to the Century average and should please slapstick fans.—C. S. S.

What Others Think

1.

FINKELSTEIN and RUBEN

"As a whole, your material is very fine. The Ko-Ko Song Car-Tunes and Out-of-the-Inkwell subjects are marvelous."

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Edwin Miles Fadman, Pres.

"The Party"

(Universal—Comedy—One Reel)

A slight idea but an amusing one furnishes the theme for this number of Universal's "Sweet Sixteen" comedies, starring Arthur Lake. Arthur to get pin money sells vanity cases in a tough neighborhood, and when he prepared to give a party to his swell friends, his mother by mistake sends out the invitations to his customers. As a result they come along bringing their Bowery sweethearts and Bowery manners, and to get rid of them Arthur and Eddie start a fake fight. All join in and soon the entire place is a wreck. All who have enjoyed the previous issues in this series should find this one amusing—C. S. S.

"Dynamite's Daughter"

(Universal—Western—Two Reels)

In this issue of the Mustang series, starring Josie Sedgwick, she portrays a character known as Lightning, the daughter of Dynamite Jones, and displays all of the qualities expected of such a combination. The plot concerns an attempt of a new mine superintendent to defraud the men of their pay, and it turns out that he is the man for whom she has been looking, who deserted her sister when she was dying. She forgives him because of his little son, but he double-crosses her and in the chase which follows he falls down a mountainside and is killed. There is plenty of typical western action, including a full quota of hard riding. Miss Sedgwick proves equal to the average male star, both when it comes to stunts, riding and work with the rope. It is one of the best of the series.—C. S. S.

"Pleasure Bent"

(Universal—Comedy—One Reel)

In his newest comedy for Universal Charles Puffy is introduced as a prominent figure in a law firm. He appears in regular Fifth Avenue togs but immediately removes them, disclosing a janitor's uniform underneath. A woman wants a divorce and the head of the firm, played by Billy Engle, dresses Puffy up as a lady and has him vamp the husband. They have difficulty in securing a compromising photograph, and Engle lands under water with his camera. The "shot" turns out to be a fish. They decide to go out of the divorce business. It is an average number of the series, with quite a few laughs for the slapstick patron.—C. S. S.

"Ko-Ko Nuts"

(Red Seal—Cartoon—One Reel)

This Out-of-the-Inkwell cartoon by Max Fleischer deals with an insane asylum. In this the clown and dog entertain themselves by mocking the inmates, and finally set them all loose. The keeper returns to find them sitting on the steps and goes mad himself. In the end a real human guard appears and nabs the artist.—S. S.

Scenes in "Seven Days," the Al Christie feature farce directed by S cott Sidney, a Producers Distributing Corporation release. Among the celebrated screen players rollicking through this delightful comedy are Lillian Rich, Creighton Hale, Lilyan Tashman, Eddie Gribbon, Mabel Julienne Scott and Hallam Cooley.

Sax Announces Three on Gotham's List of Twelve

WITH the completion of "The Part Time Wife," the fifth of a series of twelve Gotham Productions released through the Lumas Film Corporation, Sam Sax announces the titles and order of the next three, the sixth, seventh and eighth releases.

Number six on the schedule will be "The Shadow on the Wall," from the popular book by J. Breckenbridge Ellis. This is a mystery melodrama with Eileen Percy and Creighton Hale heading a large and well-known film cast. This is now in production and will be ready by September 15th.

The seventh production has been definitely decided upon as "One of the Bravest," an original fire department story by James J. Tynan. Ralph Lewis has been chosen to head the cast. Preliminary production work and casting is now being done and the production will be started before September 1st.

Negotiations are now under way to arrange for the use of a large traveling circus which will be used for the background of the eighth Gotham release which is a circus story entitled "Hearts and Spangles." The casting of the leading feminine role offers great difficulties in this picture as the heroine in the story is a bareback rider. There are lots of bareback riders and lots of screen actresses but to find one who can combine both abilities is not so easy.

With the completion of these releases the Gotham program will be 75 per cent completed and production plans call for the entire schedule to be completed and prints and accessories in the exchanges six months ahead of schedule time.

Lamont Directs Juveniles

Charles Lamont, recently signed to direct single-reel Cameo Comedies, has been placed in the directorial capacity over the clever Juvenile cast in the first of the 1925-26 Juvenile Comedies, to be released by Educational Film Exchange, Inc.

Hirsh Finishes Sixth

Last of Kit Carson Western Series Is Completed

Nathan Hirsh, president of Aywon Film Corporation, announces that the last of his series of six western features starring Kit Carson has been completed. It is called "The Pony Express Rider," and tells of one of the old pony express riders. Kit Carson, of course, enacts the leading role. He is supported by Pauline Curley in the leading feminine part and the balance of the cast is composed of Bud Osborne, Hal Ferner, Edith Clifton, Oliver Jones and the two Indian chiefs.

The features already completed in Aywon's Kit Carson series are "His Greatest Battle," "Riding Wild," "Ride 'Em, Cowboy," "The Wallopin' Kid" and "Twin Six O'Brien."

International Given Permission to "Shoot" Versailles Fountain

FOR the first time in history the famous fountains in the garden of Versailles, just outside of Paris, have been photographed at night with gigantic electric lights playing upon them and turning their innumerable tiny streams into a million different waterspouts of dazzling, gorgeous beauty.

Ever since the war the Versailles fountains have played only at intervals because of the water shortage and not since the beginning of hostilities have they been turned on at night.

For two years International Newsreel has been attempting to secure the necessary permission to have the fountains play at night in order that the gorgeous spectacle might be filmed. This permission was finally granted and the motion pictures made exclusively by International Newsreel are being shown in the current issue at leading theatres throughout the country.

The enormous size of the fountains made the lighting of them a difficult task. Trucks with sunlight arc lamps invaded the sacred precincts of the Versailles garden, a privilege that had never previously been granted.

Scenes in "The Knockout," the First National picture starring Milton Sills.

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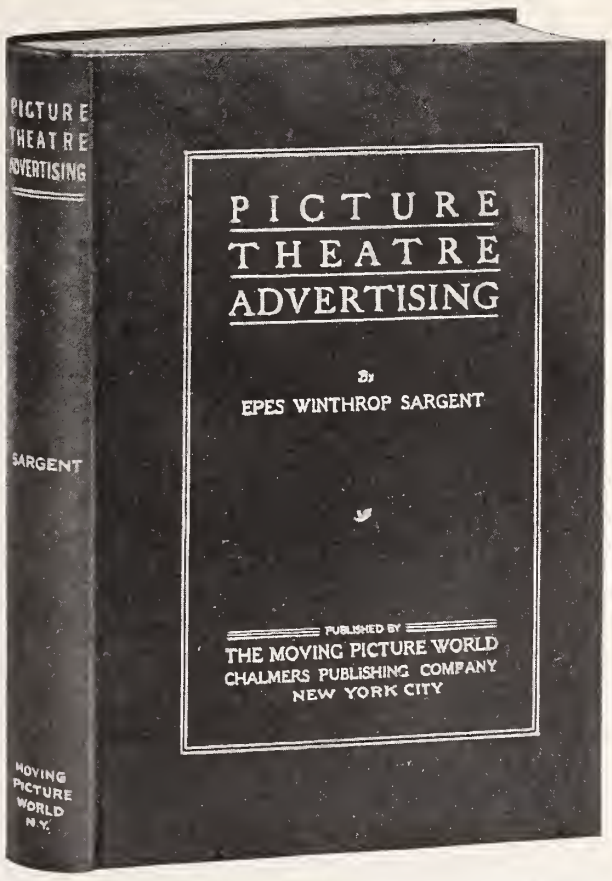

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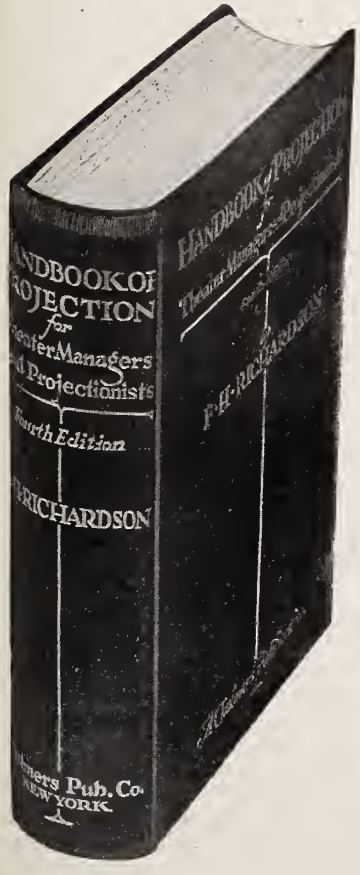

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Fairbanks' "Don Q" Enthuses Critics on Big City Papers

'DON Q' has all the elements that make the pulses throb and the blood run faster—love, danger, suspense—magnificentiy done, this triumph," wrote the San Francisco Chronicle, when the new Douglas Fairbanks-United Artists Corporation release opened at the Imperial Theatre, San Francisco. "'Don Q' is good Fairbanks; the best for a long time. It is bound to please his immense following and to bring back those who may have felt he was getting too 'high-brow.'"

"The very quintessence of romance—moonlight and roses, swords and sabers, treachery and intrigue, with love triumphant in the end—gorgeousness, novelty and action," said the San Francisco Call. "The picture is intriguing from beginning to end, and worthy of a niche in screendom's hall of fame. It is a master picture. Ye Gods, it IS a Master Picture!"

"Douglas Fairbanks in 'Don Q' has out-Fairbanked himself," said the San Francisco Examiner. "It is a thoroughly entertaining picture with speed, comic qualities and a sufficiency of carnage. Nobody who likes Fairbanks can be disappointed in this."

"'Don Q' is magnificently staged, counts its thrills by the dozen, furnishes plenty to laugh at and has been an enormous box-office success wherever it has played," said the Chicago Tribune when the Douglas Fairbanks-United Artists Corporation release opened at the Roosevelt Theatre, Chicago, to capacity business.

"'Don Q' is a tricky picture, full of the tricks of story-telling and of romance, and of death and danger. As an entertainment it is of 100 per cent quality," wrote the Chicago Daily News.

"A fine picture is 'Don Q' and as good an entertainment as you can ask for," is the verdict of the Chicago Post. "It is a true melodrama de luxe. It is moviesque, gorgeously so. It is the sort of gay, thrilling spectacular drama which makes one realize how good a photoplay can be when it stays in its own field. Fairbanks is more than ever the acrobat and so graceful that his movements are a joy to watch."

"Put down 'Don Q' as one of the things to see," said the Chicago Evening American. "It is of the fine stock of which that earlier stirring adventure melodrama, 'The Mark of Zorro,' was composed. There is never a let-up in the succession of thrills, moments of humor and other qualities that go to make up an hour of solid entertainment."

"Douglas Fairbanks never was better than in 'Don Q,'" said the Boston Telegram at the opening of the new Fairbanks feature which began a four-weeks run at the Colonial Theatre. "With amazing agility and speed he races through a series of adventures and never once does he lose his pleasing powers. From the opening of the film until the end he sets a pace of thrills which never falters."

"'Don Q' is a swift action melodrama, full of glamor and bravado and heroic deeds calculated to make the blood tingle and the breath come faster," said the Boston Traveler. "The screen's most athletic star is as full of surprising stunts and feats, as resourceful and tireless as can be imagined. And there is as gallant a series of superhuman feats as ever an audience rose and cheered. It is a gorgeous production."

"Douglas Fairbanks has added another to his amazing list," said the Boston Herald. "The action in 'Don Q' is graphic and continuous. Never does it slacken for a moment."

"'Don Q is one continuous, often hilarious romp—sheer essence of Fairbanks, undiluted, self-confessed," said the Boston Transcript.

Rudolph Valentino starts "The Lone Eagle," his first United Artists production. Joseph M. Schenck, the producer, and Douglas Fairbanks, another United Artist, come over to wish him Bon Voyage. The picture was taken on a very hot day, and that's the reason Rudy, encased in the heavy Russian uniform, is carrying the fan. Left to right are Clarence Brown, director; Joseph M. Schenck, Rudolph Valentino and Douglas Fairbanks.

Lew Cody, who has just signed a long-term contract with Metro-Goldwyn-Mayer. He will be featured, for the most part, in roles of the light comedian type, such as he portrayed with such marked success in "A Slave of Fashion."

Famous Police Dog In U-Jewel Films

Universal has acquired the services of Muro, one of the most celebrated Belgian police dogs in the world. The famous canine, who stands high in police records both in this country and on the Continent, will be featured in a series of Jewel pictures. The dog has been attached to the New York police force. Muro is owned by Henry Chieyssal, trainer of Belgian and Shepherd dogs. On the occasion of signing up with Universal, Chieyssal gave a demonstration of the dog's intelligence and stunts at the Deauville Kennels, Springfield, L. I. The exhibition, arranged by Mrs. Maud Robinson Toombs, of the Universal publicity staff, was witnessed by newspapermen, and filmed by the International Newsreel. The dog now is on the way to Universal City, Cal.

Pathe News Editor Studies Conditions in The Field to Improve Exhibitor Service

EMANUEL COHEN, editor of Pathe News and Pathe Review, has returned to the home-office in New York after a five-weeks tour of the country for the purpose of studying conditions in the field at first hand and perfecting certain plans he has had in mind for some time past for the still further improvement of the Pathe News and Pathe Review service to exhibitors.

The efficient functioning of a worldwide news-gathering agency like Pathe News depends to a large degree, in Mr. Cohen's opinion, on the personal knowledge the head of the system has of his men and the conditions that they work under. The trip just completed was, accordingly, in line with Mr. Cohen's practice of keeping in continuous touch with his field personnel and learning at first hand of the circumstances under which his camermen must operate. His study of local conditions was followed in each instance by conferences with his staff camermen in their respective localities. At these conferences plans were laid for increasing the mobility of the camera units in covering their assignments and for the subsequent speedy transmission of the news pictures secured.

Fourteen key-centers in all were visited by Mr. Cohen during his recent trip, including Chicago, Minneapolis, Butte, Seattle, Portland, San Francisco, Los Angeles, Denver, Oklahoma City, Des Moines, Omaha, Kansas City, St. Louis, and Detroit. While in Los Angeles Mr. Cohen took the occasion of dropping in at the Hal Roach, Mack Sennett and Harold Lloyd studios, and later while in Oklahoma territory called on the Miller Brothers at their famous "101 Ranch" at Ponca City, where the forthcoming Pathe serial, "Wild West," was produced.

"One of the most fruitful features of my recent trip was the opportunity I enjoyed to meet important exhibitors in all sections that I visited. Through the courtesy of the Pathe branch managers at the various cities where I stopped, I was enabled to meet hundreds of important theatre owners and managers and discuss with them at considerable length, audiences' reaction to the various types of subject matter incorporated in our news reel. These conferences yielded some very vital information for future guidance, in assembling and presenting material both for the Pathe News and Pathe Review. Wherever I went exhibitors expressed their appreciation of the high standard of service maintained by both these reels. The Pathe News was especially singled out, and its many scoops and records for service during the past year favorably commented upon. The recent scoop on the Santa Barbara earthquake was an example in point. Theatre owners everywhere remarked on the excellent service they had had on the earthquake pictures, and this sort of thing, of course, builds up a friendship for Pathe News, whose worth can never be estimated. The exhibitors with whom I spoke expressed frequently the opinion that the news reel had become a highly important feature of their programs, and one that they were devoting more and more attention to both from the angle of advertising and exploitation.

"As chief of the Pathe News Reel organization, I find it necessary to make frequent trips into the field so as to be personally cognizant of the conditions and obstacles confronting our cameramen in their arduous and oftentimes dangerous assignments. The matter of distributing news reels is also a work that requires close personal observation and understanding if the news reel is to secure the utmost in efficient service to the thousands of Pathe News customers throughout the country. In fact, I am fully convinced that every producer, irrespective of the field of his operations, should visit branch exchanges and observe their methods at first hand. It would be an invaluable experience for them, because it would inevitably give them assurance that their product is receiving thorough and efficient attention. The thorough grasp the Pathe Branches have on conditions in their territories and their ready analysis of causes that affect the value of the News and Review were indeed very keen.

"It is my firm belief," concluded Mr. Cohen, "that the outlook for Pathe News and Pathe Review for the coming season is the most promising we have ever faced. The degree of enthusiasm for these subjects I found in the branches and among the exhibitors shows that both of them are growing remarkably in popular appeal."

Philadelphia Dailies Give Editorial Praise to "Shorts"

NEWSPAPERS are coming to a realization of the important part that the short-subject really plays in theatre programs and are gradually giving more and more space to reviews of "shorts."

A current example of the recognition of the short-subject as an important part of the theatre program occurred in Philadelphia where the newspapers with one accord gave prominent mention "Mary, Queen of Tots," an "Our Gang" comedy released by Pathe, which provided the comedy portion of a week's bill at the Stanley Theatre in the Quaker City.

Philadelphia Record: "Another feature is the juvenile comedy entitled 'Mary, Queen of Tot,' a clever bit of romanticism, for which the imaginative mind of a child who falls asleep and starts to dream forms a rich field. It winds up as a realistic comedy. The startling vivification of inert dolls and puppets is a most remarkable piece of work turned out from the Hal Roach studios."

Philadelphia Evening Bulletin: "The Stanley has a novel comedy, 'Mary, Queen of Tots,' by 'Our Gang,' in which 'The Rascals,' by trick photoplay, are reduced to Lilliputian proportions."

Allene Ray, Patheserial star in "Play Ball," co-starred with Walter Miller in this baseball thriller, is seen here with J. Barney Sherry, famous as the "best dressed man in pictures"

"Fighting The Flames" Wins Critics; Is a Broadway Hit

THE first New York showing of the big Columbia fire feature, "Fighting the Flames," took place last week at B. S. Moss's Broadway Theatre, and was given strong boosts by all the Metropolitan reviewers.

Louella O. Parsons, of the American, concluded her review with . . . "I am willing to wager nothing short of an earthquake or fire will get you out of your seat before the final reel."

Starring in this drama of fire-fighters are William Haines and Dorothy Devore. Fire officials all over the country have sent letters and telegrams of praise wherever it has been shown, which has added to its exploitation value. The fire scenes and the rescue "shots" are some of the most thrilling ever filmed.

The Broadway Theatre was anticipated in its exploitation by the Commonwealth Film Corporation. This great exchange had and still has a fine wood-cut effect cutout in the lobby of their building of "Fighting the Flames." Thousands of film folk pass through the building every week and the display cannot be missed.

With an impressive lobby and marquee display at the Broadway Theatre, the back of the building, which faces on Seventh Avenue, bears a huge twenty-four sheet in brilliant colors of a starring scene from the production. Showmen agree that this is one of the most effective Columbia posters ever made.

"Fighting the Flames" tells the story of a wild young heir who, by a strange combination of circumstances, becomes a member of that clan of American heroes who are ready at all times to risk their lives in their eternal battle with the hungry flames.

Supporting William Haines and Dorothy Devore is a strong cast of popular favorites, including David Torrence, Sheldon Lewis, Frankie Darrow, Charlie Murray and William Welch, under Reeves Eason's direction.

Next Barrymore Picture

"Don Juan" is Picked by Warners to Be Next for Popular Player

Warner Bros. have selected "Don Juan" from the immortal poem by Lord Byron for John Barrymore's next picture when he completes "The Sea Beast," which was started last week.

This is in keeping with the star's request for "an entirely different role in every picture," which is regarded as a good show angle for the exhibitors. From a hardened old harpooner of a whaling ship in "The Sea Beast," Mr. Barrymore will done period costumes of the eighteenth century, and portray the amorous adventures of the hero of the poem.

"Don Juan" is supposed to be the love affairs of Lord Byron who wrote it, and should make a good box-office picture of considerable drawing power. It lends itself to the same atmosphere as the star's Beau Brummell," but is a story of an entirely different type.

It will be some time before actual work on this new production is started, as Barrymore is due to leave Hollywood soon for the coast of Java to obtain the big thrills for "The Sea Beast."

Books "Parisian Nights"

Pantages, Los Angeles, Plays F. B. O. Film on 25th Anniversary

"Parisian Nights," Gothic F. B. O. Gold Bond production wihch began its career at the Capitol Theatre, New York, was selected by Pantages, Los Angeles, to celebrate the theatre's twenty-fifth anniversary.

When the film, which is a colorful romance of the Paris underworld, in which Elaine Hammerstein and Lou Tellegen are co-starred and which was directed by Al Santell, directorial genius of "Fools in the Dark" played the theatre, the following wire was sent to the home office of F. B. O.:

"We are indeed pleased to state that our selection of your production, "Parisian Nights," for our twenty-fifth anniversary picture has proven that our judgment of this picture was correct: we have played to capacity every day since the opening day. Regards."

WILLARD LOUIS
In his new role in Warner Bros.' "Hogan's Alley," a big picture of New York's East Side.

"Phantom of the Forest"

Lumas Announces New Picture for "Thunder," the Marvel Dog

Announcement from the Lumas Film Corporation, distributors of Gotham Productions, states that owing to the success of "Thunder," the Marvel Dog, in "His Master's Voice," and the demand for more productions featuring this clever canine, a third "Thunder" feature entitled "The Phantom of the Forest" will be included in this year's schedule of twelve pictures.

The third "dog" picture will be put in the place of the picture previously announced as "The Forest of Destiny" and will be released early in the spring as one of the final pictures of the current program.

Frank Foster Davis, owner and trainer of "Thunder," is now en route East on his way to Germany to secure new pedigreed police dog stock and to exhibit "Thunder" in a special police dog show to be held in Berlin. On his return he will start work in "Thunder's" second picture this year, "The Sign of the Claw," a novelty in dog pictures, being a modern big city detective story with the dog in the leading role. The story was written especially for "Thunder" by L. A. Young, better known to the film world as "Lon" Young.

Scenes in the Fox Imperial Comedy, "Sweet Marie," in which Sid Smith is starred. Benny Stoloff directed. Jules Cowles, famous blackface comedian, has a typical "Cowles role" in this laugh-provoking offering.

RUDOLPH SCHILDKRAUT
The famous stage actor plays one of the striking roles of his career as the patriarchal rabbi in the Universal-Jewel production, "His People." This is the noted actor's first work in a picture in America.

United Company Buys Factory Site for Shaw Color Pictures

PURCHASE of a plot of ground in New New York City last week by the United Color Pictures, Inc., for the erection of a three-story laboratory and factory building brought to light the fact that a new color process is soon to be offered to the industry on a definite commercial scale.

The new color process is the invention and development of Mr. Joseph Shaw, well known in the industry as a photographic expert, and until recent years, when he started to work on his color plans, associated with the Eastman Company for a period of twelve years. Mr. Shaw is authority for the statement that the new factory will be in operation by the middle of November, and that orders for work are already being taken.

The process sponsored by the newly-organied United Color Pictures, Inc., was originally financed by George J. Gould, the nationally famous railroad man and capitalist. Since his death the interest of the estate has been taken over by the Barnes Finance Corporation, a strong Mid-West organization, which is now associated with Mr. Shaw in the United firm.

Representatives of the Barnes organization interviewed during the week were enthusiastic over the preliminary demand for the process in which they have become interested, and very optimistic regarding the probable market. More business has already been offered by concerns who have seen samples of the work than it will be possible to turn out at the start.

Virtues claimed for the new process include an exceptional range and softness of color; unusually close registering, and the fact that the process aids the blending with the black and white. The inventor, previous to his association with Eastman, was prominent in photographic circles in England and Germany, ano entered motion picture work with a background of firm scientific knowledge.

Concerning his new process, Mr. Shaw was reticent to speak, preferring to allow the many samples of his work that have already been seen by picture experts to do the talking. "It is not for the inventor," he declares, "to proclaim the strong points of his own creation, for the parent is naturally enthusiastic. But practical picture producers who have viewed the United Color Company's work are unanimous in telling me that at last it looks as though the picture industry is getting the color process for which it has been looking. Commercially practicable prices and fineness of quality have been the demands. We will meet the market in price, thus putting natural color within reach of all, and as far as quality is concerned I feel confident that any picture men who view the new process on the screen will agree that we have finally got away from the jarring notes and limitations of color film work of the past."

Buchowetzki Starts Work on Big Universal Feature Picture

WORK has begun at Universal City on one of the biggest spectacles ever contemplated for the screen. It is "The Midnight Sun," and is an epic of Russia in the days of the Czar, and it is expected to be more lavish and spectacular than "The Hunchback of Notre Dame" and "The Phantom of the Opera." It is being directed by Dimitri Buchowetzki.

The production will be made with an all-star cast. Three principals have been selected, Laura La Plante, Pat O'Malley and George Siegmann. The romantic phases of the story concern the rivalry of the Grand Duke Sergius and Kusmin, the money king of Russia, over the heart of the premiere ballerina of the Imperial Ballet. Miss La Plante has the role of the ballerina. O'Malley that of the Grand Duke and Siegmann that of the banker. It is expected that Raymond Keane will be assigned to the part of Lieutenant Alexis, the real sweetheart of the dancer.

There will be at least a dozen more principals, while hundreds will take part in the crowd scenes, the brilliant court affairs and other such scenes. The story has been adapted and scenarized by A. P. Younger, and will be the first great Russian picture to be made exclusively in this country.

Work is now under way on the construction of a replica of the Imperial Russian Ballet of Petrograd, where many of the colorful scenes will be made.

Off to Australia

Thomas A. Curran, Representing Rayart Pictures, Sails With Mrs. Curran

Thomas A. Curran, special representative of W. Ray Johnston, of Rayart Pictures, sailed last week with Mrs. Curran from San Francisco for a six weeks' visit with his mother and friends in Australia. While in Australia Mr. Curran will visit a number of exchanges who are handling Rayart product.

According to Mr. Johnston, the Rayart output for the first year proved very successful in the Australian territory, and the 1925-26 program of Rayart has already been purchased for that country.

"ALL WORK AND NO PLAY"—MEANS SOMETHING HERE
Ernst Lubitsch, the master director, attired in white, starts Jack and Harry Warner on a sprint at the celebrated Lubitsch swimming pool at the director's home in Beverly Hills, Cal.

Harold Lloyd is an athletic young "shaver" in "The Freshman," his latest Pathe feature comedy, set for general release September 20. This feature goes into the B. S. Moss Colony Theatre in New York City for an indefinite run beginning this week.

"The Freshman" Press Book Is a Notable Achievement

By CHAS. E. HASTINGS

THE press book for "The Freshman," Harold Lloyd's current release on the Pathe program, is at hand and takes high rank among the best things of its kind to be offered to the showman.

Prepared by the Pathe Exploitation Department, under direction of S. Barret McCormick, Manager of Exploitation, this "promotion plan book" covers every essential detail of advertising, publicity and exploitation that a theatre owner could possibly ask. And a lot of aids hitherto unavailable to the theatre owner.

There are thirty-two pages (12x18¾) to the document, printed on a coated stock, and well printed at that, with an innovation on page 3 that will be welcomed by those handling these larger press books. We refer to an index, arranged in a novel way, which will save the exhibitor much time in finding the material he desires.

The inside front cover contains a lobby display, artistically arranged on a background representing a football, page size. The cast, symbols, highlights and material for programs is found on the third page. There is much general information on this page. Page 5 is devoted to preliminary publicity, and contains announcement stories, college publicity and program copy. Exploitation material for the sixth and fifth days, and the fourth and third days, in advance of the showing, will be found on the sixth, seventh, eighth and ninth pages of the press book, with further exploitation and tie-ups that bring "The Freshman" down through the second day, and right up to the opening, with various contests, teaser and other advertising and publicity matter on the tenth, eleventh, twelfth and thirteenth pages. Following this, two pages are devoted to national tie-ups and co-operative newspaper advertising suggestions.

The press book is so arranged that the showman who likes to make a big splurge on his booking of "The Freshman" will find on the succeeding pages many helpful stories available for publication in the local newspapers for the opening day, and for several days thereafter. The novelties available are exceptionally well chosen, with the football idea featured as a rule. Accessories and posters are described in detail, and cuts and mats are available in many sizes.

The music cues for "The Freshman," arranged in James C. Bradford's happiest mood, accompany the plan book. Orchestrations are available through the Cameo Music Service Corporation, 112-118 West 44th Street, New York City.

From a showman's angle, this press book will bear careful analysis, as many unique details have been incorporated. The suggestion for a presentation in connection with this booking should be welcomed by theatre owners who find presentations essential.

Examined from any angle, the Pathe press-book on "The Freshman" impresses us as an outstanding achievement in a season of many fine specimens of this type. It is one of the best to reach our desk in many a day.

New Jersey Press Acclaims Harold Lloyd's "Freshman"

A WORLD premiere presentation of Harold Lloyd in his newest Pathe production, "The Freshman," took place at the Ocean Grove, N. J., Auditorium, last week. The picture was treated as a road show, with prices ranging from 25 cents for children, and general admission at 50 cents to reserved seat rates at 75 cents, $1 and $1.50. Thousands of summer residents and vacationists took advantage of the opportunity to see Lloyd in what is conceded by critics to be his greatest screen triumph. One performance a day starting at 8:15 p. m. was given.

Following is a review of the show which appeared in the columns of the Asbury Park, N. J., Daily Press on Tuesday, August 18:

LLOYD SCORES BIG SUCCESS

"All roads from far and near seemed to have their journey's end last night at the Ocean Grove Auditorium where the world premier was given 'The Freshman,' the latest triumph of Harold Lloyd, the justly popular screen comedian. They came from all parts of Mammoth County and as far away as Trenton and New Brunswick with a goodly delegation of New Yorkers prominent in the world of motion pictures.

"When words fail just call it a 'wow' and have it all over with in one explosion. That describes 'The Freshman.' It is a truly refreshing comedy full of laughter and thrills. 'The Freshman' is literally crammed with gags—good ones—and Lloyd executes each so well that something whispers that many must have originated in his own head. In the first shot there is a chuckle. This develops into a laugh and the laugh into hilarity. It is by far the finest thing that Lloyd has ever done and it is difficult to imagine his ever doing anything better.

" 'The Freshman' is, course, a college story with Lloyd impersonating a Freshman. It runs the complete gamut of college life with a thrilling football game as the final climax. There are so many heart throbs in the production and so much of human interest that it might well be called a comedy drama. Its appeal is poignant and widespread—greater even than that record breaking comedy classic 'Grandma's Boy.'

"A splendid prologue to the picture was introduced by the Leake and Watts Orphan House Boys' Band of New York. The band was given an ovation at the conclusion of its portion of the program which occupied twenty-five minutes. The boys played 'On The Mall,' 'Campus Memories' and a brand new number, called 'Freshie.' In the last named selection the boys alternately sang and played, to the intense delight of the big audience.

"Stanley W. Rhoades added to his fame on the big organ by playing a medley of the college songs familiar to all who have attended the big football games. The rest of the big program included a pre-release of the Our Gang comedy, 'Mary, Queen of Tots,' and the current release of the Pathe News. The show will be repeated every night this week."

New Casting Director

Fred Datig, "the man who knows fifty thousand faces," assumed the duties of casting director of Paramount's West Coast studio, replacing Tom White, who was given an indefinite leave of absence due to ill health. This announcement was made by Charles Eyton, General Manager of the studio.

This is one of the unique 24-sheets designed for United Artists Corporation, which is releasing Miss Pickford's forthcoming picture.

Scenes in the William Fox screen version of "Lightnin'," John Golden's stage success. In the Fox photoplay are Jay Hunt, Madge Bellamy, Ethel Clayton, Wallace McDonald and J. Farrell MacDonald.

Box-Office Titles Feature Fox List Of Short Subject Presentations

FEATURING the recent announcement by Fox Film Corporation giving the release dates for its initial group of one and two-reel films for the 1925-26 season is the real box-office value of every one of the titles of the little feature films.

"The Big Game Hunter," "A Parisian Knight," "Failure," "Cuba Steps Out," "The Sky Tribe," "Toiling for Rest," and "The Peacemakers," are examples of the intriguing and eye-arresting titles selected for the first batch of Fox short subjects.

A Fox official pointed out the pains his company is going to in order to get good box-office titles for every one of the short subject productions.

"The necessity of having box-office titles for the one and two-reel productions is obvious to all who have followed the campaign of short subject producers and distributors to impress exhibitors with the importance of properly exploiting their short reel bookings and giving them a fair amount of attention in all publicity, advertising and lobby display," he said, adding:

"If exhibitors are going to boost our short subject films we must supply them with the material, and the first step in this direction should be good titles with box-office drawing power. For this reason we have a slogan which is always considered when a short subject title is in question and this slogan is:

'TITLES FOR THE MARQUEES.'

Analyze our titles and billings and you will find that any of them, placed in advertisements, publicity or lobby displays, will induce curiosity and make the readers of them wish to go further and see the film.

"An excellent example of this is the Fox two-reeler based on O. Henry's great short story, 'Failure.' Imagine—

O. HENRY'S 'FAILURE'

in light or boldface type and put yourself in the position of Mr. or Mrs. Average Citizen reading it. Their curiosity is naturally aroused as they contemplate the name of America's immortal writer and the title word, the common bugaboo of every normal man or woman. It is in reality an irresistible combination that is bound to have a great effect at the box-office of any theatre.

"Consider 'A Parisian Knight.' This title simply exudes color, humor and mystery. Then attach 'from the story by Richard Harding Davis' and you have another combination as intriguing as the first.

"Go further and analyze the title, 'The Peacemakers,' one of the Mabel Herbert Urner series based on her nationally known newspaper stories, 'The Married Life of Helen and Warren.' Every family has its quarrels and the advent of outside peacemakers is as inevitable as a tin can on a picnic ground. Therefore the universal appeal of the title, 'The Peacemakers,' with any catchline suggestive of newlywed quarrel.

"Now take the tiles of the one-reeler Fox Varieties and you will see the same idea of box-office titles is one of their valuable features. For instance, 'Cuba Steps Out.' Is there anyone who cannot visualize 'the Pearl of the Antilles' in all its gay colors, dispensing pleasure and at the same time supplying a needy world with its useful crops of sugar and tobacco; 'The Sky Tribe,' simple as it is, conveys to the mind something mysterious in aborigines, and 'Toiling for Rest' will immediately stir some emotion in any man, woman or child who would flee from the daily grind of school, factory or office.

"The same goes for the remainder of the titles on the first group of short subject releases and those that will follow. Some of the other titles we have selected are: 'The Sky Jumper,' 'The Wrestler,' 'Shoes,' 'Transients in Arcadia,' 'On the Go,' 'Sweet Marie,' 'Love and Lions,' 'The West Wind,' 'In a China Shop,' 'My Own Carolina,' 'With Pencil, Chisel and Brush,' 'White Paper, 'The River Nile,' 'A Business Engagement,' and 'All Abroad.'"

Scenes in the William Fox photoplay, "Kentucky Pride," a John Ford production, with J. Farrell MacDonald, Gertrude Astor and Henry B. Walthall. Many famous race horses will be seen in this feature, including Man o' War, Morvich and Fair Play.

Scenes in "Slick Articles," a two-reel Century Comedy featuring Hilliard Karr and Billy Engel. Al Herman directed this fast Universal release.

Warners Purchased Theatres in Cleveland and Baltimore

PURCHASE of the Metropolitan Theatre in Baltimore and the taking over of the Circle in Cleveland by Warner Bros. is announced this week, and hereafter the firm will have first-run show-places in both the Maryland and Ohio cities. The Warners take possession of both houses at once and will inaugurate the same class of entertainment in the newly acquired theatres as planned for the New York Piccadilly.

The Metropolitan is situated on Pennsylvania Avenue in Baltimore's busiest section, and was built about two and one-half years ago. It seats 1,800 persons.

Warner Bros. not only purchased the theatre, but the building in which it is situated and the ground. Plans for improvements are already under way, and it is intended to put in a new lobby and front, as well as build up the program of the house. Bernard Depkin, the present manager, will remain in charge.

The Circle in Cleveland is a 2,200-seat house situated at 101st Street and Euclid Avenue in a lively neighborhood. Built five years ago, it was recently remodeled and enlarged into an up-to-the-minute house with all the latest improvements for the comfort of its patrons. Martin Printz, the former owner, will remain as resident managed.

George H. Dumond, general manager of all the Warner theatres, stated that it was the intention of the company to put the same class of entertainment in all the Warner first-run houses.

The Metropolitan in Baltimore will be known as the Warner; the Circle in Cleveland will be Warner's Circle Theatre.

To Star Edna Purviance

Edna Purviance, leading woman in many of Charlie Chaplin's earlier comedies, and star of "A Woman of Paris," his first serious dramatic production, arrived in New York last week and left for Europe by the steamship Majestic.

On her return she will be starred in a number of productions to be made at the Chicago studios under supervision of Chaplin himself; the director's name to be announced shortly.

"Fifth Avenue" Soon

To Be First Belasco Productions Film on Producers Distributing Schedule

The first Belasco Productions picture on Producers Distributing Corp. schedule for the coming season, will be "Fifth Avenue," described as an epic of Eastern America, just as "The Covered Wagon" and other recent films have dealt with the spirit of the West. "Fifth Avenue" is a vivid story of the famous street from which it takes its title; the best known and the most romantic thoroughfare in all America.

This story by Arthur Stringer has been accepted for publication by the Saturday Evening Post, which will shortly begin its serial publication.

This will prove to be an innovation in Saturday Evening Post "tie-ups," as the story will be published in installments during the time that the motion picture version is in production; and it is expected that the film will be released at about the time that the last installment appears in print.

New Wanda Wiley Comedy Is Announced by Century

"WON BY LAW," a two-reel Century Comedy starring Wanda Wiley, is announced for release this week as the first Wanda Wiley comedy in the new year's output of the Century Film Corporation.

It is a new style comedy for Miss Wiley, and is noteworthy because of the unusual excellence of the story around which the comedy is constructed.

"Won by Law" was written and directed by Edward I. Luddy, and was produced with an especially strong cast, including Bob Reeves, Lillian Worth and Frank Whitson.

In this comedy, Wanda is a rich girl so bored with life and so lazy she sits down to play tennis. She is kidnapped by a bold, rough western rancher and taken to his cabin, where she is forced to learn to cook and do other work, on pain of not eating. The caveman stuff gets her and she falls in love with him. The two-reeler is filled with funny situations and good gags.

It will go through Universal exchanges.

Scenes in "A Queen of Aces," a Wanda Wiley-Century Comedy now popular in first run houses. It was directed by William Watson and has Al Alt and George Williams in the supporting roles. In it Wanda shows she is proficient in boxing, fencing and other sports.

Two of First National's floats in the parade which ushered in the Greater Movie Season in Los Angeles.

Fox Has Nineteen Pictures Ready for Next Season

WITH the new season just getting under way, William Fox has already completed nineteen supreme attractions and has several more in the course of production at the West Coast Studios. Five of the nineteen—"The Iron Horse," "As No Man Has Loved," "The Fool," "Lightnin'," and "The Lucky Horseshoe"—have already had successful advance presentations on Broadway and other places.

John Ford heads the list of directors, with five completed productions. "The Iron Horse" is the romantic story of the construction of the first transcontinental railroad: "Lightnin'" is the first of the John Golden plays brought to the screen.

In addition Mr. Ford has completed "Kentucky Pride," a racing drama of the Blue Grass country with Henry B. Walthall, Gertrude Astor and J. Farrell MacDonald; "Thank You," another Golden success, with Alec Francis, George O'Brien and Jacqueline Logan in the principal roles, and "The Fighting Heart," with George O'Brien as the fighting Main Street youth and Billie Dove as his country sweetheart.

Victor Schertzinger has completed "The Wheel," with Harrison Ford, Claire Adams and Mahlon Hamilton. It has more punch and drama than the original John Golden play. Schertzinger has done even better with "Thunder Mountain," taken from another Golden success, "Howdy Folks." Alec Francis, Madge Bellamy and Leslie Fenton are in the cast.

Frank Borzage's first Fox picture, "Lazybones" is a corker, according to reports from the Fox lot. Charles (Buck) Jones does the finest acting of his career in this one. Madge Bellamy, Leslie Fenton, Zasu Pitts and Jane Novak are in the cast. Borzage is getting ready to do "The First Year," one of John Golden's greatest stage hits.

Rowland V. Lee, with "Havoc" and "As No Man Has Loved" to his credit, is at Catalina Island doing location stuff for "The Silver Treasure." George O'Brien, Lou Tellengen and Hedda Hopper are in the cast. This one is adapted from Joseph Conrad's great novel, "Nostromo." It is a colorful, red-blooded South American story. O'Brien is a romantic two-fisted cargodore, and Tellegen is the villain.

John Griffith Wray is cutting "The Winding Stair," from A. E. W. Mason's novel. It is a turbulent, colorful tale of Morocco with Edmund Lowe, Alma Rubens and Mahlon Hamilton doing the honors.

It is the consensus of studio opinion that Emmett Flynn's version of "East Lynne" is the greatest melodrama ever put on the screen. And it should be. Look at this cast —Alma Rubens, Edmund Lowe, Lou Tellegen, Frank Keenan, Belle Bennett, Marjorie Daw and Leslie Fenton.

Reginald Barker has just finished his initial picture for William Fox. It is "When the Door Opened," a thrilling story of the north by James Oliver Curwood. Barker got his reputation making these outdoor pictures. The cast includes Jacqueline Logan, Walter McGrail, Margaret Livingston, Frank Keenan and Robert Cain.

Scenes of startling beauty and remarkable sympolism are being filmed by Henry Otto for the sea fantasy, "The Ancient Mariner," based on Coleridge's poem.

With "The Lucky Horseshoe," his first picture of the season, already on Broadway, Tom Mix has gone to work on the screen version of Katharine Fullerton Gerould's novel, "The Conquistador," in Yellowstone Park. He has also completed "The Everlasting Whisper," based on Jackson Gregory's novel of that name.

Buck Jones has just completed his work in "A Man Four Square," based on William MacLeod Raine's novel. He had previously completed "The Timber Wolf" by Jackson Gregory and "Durand of the Band Lands" by Maibelle Heikes Justice.

Warners to Produce Stage Plays

Warner Brothers are planning to invade the play producing field and with that object in view are buying the dramatic rights to many of the novels and plays now being purchased for next season's schedule.

In fact H. M. Warner is quoted this week as stating that his company's plans for invading Broadway were so far advanced that within the next few weeks he will have engaged a stage director of national prominence, who will begin casting for two plays that will be produced before the holidays.

The first two stories being considered for stage production are "The Woman Tamer" by Stanley Shaw and "The Florentine Dagger," a mystery story by Ben Hecht. "Bitter Apples," a recent novel by Harold McGrath, which has just been bought by the Warners, is another novel being considered for stage purposes.

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COLUMBIA PICTURES

THEY'RE MAKING MONEY FOR EVERYBODY

William S. ("Bill") Hart (center) in "Tumbleweeds," his forthcoming release through United Artists Corporation. Barbara Bedford (left) as "Molly," and Lucien Littlefield (right) as "Kentucky Rose."

Toronto "Gold Rush" Premiere Brings Record-Breaking Crowds

IN response to the sensational attraction of Charlie Chaplin in "The Gold Rush," Toronto picture fans completely surrendered their midsummer devotion to outdoor entertainment and stormed the opening of this United Artists Corporation release at the Regent Theatre where it is having an advanced first run concurrently with New York and Chicago.

The Canadian premiere of "The Gold Rush" also marked the re-opening of the Regent for a season of big new pictures, and the Chaplin feature came with an eclat that fully established the pretentious policy of this well-appointed, down-town, advance run theatre.

"The Gold Rush" was a challenge to the outdoor holiday bent public when it opened on the hottest day of a hot week in August, yet the house overflowed capacity both in the afternoon and at night. In the evening ticket sales had to be stopped for lack of room inside. Police had to clear the sidewalks of those that lingered, fascinated by the continuous echoes of laughter coming from an audience that filled the Regent from orchestra to ceiling.

In honor of the occasion Jack Arthur, managing director, and Donald Brown, manager of the Regent, had prepared the house with the most lavishly lighted front that any Toronto theatre had ever shown. Twenty-seven thousand watts in daylight-incandescent lights were used in the letters of the picture title alone, and together with other lights in an animated sign and wall signs, these turned Adelaide street into a semblance of noon-day. The marquis was decorated with a reproduction of the snow-covered "Gold Rush" cabin of many adventures.

"The Gold Rush" is running at the Regent from 12:30 to 11 p. m. continuously daily except Sunday at top prices in Toronto for picture shows. Five shows daily are scheduled, with elaborate presentations at three and nine o'clock. The two daily special performances begin with the magazine reel, switch to a Northern background before which an actor in costume recites Robert Service's "The Spell of the Yukon," moves into an Alaskan scenic, and that in turn introduces a full stage production—"Alaska"—with a magnificent glacier setting, described as a scenic prelude of "The Gold Rush." In the snow-carpeted foreground five "sourdoughs" assemble around a camp-fire and tent and go through a connected program of songs and recitations and dialogue. The climax of the prelude is a tenor solo of Charlie Chaplin's own composition, "Sing a Song," with quartette in the chorus.

The opening day music and applause was relayed to the public in the streets from two stage microphones to a large amplifier in front of the theatre.

The advance campaign for "The Gold Rush" included 200 2-sheet stands, a heavy percentage of them illuminated, 200 street car boards, 500 window cards, a tie-up of cards in taxicabs, song shop windows and Brunswick phonograph windows, as well as Gold Rush Sundae tie-ups. Newspaper space was liberally used by the Regent management, and the Brunswick co-operation included big newspaper space. Down-town jewellers also tied up with Chaplin de luxe photographs, and there was co-operation from fur stores.

Charlie Chaplin is seen here directing a scene in his current United Artists release, "The Gold Rush," now creating records at the New York Mark Strand Theatre.

Rudolph Valentino visits the Metro-Goldwyn-Mayer lot and is piloted about the studio by Fred Niblo, who directed him in "Blood and Sand," one of Valentino's greatest successes.

"Hell's Highroad" Big Success At New York Colony Premiere

THE New York premiere presentation of "Hell's Highroad," the first independent picture from the Cecil B. De Mille studio, at the Colony Theatre this week was a most gratifying success from both the point of public reception and the attitude of the newspaper critics.

"Hell's Highroad" was presented practically "cold." There was no advance ballyhoos and no increase in the newspaper advertising over the usual space taken by the theatre. The first announcement of the "coming" of De Mille's initial offering through Producers Distributing Corporation was made on Thursday preceding the Sunday opening, in the form of a small advertisement in the regular amusement columns of the New York newspapers; yet the production opened to standing room only and with practically every New York critic in early attendance.

A comprehensive estimate of the critical opinions of the newspapers may be gained from the following excerpts:

"Leatrice Joy makes her bow at B. S. Moss' Colony this week in her initial Cecil De Mille starring vehicle, "Hell's Highroad," directed by Rupert Julian from Ernest Pascal's story.

"'Hell's Highroad' is glittering, romantic, entertainment, presented in snappy style, with Leatrice Joy charming as the heroine."—New York Daily Mirror.

"The cast is excellent. Leatrice Joy seems to have acquired a new archness and is a fascinating figure. There are big, big ballrooms, beautiful boudoirs, gorgeous gowns, gaudy girls, insurgent innocents, wealthy widows, recherche rich men, palpitating poor men, a warring wife, a happy husband and a daring denouement.—Herald Tribune.

"Cecil De Mille's pictures are there when it comes to entertainment. Take 'Hell's Highroad,' the film at the Colony, for instance."—New York Journal.

"Pleasing entertainment with original touches that show the unmistakable hand of Cecil B. De Mille. It is well worth a visit to the Colony and is a credit to both Cecil De Mille and Producers Distributing Corporation."—New York American.

Goldwyn's New "Potash" Film With Carr and Sidney Cast

SAMUEL GOLDWYN has signed Alexander Carr and George Sidney to play Perlmutter and Potash, respectively, in his forthcoming production, "Partners Again, with Potash & Perlmutter." Henry King will direct, and United Artists Corporation will release the picture. The scenario will be handled by Frances Marion.

Since Goldwyn let it become known that he planned to make an Abe and Mawruss picture once each year, keen interest was aroused as to the players he would select for these roles. Messrs. Carr and Sidney did so very well with "In Hollywood with Potash and Perlmutter," the current Montague Glass-Samuel Goldwyn picture, many persons felt that these comedians had earned the right to further essay these roles.

The announcement from Mr. Goldwyn's New York offices, this week, settles all doubtful points, and further indicates the desire of Mr. Goldwyn for "the best, always," as Miss Marion has been selected to prepare the script for Mr. King. Miss Marion is burning the midnight oil (and a lotta 1, 2, 3, 4 and 5 o'clock electric lights), to get the directorial working script into Mr. King's hands by the time the latter has completed photographic work and cutting on "Stella Maris," the Goldwyn screen version of the popular novel.

Miss Marion did the scripts for Mr. Goldwyn's "The Dark Angel" and "Stella Dallas," and because she has achieved fame for her work on hundreds of splendid photoplays, and because she stands at the top of the list of those who do these things, why—"Partners Again" will be well done, so far as the working script is concerned.

Dorothy Mackaill Signed

Dorothy Mackaill, noted screen player, has just been placed under contract for five years to play featured roles in forthcoming First National productions, by John E. McCormick, Western general manager of production for the organization. Miss Mackaill has appeared in many First National productions, both in Hollywood and in New York. Her most recent work was in "Shore Leave," supporting Richard Barthelmess and in "Chickie."

New Producing Company

George Blaisdell an Officer in Beacon Films Corporation

George Blaisdell, who until a year ago was the editor of the Exhibitors Trade Review and at one time editor of Moving Picture World, this week announced the incorporation of Beacon Films Corporation, a California corporation, who will produce independent pictures in Hollywood. The company is headed by Robert Anthony Dillon, the author, as president and Mr. Blaisdell as secretary and treasurer.

The first production of the new company is in work and is "The Flame Fighter," a ten-episode serial production starring Herbert Rawlinson. It will be released by Rayart Pictures.

GEORGE SIDNEY AND ALEXANDER CARR

The distinguished Mr. Sidney will be remembered by the fans as the "Abe Potash" of Samuel Goldwyn's "In Hollywood with Potash and Perlmutter," in which the equally distinguished Mr. Carr played "Mawruss Perlmutter." Messrs. Carr and Sidney have now been signed for the third "Potash and Perlmutter" production, "Partners Again," which Henry King will direct for Mr. Goldwyn. This feature will be a United Artists Corporation release.

What's Next in Motion Pictures?

By CECIL B. De MILLE

THE purely mechanical side of motion pictures has about reached its apex. We are near the limit of the great advance in the technical lines of trick photography, strange lighting, unique sets and startling effects.

We still have far to go, however, in the development of deft, new, subtle ways of transferring thought to the screen; of inventing unusual methods of driving home situations and ideas of especial importance.

In the next three or four years there will be registered with more surety and less effort, of screen translation. Every day directors and writers are discovering new points of "technique" whereby a thought or an emotion will be registered with more surety and less effort.

It was only a few years ago that if we wanted to have a man do one bit of action in his home and another at his office downtown we saw him go out of the door, out of the house, enter his car, get off at his office building, enter the elevator, etc. Now we simply go from one scene to another with no tedious, footage-wasting, intermediate steps. And, because of this "tightening up" tendency, our stories will condense in action and increase in interest.

The day of the purely butterscotch girl and peppermint boy love story is gone. The "theme" photoplay that has something to say; something to add for the general good of the world, in addition to its entertainment values, will continue to advance and increase in popularity and importance and as my production of "The Ten Commandments" was decidedly theoretic, so does my present picture, "The Road to Yesterday" search for drama in the great theme that wrong is punished—"even to the third and fourth generation."

I do not think we will have any great revolutionary changes in film, cameras, or in effects, but I do think that all these technical elements will be brought to finer points. That color photography, talking pictures, stereoscopic pictures—all of these will go hand in hand with the developments on the thoughtful side to enable the motion picture to fulfill its destiny.

So far as stars are concerned, we will have them just as long as personalities arise of sufficient strength to hold public interest. Such individuals are rare, however, and always you will find "star" pictures supplemented by productions made by a number of clever players on the merits of the specific story.

"The play's the thing"; and if the star can adequately carry the play, splendid. If not, then we will have the all-star cast. But whether a story have a star or be without a star, the success depends entirely on the strength of the tale.

Completes "Flaming Waters"

Fred Kennedy Myton, west coast scenario editor of F. B. O., has completed the scenario of "Flaming Waters," an original story by E. Lloyd Sheldon, which is shortly to be produced by Associated Arts Corp. for F. B. O. It is a melodrama of the oil fields.

Henry Victor, an English actor, recently signed to appear in forthcoming Metro-Goldwyn-Mayer productions, has arrived in Culver City.

"Madame Lucy" an American Farce by Christie Scenarists

ALTHOUGH "Madame Lucy" was adapted from a French farce by Jean Arlette, it should be stated that in its transition to the sensitized celluloid it has undergone a process of "naturalization" which makes it as American in spirit as the N. Y. Giants or the subway crush at supper time.

In filming this piece of comedy material, the Christie organization's primary object was to make a funny picture, and secondly, to present players of recognized box-office draw, such as Julian Eltinge and Ann Pennington. Then with a plausible enough background for the basis of the plat, the "gag" men were allowed to go to practically any length with sequences of funny business.

As reason is not essential in farce comedy, and the public and even the high-brow critics will laugh heartily and excuse lapses into "slapstick" situations, such situations all purely American have been employed to cause a hilarious reaction in the laughing glands.

For instance when Eltinge, in skirts, having just retrieved his wig from where he flung it in the corner of the room, believing himself free at last from the pursuit by John Law, a moment later at the sudden entrance of the policeman, giddily indulges in a game of leap-frog with the servant, Tom Wilson, supposed to be his husband. This strange indoor pastime is certainly a peculiar way for normal American folks to take their exercise but it is very funny and comes in the category of laugh-provoking oddities conceived in the gag man's brain.

This is only one of many ways in which "Madame Lucy" has been Americanized in its screenings. "Hokum" in this case is especially applicable and of great value in making this production, a sister to "Charley's Aunt."

A BATTERY OF FOUR BIG GUNS

John C. Flinn, Marshall Neilan, P. A. Powers and Cecil B. De Mille at the De Mille Studio after the signing of the new contract that makes Neilan a contributor exclusively to the program of Producers Distributing Corporation.

"Wedding Song" Formula

Ingredients Given for Making Exciting Screen Material

In answer to a request for a description of "The Wedding Song," the De Mille studio wired the publicity department of Producers Distributing Corp. as follows:

"Take half a dozen metropolitan crooks and one unsophisticated boy in his early twenties, possessing fabulous wealth in pearls. Mix thoroughly on an uncharted island where law is an unknown quantity, season well with romance and comedy, and stir in plenty of action. The result is Leatice Joy's second starring picture, "The Wedding Song."

Such active ingredients should ferment into some real exciting screen material; and the manner in which they have been mixed by Scenarists Douglas Doty and Charles Whittaker has enthused Cecil B. De Mille to the point of surrounding Miss Joy with an exceptionally capable supporting cast that so far includes Robert Ames, Ethel Wales, Rosa Rudami, Charles Gerard and Gladden James.

Bessie Love and Warner Baxter in Paramount's "A Son of His Father."

Blaney's "Unnamed Woman," On Arrow List, Has Four Stars

THE announcement sent out by W. E. Shallenberger, president of the Arrow Pictures Corporation, of the completion of "The Unnamed Woman," an Arthur F. Beck production, included in the list of the twenty-four features of the Golden Arrow Pictures, to be released this season, brings to light some interesting information concerning Charles E. Blaney, author of this story.

Mr. Blaney stands unrivaled, having written more plays than any other author in the history of the world. The records of the Registrar of Copyrights in the Library of Congress discloses that one hundred and fourteen of his plays are registered in the Copyright Office in Washington, D. C. It is conservatively estimated that twenty-five million people have paid money at the box office to see his plays, "Across the Pacific," "Baggage Check," "Boy Detective," "Boys in New York," "Curse of Drink," "Female Drummer," "Girl Raffles," "Her False Step," "His Terrible Secret," "King of the Highway," "McFadden's Flats," "Man Who Dared," "Mormon Wife," "Queen of the Highways," "Run on the Bank" and "War on Women," not to mention scores of others that made a fortune for Blaney as well as the theatres in which they were presented.

There will be no difficulty for the local theatre owners in playing "The Unnamed Woman" to find in the "morgues" of the local newspapers an unlimited amount of copy on Blaney and his activities, to bring to the attention of the movie fans that "The Unnamed Woman," a Blaney play, is coming to town.

Four stars are included in the cast of "The Unnamed Woman"—four artists, who have helped to make motion picture history. They include Katherine McDonald, Herbert Rawlinson, Leah Baird and Wanda Hawley, not forgetting Mike Donlin, the famous baseball star whose prowess as a batter when with the New York Giants, years ago, made him the idol of every kid whose dreams were that some day they would take their place, like Mike Donlin, among the "Kings of Swat."

Warner Bros. Announces Four Releases for Month of Sept.

WARNER BROS. have set the first four of the special productions comprising their 1925-26 schedule for national release in September. The September offerings cover a wide range, with dramas, melodramas and comedies in the list.

"The Limited Mail," starring Monte Blue, is set for release September 5. This Elmer E. Vance story is a thrilling tale in which a realistic train wreck is one of the high lights. Vera Reynolds, Williard Louis, John Roche, Eddie Gribbon, Tom Gallery and Otis Harlan have prominent roles. George Hill directed.

Gertie De Wentworth James's "The Wife Who Wasn't Wanted," a domestic drama with political intrigue, is to be released September 12. Irene Rich is starred, playing the role of a woman who turns against her husband for love of her son. James Flood was the director and in the supporting cast are Huntly Gordon, John Harron, June Marlowe, Gayne Whitman, Elinor Faire and Don Alvarado.

"His Majesty Bunker Bean," Harry Leon Wilson's howling comedy, starring Matt Moore and Dorothy Devore, is the September 19 release. As in some of his greatest successes in the past, Moore appears as a backward young man, who, however, asserts himself in startling fashion when led to believe that he is the reincarnation of Napoleon. Louis Fazenda, Willard Louis and John Patrick have big roles. Harry Beaumont directed.

A swiftly moving Rin-Tin-Tin story, "Below the Line," by Charles A. Logue, is to be released September 26. The wonder dog, falling into the hands of a brutal master, is believed to be worthless as a leader of a criminal hunting pack until the life of a young man who has befriended him is imperilled. Then he proves himself a veritable terror. Among the players in the cast are John Harron, June Marlowe, Pat Hartigan and Charles "Heinie" Conklin. Herman Raymaker was the director.

Added to Cast

Two new players have been added to the cast supporting Mae Murray in her new starring vehicle, "The Masked Bride," for Metro-Goldwyn-Mayer. Chester Conklin, noted comedian, and Fred Warren, well known character man, are the two new members.

Columbia's "Money Pictures"

Bobby North, of the Apollo Exchange, reports that the bookings which his organization has already made on the first of this season's Columbia product far exceed his fondest hopes. "Such big pictures as 'The Danger Signal' and 'The Unwritten Law,' as well as the Waldorf and Perfection series," he explained, "have caused a goodly number of exchangemen to book the entire Columbia product, realizing as they do that this product will make money for them this season."

Vilma Banky, Rudolph Valentino's leading woman in "The Lone Eagle," his first United Artists production, does a little broadcasting for the Greater Movie Season. Miss Banky addressed the workers at the United Studios through a giant megaphone. Miss Banky arrived here from Budapest only three months ago. She is learning English rapidly, but still speaks with a decided accent, which adds to her great charm.

Goldwyn's "Stella Dallas" to United Artists Corporation

IN the screen version of Olive Higgins Prouty's novel, "Stella Dallas," now being directed by Henry King, and soon to be released through United Artists, Samuel Goldwyn, the producer, anticipates the happy realization of many ideals he has carefully nurtured for years, viz., a perfect story for motion picture presentation, moulded by a perfect director, interpreted by a perfect cast, and with a perfect medium of distribution.

"To my mind," said Mr. Goldwyn, "no story has ever come to the screen with fewer faults to hinder its perfect interpretation, and the perfect scenarist, Frances Marion, prepared an equally faultless script.

"Henry King," he continued, "is one of the few directors who nearest approaches the ideal. My opinion of him is borne out by the imposing list of tremendous successes he has given to the screen, only two outstanding examples of which are 'The White Sister' and the gold medal photoplay 'Tol'able David.'

"If in the casting of this story we have blundered in the least, we have not discovered the spot, and surely a cast including such artists as Ronald Colman as Stephen Dallas; Belle Bennett in the title role; Alice Joyce as Helen Morrison; Lois Moran as Laurel; Douglas Fairbanks, Jr., as young Grosvenor and Jean Hersholt as Ed Munn, could not be bettered. Even in the selection of the minor players we were singularly fortunate in being able to secure the identical persons who seemed to best fill the bill.

"And to make the circle complete, I do not feel that a picture upon which we have exerted so much effort and which promises so much, could have been marketed so advantageously by any other organization than United Artists, with whom I have just affiliated."

"Make haste slowly" was the motto employed in the preparation of "Stella Dallas" for the screen, from the time, a year and a half ago, when Samuel Goldwyn secured the motion picture rights to this realistic story of a modern American woman.

This period of time was consumed in the selection of an actress to play the title role—one of the greatest plums ever awarded to a motion picture player. After scores of tests had been made—73, to be exact—in Hollywood and New York, Belle Bennett was selected as the perfect "Stella Dallas," and placed under a long term contract. Her performance, it has been predicted by disinterested observers, will be a startling revelation to picture-goers.

"Stella Dallas" has been in actual production about two months and Henry King is proceeding according to no breakneck schedule, devoting the time necessary to each sequence in order to secure results commensurate with the effort expended upon the production before actual "shooting" was started.

"Stella Dallas" is scheduled for early autumn release by United Artists, marking Samuel Goldwyn's first contribution to this organization.

Big Campaign Started

Unusual Publicity for Hunt Stromberg's "Last Frontier"

The opening guns of an advance publicity and exploitation campaign of unusual scope for Hunt Stromberg's western spectacle, "The Last Frontier," was fired this week with the publication of two special newspaper features designed to focus nation-wide attention on the coming Producers Distributing Corporation release.

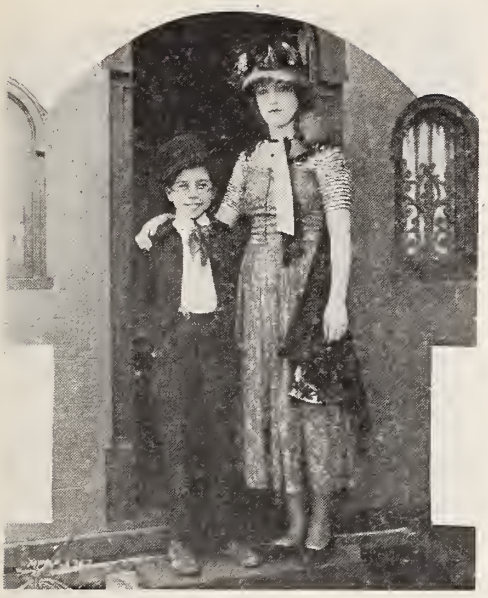
The first feature story was an interview with Hunt Stromberg by Russell J. Birdwell, special writer, which set forth reasons why Stromberg was selected to film this epic drama which Thomas H. Ince planned to make his greatest picture. This article, accompanied by a cut of Stromberg, was syndicated by the N. E. A. to 694 newspapers in the United States and Canada.

In this interview, Birdwell writes: "Stromberg is Ince's nearest successor."

The second piece of unusual publicity was a front page dramatic feature, with a half-page art layout, by Florence Lawrence, dramatic editor of the Los Angeles Examiner, built around the sentiment that was attached to the filming of "The Last Frontier."

PARAMOUNT PLAYERS AND FLOATS IN GREATER MOVIE SEASON PARADE

Bebe Daniels (center) arrived in Los Angeles from New York City just in time to take part in the annual parade at the opening of the "Greater Movie Season" in the Film Capital. Bebe was given a wild demonstration throughout the line of march. Upper left: "Paramount presents" a float representing a Venetian gondola with five pretty Paramount girls. Upper right, is Paramount's "Flower of the Night" float. Lower left: Douglas Fairbanks, Jr. Lower right: Raymond Hatton, Paramount featured player, with Mrs. Frances Hatton. Mr. Hatton's whiskers indicate that shaving soap advertisements go right over his head, but Mrs. Hatton smiles indulgently—which is more than most wives would do outside of the Movie Capital.



Young Buck Black, age 12, picked from all filmdom as the youngster most nearly resembling Teddy Roosevelt at his age, and Marion Davies, starring in "Lights of Old Broadway," the Lawrence Eyre stage success adapted to the screen by Carey Wilson. Monta Bell is directing this Metro-Goldwyn-Mayer production.

Charlie Chase Comedy Heads Pathe Schedule for Sept. 6

HIGHLIGHTS of the Pathe release program of short subject entertainment for the week of September 6 are "No Father to Guide Him," a comedy with Charley Chase; "Barrier Busters," a Grantland Rice "Sportlight"; and "A Runaway Taxi," a novelty "Stereoscopik." Other releases of the week include a chapter of the Pathe serial "Play Ball," "Topics of the Day," "Aesop's Film Fables," a Pathe Review and two issues of Pathe News.

"No Father to Guide Him" is a two-reel comedy from the Hal Roach studios with Charlie Chase as the father whose estranged wife will not allow him to see their son. Katherine Grant plays the role of the willful wife and Mickey Bennett plays the son. The various schemes and ruses practiced by the father to see his boy supply a thoroughly hilarious two-reeler. Josephine Crowell and Duke Kahanamoku are in the cast. Leo McCarey directed under the supervision of F. Richard Jones.

"Barrier Busters," the latest Grantland Rice "Sportlight," gives ample evidence that the so-called "weaker sex" is forging ahead in the world of sports. In the course of the reel, running, tennis, swimming, and numerous other everyday sports are shown to have their woman champions who have broken the barriers formerly held exclusively by men.

"A Runaway Taxi" is one of the most entertaining and thrilling of the Ives-Leventhal "Stereoscopiks." After a passenger enters the tax shown in this film, the spectator sees the wild ride through the passenger's eyes. The adventures of the speeding car carry one through crowded streets amid mazes of traffic and even over skyscrapers, affording enough thrills to please the most jaded theatregoer.

"Double Peril" is the title of the eighth chapter of the Pathe serial "Play Ball," written by Manager McGraw of the N. Y. Giants and adapted for the screen by Frank Leon Smith. As the title suggests, the hero and heroine participate in a series of events which lead them into perilous paths and adventurous situations. Allene Ray and Walter Miller are featured in the cast which includes Harry Semels, Mary Milnor, J. Barney Sherry, Franklyn Hanna, Wally Oettel and J. Tanner. Spencer Bennet directed this serial.

Pathe Reiew No. 36 offers the following entertaining subjects: "Understudying Ulm," the great German cathedral shown in miniature; "The Lost City," scenes of an ancient Moorish metropolivs in Pathecolor. "Barnyard Follies" is the title of Paul Terry's latest of the "Aesop's Film Fables" series. Completing the September 6 Pathe scredule are "Topics of the Day," and two issues of Pathe News.

Fecke Covers New England With a "Western" Broadside

EXHIBITORS in the New England territory have received a smashing broadside from the Motion Picture Corporation, at 28 Piedmont street, Boston, of which George M. A. Fecke is the head, calling attention to the series of forty-two "Western Winners" which "the House of Fecke" has contracted to handle in that section for Artclass Pictures Corporation, of which Louis Weiss is the Managing Director, with offices in the Loew State Theatre Building in New York City.

The Fecke standard of advertising, known throughout New England for nearly two decades, is reflected in the current broadside devoted to Buffalo Bill, Jr., Wally Wales, Buddy Roosevelt and Leo Maloney. The printing is in black, on a yellow background, 12 x 18 inches, and the broadside is the first of a series to be devoted to the features and Westerns which Motion Picture Corporation will handle during the 1925-26 season.

Forthcoming broadsides will be devoted to the "Fecke features," which will include the best of the independent productions available during the next twelve months. This feature list is now being prepared, and an announcement of the pictures listed will be made shortly.

There will be ten Buddy Roosevelt rough riding romances; eight Wally Wales rapid-fire stunt dramas; sixteen Buffalo Bill, Jr., thunderbolt thrillers and eight Leo Maloney epics of the golden West. The first four pictures from each of these Western stars, ready for booking through the Fecke organization, are:

Buddy Roosevelt—"Reckless Courage," "Galloping Jinx," "Action Galore" and "Thundering Through."

Wally Wales—"Tearin' Loose," "The Hurricane Horseman," "Gallopin' On" and "The Roarin' Rider."

Buffalo Bill, Jr.—"Quicker'n Lightnin'," "The Desert Demon," "The Saddle Cyclone" and "A Streak of Luck."

Leo Maloney—"Win, Lose or Draw," "Luck and Sand," "The Blind Trail" and "Never Say Quit."

"Ko-Ko" Feature Is A Hit at Eastman

Victor Wagner, musical director of the famous Eastman Theatre, Rochester, N. Y., was so elated with the success of "Daisy Bell" (otherwise known as "On a Bicycle Built for Two"), one of the Ko-Ko Song Car-tunes released by Red Seal, that he sent the following wire to Edwin Miles Fadman and Max Fleischer:

"You would get a real thrill if you could see the reception 'Daisy Bell' is getting here each performance."

The Ko-Ko Song Car-tunes are released by Red Seal with specially prepared 18-piece orchestrations accompanying every reel. This novelty series seems to be proving the most popular of the new season's short product.

First Doodle Cartoon

The first of the new Dinky Doodle subjects to be made exclusively for F. B. O. release will be titled "The Bad Man."

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Critics Enthuse Over "Sun-Up;" Call it "One of Best of Year"

"POIGNANTLY ABSORBING," a powerful picture," "rating extremely high," "one of the finest offerings of the year"—these are some of the phrases elicited from the New York critics by Edmund Goulding's "Sun-Up" on opening at the Capitol Theatre in New York. Conrad Nagel, George K. Arthur, Lucille LaVerne and Pauline Starke are the featured players in this Metro-Goldwyn-Mayer picturization of the Lula Vollmer stage success.

"'Sun-Up' is a poignantly absorbing story of the hill people in South Carolina," writes Dorothy Day in the New York Telegraph. "While this play achieved success on the stage, it was rather difficult to conceive it as a picture, but Edmund Goulding has done a wonderful job and he should be very proud of himself. Here is a picture simple in design, but dealing with the biggest emotions, namely, hate, love, vengeance. Mr. Goulding has taken those ingredients, so often misused in pictures, and made what is one of the finest offerings of the year."

"Having conquered several other branches of the motion picture industry," remarks George Gerhard in the New York Evening World, "Edmund Goulding has now tried his hand at direction. The result, a picture called 'Sun-Up,' is a living, breathing proof that this interloper has leaped right into the front rank of directors. For 'Sun-Up' rates extremely high."

"'Sun-Up' is predestined for popularity," observes the New York Telegram. "It passes the supreme test where movie votaries are concerned. It brings the handkerchiefs out and that hint of moisture in the manly eye. And that's that. Conrad Nagel gives a convincing impersonation of the boy who goes out to fight 'some enemy of the gov-ment called Huns.' But the histrionic palm undoubtedly goes to Lucille LaVerne, who duplicates in the movie the role she made popular on Broadway last year."

"Director Goulding has turned out a powerful picture," declares Dorothy Herzog in the New York Daily Mirror. "With a heavy revenge story of ignorant backwoodsmen to deal with, Goulding has injected flashes of humor and developed his character with rare deftness. Pauline Starke gives a beautiful performance as Emmy Todd. Lucille LaVerne does gripping work as the Widow Cagle. Throughout it all, Dorothy Goulding gives us superb phtography, each closeup a picture, many of the scenes lovely."

Michael Arlen Coming

Michael Arlen, one of the most talked of young novelists of the day, will arrive in Hollywood, Cal., October 15, to personally aid in the screen adaptation of "Crossroads of the World," his original story for Pola Negri. Announcement to this effect was made by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation in charge of production, following receipt of a cablegram from the brilliant English author. "Crossroads of the World" is Arlen's first original story for the screen. Miss Negri at present is engaged in making "Flower of Night," written especially for her by Joseph Hergesheimer.

Edwin Carewe, the noted First National director, has given his lovely daughter, Yvonne, eighteen years old, his permission to play in motion pictures, on her promise to abstain from smoking cigarettes and all "night life" diversifications.

Leading House in Havana Is Cinema; Books First Nat'l

IN an anouncement of an agreement between First National Pictures of Cuba and Fernando Poli, prominent exhibitor of Havana, it is made known that the Teatro Nacional, under the direction of Mr. Poli, will be converted into a first run motion picture theatre, and will open its doors for the first time as a cinema on August 29 with "The Sea Hawk."

The inauguration of The Nacional as a picture house marks an epoch in the development of the motion picture business in Cuba, and means that for the first time in that territory films will have a proper presentation.

The Nacional was erected in 1911, and, taking the place of the Teatro Tacon, constructed originally in 1837, is the foremost theatre in all Cuba. During the past decade the Nacional housed the annual presentation of Opera in Cuba, and many of the famous operatic stars, including Caruso, Tetrazzini and Bonci, were presented to the Cuban public in this theatre.

The Nacional is possessed of one of the finest Italian marble lobbies of any theatre in the world, which is being turned into a Sala de Espera, or large vestibule capable of seating from 500 to 600 people. One of its main features will be orchestra and radio concerts during the afternoon, offered aside from the regular performance, in the auditorium.

Mr. Poli, in addition to the Nacional, is the owner of the Strand, Florencina, Palico Gris and the Campoamor, all of Havana, the Nacional being the largest, with a seating capacity of 2,200. In addition to other improvements for the opening of the Nacional as a picture house, Mr. Poli will install a huge ventilating system at the cost of approximately $25,000.

According to the present agreement, the Nacional will use First National pictures as the basis of its program.

Scenes in "Borrowed Finery," a Tiffany production, from the story by George Bronson-Howard, in which Gertrude Astor, Ward Crane, Hedda Hopper, Louise Lorraine, Taylor Holmes, Trixie Friganza and Lou Tellegen appear.

Larry Kent has been chosen for leading man opposite Alberta Vaughn in her "Mazie" series for F. B. O. release.

F. B. O. Building Up New Stars and Directors

AS the nucleus of what promises to be one of the largest film groups of new faces for the screen and new talent behind the megaphone, five stars and directors hitherto unknown in the capacities in which they are now engaged have been added to the personnel of the F. B. O. studios during the past few weeks.

General Manager B. P. Fineman believes in developing screen ability and directorial skill. It is his claim that the public has long wanted new personalities to entertain it, and that the best way in which to get something different in treatment is to break in as directors men who have shown a grasp of drama and a freshness of viewpoint in other lines of the picture industry.

"It is a sort of financial cowardice that has prevented the inculcation of new ideas and new blood to any appreciable extent heretofore," says Mr. Fineman. "It is natural enough, in a way, but it is unfortunate. Producers have been afraid to "gamble" with untried talent in almost any line, and have waited for talent to prove itself before accepting it as such. With no chance to prove itself, the situation has resolved into a "vicious circle"; men with ambition waiting to try and break in and show what they can do, while the producer says 'show me what you can do before I sign you.' I believe personally that the time for that sort of business conversation is at an end. It is as archaic as Sanskrit. And I think, furthermore, that it is no 'gamble' to utilize more or less unknown talent provided the men themselves are known and studied as individuals."

Accordingly, Mr. Fineman now has one company in which both the star and the co-directors are new men, and another in which a consulting director is engaged, working with a man who has already proved his mettle. Tom Tyler, new to stardom, is being guided by James Gruen, former Los Angeles newspaperman, and Robert De Lacey, who was for many years a star cutter. They are now filming "Let's Go, Gallagher," a western picture. In the supporting role for Alberta Vaughn, who is engaged on "The Adventures of Mazie," is Larry Kent, a young juvenile with only small experience before the camera. James Wilkinson, formerly head cutter for F. B. O., is working with Director Ralph Ceder on the same series, and will probably be given his own unit in the near future.

Sixteen Companies Working at Full Speed at F. B. O. Studios

SIX F. B. O. companies and ten independents are at work on the F. B. O. lot, keeping up the brisk production pace in Hollywood during the past several months.

With sixteen units clicking at top speed, the big plant at Melrose and Gower Street is one of the busiest in the Film Capital. Three more companies start work within a week, so it looks as if there would be no slackening of speed in the making of agitated tintypes for some time to come. Electrical and mechanical departments are at peak production, carrying all the load that wires and brains will stand.

Among the more important F. B. O. pictures now in the course of completion are "The Last Edition," Emory Johnson's big newspaper melodrama; "Three Wise Crooks," Evelyn Brent's new vehicle; "Heads Up," the latest Lefty Flynn opus being produced and directed by Harry Garson; "Ridin The Wind," the most recent Fred Thomson picture under the co-direction of Del Andrews and Al Werker; Dick Talmadge's "Dr. Jim": "Let's Go Gallagher," featuring Tom Tyler, the new star, which is being co-directed by James Gruen and Robert De Lacey, and "The Adventures of Mazie," Alberta Vaughn's series.

Douglas McLean is one of the outside companies which has just started work at this studio, beginning "Seven Keys To Baldpate," the famous old George M. Cohan mystery written by Earl Derr Biggers. Other independents who are busy include the Hoffman company, the Sanford Productions, Howard Esterbrook Productions, Spitzer-Jones Pictures and Larry Semon.

"Just Spooks" Completed

Walter Lantz has just completed production on the 13th Dinky Doodle subject titled "Just Spooks." This subject is a departure from previous Dinky Doodle subjects inasmuch as it is not a Burlesque on a Fairy Tale. Playing on the vogue for mystery dramas, the story makes Dinky Doodle and his companion the pup, "Weakheart" decide they will play a joke on the artist and Walter Lantz gets the scare of his life in this subject when the boy and the dog, masquerading as a ghost, cause him to go through a number of thrilling adventures in order to escape the clutching hand of the ever pursuing spook. F. B. O. will release this subject September 15.

Joe Rock, comedy producer, releasing through F. B. O., is shown here eliciting gasps of surprise from his three "pee-wees"—"Tiny" Alexander, "Kewpie" Ross and "Fat" Carr. Joe is discussing a scenario with his "babies."

"The Shadow on the Wall" Is Sixth Gotham Release

SAM SAX announces that the sixth of this season's twelve Gotham Productions will be "The Shadow on The Wall" instead of "Racing Blood," originally listed for release number six.

Mr. Sax said: "The change in the original release schedule placing 'The Shadow On The Wall' in the position announced for 'Racing Blood,' is merely a matter of production expediency. 'Racing Blood' calls for a very difficult and unusual sequence of scenes on a race track which require more time for production than we had originally figured on. 'Racing Blood' will have it's regular place on the program. The change will entail no inconveniences on the part of anyone as we are now three months ahead on our production and release schedule."

"The Shadow On The Wall" is a mystery melodrama which follows very closely the popular book by J. Breckenridge Ellis. It is one of the few books which can be made into a picture exactly as written. The continuity for "The Shadow on the Wall" has been prepared by Elsie Werner.

Reeves Eason, known as "Breezy" Eason, will direct the production which is scheduled to go into work immediately. The complete cast of players will be announced next week.

Some novel effects are promised in "The Shadow On The Wall" as some of the sequences are portrayed entirely by shadows without a person appearing on the screen. Special lighting and camera equipment has been installed in the Hollywood Studios for this purpose.

"Evolution" Highly Praised By New Jersey Newspapers

"EVOLUTION," the Red Seal feature that has won country-wide praise, added to its laurels last week when the New Jersey reviewers had a chance to see it at the Branford Theatre in Newark and the Stacy in Trenton.

"There is not one dull moment to the picture," said the Newark Call, "and to miss seeing it, in the opinion of this reporter, constitutes culpable negligence of the mind."

"Its graphic illustrations and succinct explanations will enable one to grasp the scientist's story of evolution in one hour," said the Newark Star.

"Interesting throughout," was the verdict of the Evening News.

"Noteworthy in its presentation of a great subject," commented the Newark Morning Ledger.

"Especially well received," said the Trenton Gazette.

The Trenton Times said: "It provides in an interesting manner the full story of the growth of mankind. Any audience will enjoy it irrespective of its pros and cons on the subject."

This comment is typical of the enthusiastic way the film has been received in New York, Los Angeles, Pittsburgh, Baltimore and the other cities where it has been pre-released.

Ricardo Cortez (center), Wallace Beery (right) and Raymond Hatton, in a scene in Paramount's "In the Name of Love," an August release.

Perhaps the only photograph in existence of James Cruze, Paramount Picture producer, without his famous checked cap. Cruze is now at work on "The Pony Express."

Bennett Enlarging Studio

Glendale Plant Will Also Have New Electrical Equipment

Whitman Bennett, after acquiring his Glendale Studio, gave it a preliminary four weeks' tryout in order to familiarize himself with its capacity and the possible needs of a new and more modern equipment and appliances. He will now close down for two weeks, in order to install a 3,000-ampere electrical layout representing the last word in modern studio necessities. During the time necessary to install the new lighting machinery and lamps the area of the studio will be increased in order to permit two more units to work at the same time.

Major Campbell's production of "Wandering Fires" will have been finished. Immediately on the resumption of activities, Campbell will begin directing a Jane Novak feature. This popular star will have Reginald Wright Kauffman's story, "Share and Share Alike." Simultaneously, Mr. Bennett will direct "The Cleaner Flame," an original story and scenario by Clara Beranger and Forrest Halsey. Both of these productions will be released by Arrow Pictures Corporation.

On the West Coast, Dallas Fitzgerald has just completed "Tessie," in which May McAvoy is the principal player. This is also an Arrow release.

"Who's Asking for Joe Brandt?"

Joe Brandt, president of Columbia Pictures, touring New England and Southeastern Canada, is perfecting his golf technique on a fair number of links along the way. "The best way to properly stretch one's legs after a few hundred miles of automobile riding is to do your stuff over a new golf course," the film executive writes to Jack Cohn, who is at the home office at present.

Editing "The Last Edition"

Emory Johnson is personally editing the cutting of his newspaper melodrama "The Last Edition" starring Ralph Lewis, the final scenes of which were filmed last week in the press room of the San Francisco Chronicle. Mr. Johnson says his production will be a "tribute to the profession of journalism."

"The Perfect Clown"

Larry Semon Completes Work on New Comedy for Chadwick

It is anounced from California that Larry Semon and his director, Fred Newmeyer, have now completed the titling and editing of "The Perfect Clown."

Fred Newmeyer made several of Harold Lloyd's most successful comedies and in some of the best directors of this type of entertainment in the motion picture industry. A splendid cast was assembled in Semon's support with Dorothy Dwan, as his leading lady; Stuart Holmes, Kate Price, Otis Harlan, Oliver Hardy, Alice Fletcher, Sam Allen and G. Howe Black, the Negro comedian, also winning wide popularity in Semon's "The Wizard."

Leon Abrams to Direct

Leon Abrams, author of "The Masked Bride," Mae Murray's new starring vehicle for Metro-Goldwyn-Mayer, and former director in France, has signed a long term contract with the Culver City studios to direct films.

"The Masked Bride" is being directed for Metro-Goldwyn-Mayer by Christy Cabanne, with Francis Bushman in the leading male role opposite the star. Roy D'Arcy has an important role in the picture, and the cast includes also Lawford Davidson, Pauline Neff, Andre Cheron, Chester Conklin and Fred Warren.

International Beauties

With the addition this week of Marian Andre, born in St. Petersburg of Russian-French parentage, to the Christie Comedy stock company, the group of Al Christie's international beauties continues to grow. Miss Andre is a striking natural blonde who came to Los Angeles recently with "The Passing Show" company and deserted the footlights for motion picture work.

Her first appearance will be in a Bobby Vernon Comedy now being filmed for distribution by Educational Film Exchanges, Inc.

Busy on "Ancient Mariner"

H ary Otto, of "Dante's Inferno" fame, is busy shooting scenes on the fantasy sequence of the "Ancient Mariner" which will be produced in conjunction with a modern sequence much after the fashion employed in "Dante's Inferno."

Mr. Otto is producing the actual scenes described in the poem and present plans provide for an expenditure of a goodly percentage of a million for the fantasy side of the picture.

Robert Ellis Signed

One of filmland's best known leading men, Robert Ellis, has been selected by Production Manager Harry Cohn to play opposite Elaine Hammerstein, who is to be starred in "Ladies of Leisure," a Columbia special which Tom Buckingham will direct.

Ford Sterling Featured

Ford Sterling, featured in the third of this season's Columbia feature releases, "Steppin' Out," which Frank Strayer directed, is to be signed for another big production by Columbia, according to the latest word from Columbia's Hollywood studio.

Marie Prevost and Monte Blue in a scene in the former's starring vehicle, "The Easiest Road," a Warner Brothers picture.

"Borrowed Finery" in Works

Third of the Tiffany Big Twelve in Production—Oscar Apfel Directing

The third of the Tiffany Big Twelve, "Borrowed Finery," by George Bronson Howard, is now in the course of filming under the direction of Oscar Apfel.

In "Borrowed Finery," the author delves into a theme that has the master touches of a craftsman who knows the underworld and the frailties and foibles of the classes who seek amusement at a price that does not reckon the cost.

A great cast has been assembled for the principal roles, the players including: Hedda Hopper, Louise Lorraine, Ward Crane, Lou Tellegen, Trixie Friganza, Gertrude Astor, Taylor Holmes, Barbara Tennant and Otto Lederer.

Paramount Signs Shirley Mason

Shirley Mason was signed to play leading feminine role in Joseph Conrad's "Lord Jim," it was announced from the office of Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production.

Rayart Units at Work

Three Productions Under Way for 1925-26 Program

Harry J. Brown Productions of Hollywood this week completed work on "The Patent Leather Pug," a five-reel prize-fight story starring Billy Sullivan, and will start work next week on "The Windjammer," featuring the same star.

The Brown company also have in work "The Danger Quest," a South African story featuring Reed Howes, with a cast which includes Ethel Shannon, J. P. McGowan and Billy Franey.

Contracts for Warners

Howard Fleishman, who controls the Hawthorne and Home Theatres, is an exhibitor who knows good pictures when he sees them, in the opinion of Warner Bros. at least. Also, he has learned from experience what class of attractions are box office winners.

Mr. Fleishman has just closed a big contract with the Warner Portland exchange, booking the month of September almost solidly with Warner attractions in both of his houses, besides dates in August and October.

Riza Royce in First Film

Riza Royce, former New York stage star who scored in "Dancing Mothers," began her first screen role this week in the Preferred Picture, "The Other Woman's Story" as her initial appearance under her recently signed contract with B. P. Schulberg Productions. In this story by Peggy Gaddis which Gasnier is transferring to the screen, Miss Royce is playing in support of Alice Calhoun, Robert Frazer, Helen Lee Worthing, Mahlon Hamilton and other long established favorites.

"Three Wise Goofs" Completed

Joe Rock, who is producing thirteen Standard comedies for F. B. O. release announces the completion of the second of these subjects titled "Three Wise Goofs." "A Ton of Fun" who appear in this production are the three funny fat men of the screen—"Fatty" Alexander, "Tiny" Carr and "Kewpie" Ross. The leading feminine role is portrayed by the dainty comedienne, Miss Billy Rhodes. This subject is scheduled to be released early in October by F. B. O.

New York Premiere of "Siegfried"

The New York City premiere of "Siegfried," the Fritz Lang screen version of excerpts from the Nordic Sagas employed by Wagner for several of his operas, and notably "Siegfried," took place Sunday evening, August 22, at the Century Theatre.

Representatives of the musical art, as well as the stage and screen, thronged the large theatre. Dr. Hugo Riesenfeld, Managing Director of Paramount Theatres in New York City, arranged the music score, and, viewed from any angle, it will seem that this score is final. Music (following the picture) has been chosen from "Siegfried," "Rheingold" and "Gotterdaemmerung" with excellent results, and Dr. Riesenfeld is entitled to congratulations for his meritorious efforts.

The Metropolitan Opera House orchestra, under the direction of Josiah Zuro, played the Riesenfeld score. The enthusiastic audience applauded the picture, the plays and the musicians.

Frederick Wynne-Jones, American representative of Ufa (Universum-Film Aktiengesellschaft), of Berlin, greeted the famous folks in the foyer of the Century, on Sunday evening, and was, in turn, congratulated when the showing was over.

Charlie Chaplin, Georgie Hale and Mack Swain in scenes in "The Gold Rush," Chaplin's super-comedy drama which is now "packing 'em in" in the New York Mark Strand Theatre. "The Gold Rush" now goes into its third week in this house. The United Artists Corporation, releasing this long feature comedy, will exploit it heavily throughout the United States.

Chicago Critics Give High Praise to Chaplin's Latest

"CHARLIE CHAPLIN is still the world's greatest—an artist, a comedian, an entertainer finer than any one else alive today," said Polly Wood in the Chicago Herald when "The Gold Rush," the new Chaplin-United Artists Corporation release opened at the Orpheum Theatre, Chicago. "And his 'The Gold Rush' proves again that fact. A fine picture, I think, a picture taking Chaplin closer to the serious ambition that evolved 'A Woman of Paris' but not a step away from hilarious buffoonery. 'The Gold Rush' is a marvelous entertainment. It is far more elaborate than previous Chaplin productions and behind its laughs are tears. Just try to get into the Orpheum. I'll be happy to wager that 'The Gold Rush' will run there until Christmas."

"Ten reels of Charlie Chaplin as you like him," said Mae Tinae of the Chicago Tribune. "Ten reels sounds like a heap, and it would be if 'The Gold Rush' weren't 'The Gold Rush.' The Lone Prospector gives you lots of original and fascinating comedy. And always there is the note of sadness. He's so lonesome and so game and so darned unlucky. 'The Gold Rush' really is a dandy, and you'd just better see Charlie's latest if you know what's good to see and what's good for you."

"He's the same old Charlie," said Rob Reel in the Chicago Evening American. "Years may have grayed his hair and swelled his pocket book, but in his screen characterizations he is still the same lovable vagabond you've laughed at and nearly cried over since Keystone Comedy days. All in all, he is just as funny as ever he was. Go and see him, listen to the laughter of yourself and those around him, and see if you don't think so."

"Charlie Chaplin of the derby, cane, baggy trousers, funny mustache and wabbly walk, who has made the whole world laugh more than any other comedian, has built into 'The Gold Rush' a structure of fun and laughter," said Carl Sandburg of the Chicago Daily News. "He has built what many say is the funniest and most hilarious comedy of his career. Pathos and suffering are converted into comedy and laughter—there is a laugh in every one of the 8,000 or so feet."

"There are many new things in Charlie Chaplin's new film," said Eugene Stinston in the Chicago Journal. "It has a plot. It has dramatic tensity. It has laughs of an order even Chaplin himself has never aroused before. Not content with making the whole world laugh, he now asks it to drop a trickling tear, in a film that marks a new epoch in the account of Chicago movies."

"It is hard to imagine anybody being disappointed in the treasure of comedy this newest Charlie Chaplin film, 'The Gold Rush' contains," said Genevieve Harris in the Chicago Post. "It's pure gold from the first flicker to the end. The amusing twists and the humorous surprises spring naturally from the story itself and from the characters. 'The Gold Rush' is gay and pathetic, fantastic and human, and one of the most wholly charming and entertaining pictures ever made."

Third Standard Comedy in Work

Joe Rocks' trio of heavyweight comedians, "Fatty" Alexander, "Tiny" Carr and "Kewpie" Ross or "A Ton of Fun" as they are collectively better known, are starting production on their third comedy. While this subject is as yet untitled, the action takes place in a Beauty Parlor where the trio will have every opportunity to upset and create gales of laughs. When completed this subject will be the November F. B. O. Standard Comedy release.

Scenes in "Wild Beasts of Borneo," an Educational Pictures special, a thrilling picture of adventure in two reels that shows the high lights of a two years' expedition into the darkest jungles under the leadership of Mr. and Mrs. Lou C. Hutt, of San Francisco (shown in center panel).

Al Christie and his newly-signed comedy star, Billy Dooley, who will appear in Educational-Christie Comedies next season.

Director Green Signed

Alfred E. Green, eminent motion picture director, has signed a long-term contract with John E. McCormick, Western general manager of production for First National, and will begin work under his new agreement when he puts into production "Spanish Sunlight," in which Barbara La Marr and Lewis Stone are co-featured.

Artclass Explains

The recent announcement of the opening of an Artclass exchange in New England seems to have caused some confusion in the industry. This exchange was opened by Weiss Brothers' Artclass Pictures Corporation in affiliation with George M. A. Fecke and the Motion Pictures Corporation at 28 Piedmont street, Boston, Mass.

A separate sales force will operate under the direction of Mr. Fecke and it will handle only the Artclass product. The salesmen will work out of the offices of the Motion Pictures Corporation, in which the Artclass exchange office is located. All physical distribution will also be handled by the Motion Pictures Corporation under the direction of Mr. Fecke.

The necessity for a separate and distinct sales force will be readily understood when it is considered that they will offer a program of forty-two five-reel features, besides a series of six single-reel novelties.

This program and sales force is not to be confused with the operations of the Motion Pictures Corporation, which has a program of its own, with its own sales force and personnel.

"The Gold Rush" Sets New Records in New York and Chicago

"THE GOLD RUSH," Charlie Chaplin's United Artists Corporation release, has broken all records for New York City and the world in its first week's business at the Mark Strand Theatre; and also has broken all records of seventeen years of the Orpheum Theatre, Chicago, in its first week's run there.

At the Strand, New York, the week's net gross totalled $72,577.15, according to a letter to Hiram Abrams, president of United Artists Corporation, from Joseph Plunkett, managing director.

At the Orpheum, Chicago, seating a little less than 800, "The Gold Rush" grossed $19,829.08; more than $5,000 in excess of the previous house record, which was made by a picture two reels shorter than the Chaplin film, and breaking all records since the Orpheum was opened seventeen years ago.

"The Gold Rush" also broke all records for the Strand Theatre, Atlantic City, N. J., when it opened there concurrently with the opening in New York and Chicago, and drew business of a similar record-breaking nature at the Regent Theatre, Toronto, in its Canadian premiere.

F. B. O. Short Subject Units Are Working at Full Speed

THE arrival of vice-president J. I. Schnitzer and East Coast Scenario Editor John Brownell at the Coast studios of F. B. O. last week found the production forces at the very peak of activity, with special attention given to the production of the short subjects on the 1925-26 program.

The four comedy units at the F.B.O. studios are functioning at full speed, while Walter Lantz of the Bray Studios in New York is turning out two series of animated cartoons for the distributing company.

Ralph Ceder has just returned from a short vacation at La Jolla, and has reassembled his forces, and with Alberta Vaughn, Larry Kent, Kit Guard and Al Cooke, will start work tomorrow on the third episode of "The Adventures of Mazie" series titled "—Or What Have You?" "The Adventures of Mazie" consist of twelve episodes, and ran as short stories in Top Notch Magazine. Nell Martin, author of the stories, and Doris Anderson, continuitist, are working with Mr. Ceder on the adaptations.

Work on "Fighting Hearts," another series, will be started next week, Mr. Schnitzer announces. "Fighting Hearts" is being written expressly for F. B. O. by Sam Hellman, well known humorist. Larry Kent, the young juvenile who was recently signed to a five year contract by the company, and who is supporting Miss Vaughn in the "Mazie" series will play the lead in the new comedies. It is probable that Al Cooke and Kit Guard will again contribute of their inimitable laugh-provoking talents. The director's name, a man long and prominently identified with the production of comedy subjects, is being temporarily withheld.

The Joe Rock units, who are producing two series of 26 comedies for the distributing company, are also bee-hive of activity. The first two of the Standard Fat Men series, called "Tailoring" and "Three Wise Goofs" are already completed. Fat Karr, Tiny Alexander and Kewpie Ross, the three fatest men on the screen, whose total weight approximates a ton, are featured in the Standard Fat Men comedies. The catchline, "A Ton of Fun" is being used in the publicity, advertising and exploitation of these subjects.

The first of the Blue Ribbon comedies, "Lame Brains," another Joe Rock contribution, featuring Alice Ardell, a young Parisian girl who it is prophecied will be one of the screen sensations of the year, has also been completed.

Walter Lantz of the Bray Studios, who acts in conjunction with the cartoon characters he creates, has finished two of the 26 cartoons he is scheduled to produce for the distributing company The first of these, a Dinky Doodle cartoon, called "The Bad Man" is a burlesque on the vogue for wild and wooly westerns, while the second is an Unnatural History cartoon called "How the Elephant Got His Trunk."

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"The Two Soldiers"

Paramount Purchases a Hugh Wiley Story for Mildred Davis

Mildred Davis (Mrs. Harold Lloyd) will make her return to the screen in "The Two Soldiers," a Saturday Evening Post story by Hugh Wiley which appeared under the title, "The Spoils of War," it was announced by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, in charge of production.

This was the result of a conference held between the author, Hector Turnbull, supervisor of production; Victor Fleming, who will direct the production, and Garnett Weston, who will act as supervising editor.

Hugh Wiley is now in seclusion in his San Francisco home, preparing the treatment. Production will not begin for some time as Victor Fleming is now completely absorbed in making "Lord Jim."

New Cameo Comedies

Two companies started production last week on the new series of twenty-four Cameo Comedies to be released through Educational Film Exchanges, Inc.

Cliff Bowes, who has been so popular in these single reelers, will be starred in one company under the direction of Charles Lamont. Jules White, brother of Jack White, will direct the other company, with Phil Dunham, Jimmy Hertz and Helen Marlowe in leading roles.

Change Title of Griffith Film

The title of Raymond Griffith's latest production for Paramount, "On Dress Parade," which is nearing completion, has been changed to "He's a Prince!" Official announcement of this change in title came from Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, in charge of production. Mary Brian has the feminine lead. The other players, featured on the billing, in support of Raymond Griffith, are Tyrone Power, Nigel de Bruliere and Edgar Norton.

Thurston Accepts Challenge

Thurston, the magician, has accepted the challenge of Universal to produce a phantom during the prologue of "The Phantom of the Opera," which opens at the Astor Theatre, September 6. Universal has agreed to pay one thousand dollars to anyone who will successfully negotiate this test. Their challenge was broadcast throughout the country six months ago.

Starts "Prince of Broadway"

George Walsh, the athletic Chadwick Star, has started work on "The Prince of Broadway," which will be released as the second of his series of modern action romances for Chadwick Pictures Corporation. "The Prince of Broadway" is an adaptation of the well known play of the same name and is said to provide an unusual oportunity for the star to display his aptitude for daring stunts.

Suits Moore and Devore

Theatregoers remember "The Honeymoon Express," the hilarious comedy drama for which the troubles of newlywed life provided the material. It is a story well suited to the drollery of Matt Moore and the charms of Dorothy Devore, who are to star in Warner Bros.' production. Erle Kenton has been engaged to direct the production

NORMA SHEARER

The beautiful Metro-Goldwyn-Mayer star in a scene in "A Slave of Fashion," her current success.

Fields in New Production

W. C. Fields, Follies comedian, whose screen acting in D. W. Griffith's recently exhibited "Sally of the Sawdust," evoked fresh enthusiasm on the part of critics and audiences, has been signed for a prominent part in the director's newest picture, "That Royal Girl," it is announced by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, in charge of production.

Co-featured with Fields in this picture are Carol Dempster, James Kirkwood and Harrison Ford. Others in the cast are Marie Chambers, Paul Everton, George Rigas and Florence Auer.

Miniature Models of M.-G.-M.-Players

The newest thing in dolls is a bisque or plaster figure modeled from real life and reproduced exactly half the size of the person after whom it is modeled.

The first of these lifelike dolls to be made in California is to be a likeness of Claire Windsor, Metro-Goldwyn-Mayer actress, who is posing for L. P. Prescott, sculptor and disabled war veteran.

Prescott, who recently joined the studio art department, modeling plaster figures for certain "Ben Hur" sets, has arranged with the California Hut of Disabled Veterans to place on the market dolls which he will model from the "Ben Hur" cast. These will include one-half lifesize reproductions of Ramon Novarro, May McAvoy, Kathleen Key, Frank Currier, Carmel Myers and Francis X. Bushman.

Prescott studied sculpturing for two and a half years at the Beaux Arts Institute, New York, and since leaving the school has had practical experience with such sculptors as Borglum, Aikens and Neihaus. For three years he worked under the direction of Messeti, enlarging historical monuments, especially war figures.

"Don Juan" Comes Later

"Don Juan," which will be John Barrymore's next picture for Warner Bros., is not to be released on this year's program, according to an announcement from the Warner office this week, but will be made into a big special and put out on the 1926-27 schedule.

Following "The Sea Beast," which is also to be one of the biggest productions of the year, the Warners decided they had to follow it, and surpass, if possible, with another picture just as big as the present Barrymore production. The entire 1925-26 schedule had been laid out, so there is no room for another picture of the magnitude expected of "Don Juan."

It was decided to make the picture before Barrymore returns to the East, and hold it for next season's release.

Editing "New Champion"

The third of the Perfection series of rapid action features, "The New Champion," which are distributed by Columbia Pictures, featuring William Fairbanks with Edith Roberts and Lloyd Whitlock, has been cut and titled and passed on for prints by production manager Harry Cohn. "Prints of this picture will soon be in all of our exchanges," President Joe Brandt also announced, "and this will mean that our production plans and promises which we made before the season had opened have been carried through so far in perfect shape."

New Title for Kyne Film

Peter B. Kyne's first picture for Fox will be titled "The Golden Strain," instead of "Thoroughbred," as first announced.

The spirit of Kyne's gripping tale of coward or hero in the wide open spaces will be quickened in the film production under the direction of Victor Schortzinger. George O'Brien, the William Fox star, who plays the leading part, fits into the role of the hero like a glove. Like the author, he is a product of the open spaces himself.

Leaves for Coast

Riza Royce, a new player who comes to the screen following a long engagement in the stage play "Dancing Mothers," left for Hollywood yesterday to fulfill the long term contract which she recently signed with B. P. Schulberg Productions. Her first Preferred Picture is to be "Lew Tyler's Wives" by Wallace Irwin which Marcel De Sano is preparing to direct.

Newman Books Red Seal

Frank Newman, managing director of the Rialto Theatre, Los Angeles, reports a capacity attendance this week with an all Red Seal Program. His feature picture for the week is Red Seal's "Evolution," the Kineto-Urban production, edited by Max Fleischer. The surrounding program consists of a "Gem of the Screen," a "Ko-Ko Song Car-tune," and an "Out-of-the-Inkwell," all Red Seal product.

Frank Newmeyer Chosen

Douglas MacLean has selected Frank Newmeyer, veteran comedy director, to direct "Seven Keys to Baldpate," the famous George M. Cohan stage success, the comedy star's first production for Paramount release.

Ernest Corts With Bray

Ernest Corts, naturalist and photographer, has joined the production staff of Bray Studios. He will assist Walter Lantz in the production of the new series of Unnatural History comedy cartoons, for F. B. O. release.

Fay Livingston, a younger sister of Margaret Livingston, popular leading woman and screen vamp, will be seen as "Min," opposite Joe Murphy, in a new "Andy Gump" series for Universal.

Renown's Beautiful Panels

Displays Illustrate Tiffany's "Big Twelve"—Titles in Bas Relief With Colors

No exhibitor should fail to visit the exchange of the Renown Pictures, Inc., at No. 729 Seventh Avenue, New York, and feast his eyes on one of the most artistic and unique exploitation displays ever attempted by executives of an exchange, who are aware of the value of showmanship in placing their program before the buyer.

Panels illustrating the Tiffany Big Twelve, which are released by Renown in New York, Buffalo and Northern New Jersey territory, including "The Sporting Chance," "Souls for Sables," featuring Claire Windsor and Eugene O'Brien; "Borrowed Finery," by George Bronson Howard; "Morals for Men," "Lightning," "The Lodge in the Wilderness," "Morganson's Finish," "The Travis Cup," "Tale of a Vanishing People," "The Dumb Head," "The Wrong Coat" and "The Life of a Woman," are artistically scattered about the reception room of the suite of offices.

All of the titles of the "Big Twelve" are illustrated in bas relief effect with colors that are attractive to the eye. The subject of the picture is the motif of the panel which is approximately framed and hung in conspicuous places in the mahogany panels that line the walls.

Adolphe Menjou Comes East

Adolphe Menjou arrived at the Paramount Long Island Studio last Thursday from the West Coast for the filming of "The King on Main Street," which will begin soon. He conferred upon the details of the picture with Monta Bell, who will direct it. This is Mr. Menjou's first visit East since the production of "The Swan." He had an extremely busy sojourn in the West, making "The Grand Duchess" and "Lost—A Wife."

Schable to Return to Screen

Robert Schable has resigned his position of business manager of the Samuel Goldwyn-George Fitzmaurice Productions, one which he has occupied for the past two years, and will return to the screen where he was formerly very successful.

"The Iron Horse" Scores Big Hit in Portland and Seattle

SCORE two more smashing triumphs for "The Iron Horse," Fox Film Corporation epic romance of the building of the first transcontinental railroad. Seattle, Wash., and Portland, Ore., away up in the northwest corner of the country, are the latest cities to capitulate to the great John Ford production and line up with New York, Los Angeles, Cleveland and Montreal in admitting that this epochal film is one of the motion picture masterpieces of all time.

At both these northwestern cities "The Iron Horse" is now in the midst of sensational runs that developed without any unusual amount of ballyhooing and which promise to attain record-breaking proportions before they are over.

"The Horse," as this Ford production is familiarly called in the trade, started its "smashing through the Northwest" at the Majestic Theatre in Portland on August 1, and a week later, on August 8, at Jensen & Von Herberg's Liberty Theatre in Seattle. At both places it was figured to mop up for a week and then move on to other conquests.

It is motion picture history that the feature films that are held over a week in either of these cities are few and far between and then only after very substantial sums have been spent on all sorts of advertising and exploitation stunts. Statistics have it that less than a half dozen motion pictures have played over two weeks at the Liberty Theatre in Seattle, while more specific figures regarding runs in Portland show that since the dawn of motion pictures only six productions have impressed the population of the Oregon city enough to warrant the exhibitor's holding them for more than a fortnight.

At the present writing "The Iron Horse" is in its third capacity week at the Majestic in Portland and in its fourth at the Liberty in Seattle, with bright prospects of additional holdovers in both places.

"He's a Prince"

Raymond Griffith Completes First Starring Vehicle for Paramount

Raymond Griffith's first starring picture for Paramount, "He's a Prince," is finished, and the photoplay is now being edited. The screen play was by Keene Thompson from a story by Reginald Morris and Joseph Mitchell.

Mary Brian plays the leading feminine role. Others featured are Tyrone Power, Nigel de Bruilicre and Edgar Norton. Prominent roles are played by Gustav Von Seyfertitz, Michael Dark, Carl Stockdale and Kathleen Kirkham.

"Buddy," the canine actor, seen in many pictures with Griffith, is also decidedly in the cast. Edward Sutherland directed.

PROMINENT PERSONAGES BEHIND THE PATHESERIAL, "PLAY BALL"
Reading from left to right: Spencer Bennett, director; Walter Miller, leading man; Manager John J. McGraw of the New York Giants, author of "Play Ball"; Hughie Jennings, noted ball player of the Giants, who appears in the film, and Frank Leon Smith, who adapted the McGraw story for the screen.

Cast Complete for Lloyd's First Paramount Picture

HAROLD LLOYD is going in for some rough work in his first picture for Paramount release. Production Manager John L. Murphy, yesterday signed two of the screen's "strongest" men for important roles in the newest Harold Lloyd production.

Noah Young, for six years associated with Lloyd in "heavy" characterizations, returns to the comedian's fold, after an absence of two years. Young has been engaged for the principal "heavy" part of the new Lloyd yarn, laid largely in the slums of a big American city.

Constantine Romanoff, one of America's greatest wrestlers, has also been engaged for a "strong man" part. Romanoff boasts of a pair of cauliflower adornments that will make Bull Montana look to his beauty laurels and will be seen in the "mission" scenes of the newest Lloyd opus.

With the engaging of Paul Weigel, a veteran character actor, for the role of the faithful missionary of the slums, production manager Murphy announces the completion of the cast.

Jobyna Ralston, recently signed again as leading lady for Mr. Lloyd, has been cast as the missionary's daughter, a part that will afford her the same scope as "Girl Shy" or "The Freshman."

Sam Taylor is directing, the scenario work being handled by Ted Wilde, Tim Whelan, John Grey and Clyde Bruckman.

Lloyd hopes to have two pictures completed by next May so that he can take a long delayed European trip with Mrs. Lloyd, and perhaps Mildred Gloria.

Tiffany's "Souls for Sables" Completed; Print on Way East

"SOULS FOR SABLES," the second of the Tiffany "Big Twelve" suggested by "Garlan & Co.," by David Graham Phillips, has been completed and the first print has been shipped from the Hollywod studios to New York.

At a showing for the officials of the Tiffany Company the picture was acclaimed as one of the best that this company has made this year. It compares more than favorably with the productions of the leading film producing units and is destined to make film history insofar as Independent productions are concerned.

The continuity was written by A. P. Younger, who also supervised the direction by James C. McKay. The featured players in "Souls for Sables" are Claire Windsor and Eugene O'Brien, supported by such a well known cast of players as Claire Adams, Eileen Percy, Anders Randolf, Robert Ober, George Fawcett and Edith Yorke.

In line with the announcements made by M. H. Hoffman, general manager, at the beginning of the year that the pictures to be turned out by Tiffany will be of the highest quality and entertainment value, "Souls for Sables" in every way bears out this policy, according to the officials of the company.

"Nightie Night, Nurse"

Syd Chaplin's next picture for Warner Bros. will be called "Nightie Night Nurse," from the story by Robert W. Sherwood and Bertram Bloch.

Tiffany's Fourth

"Morals For Men," suggested by "The Love Serum" by Gouverneur Morris, will be the fourth of the Tiffany Productions "Big Twelve."

Mada Gann and Laty Florens, stars of the Imperial Theatre of Moscow, and the latter a noted Continental director, have signed to appear in B. P. Schulberg's Preferred Pictures. Later, Florenz may direct.

Goldwyn Signs King

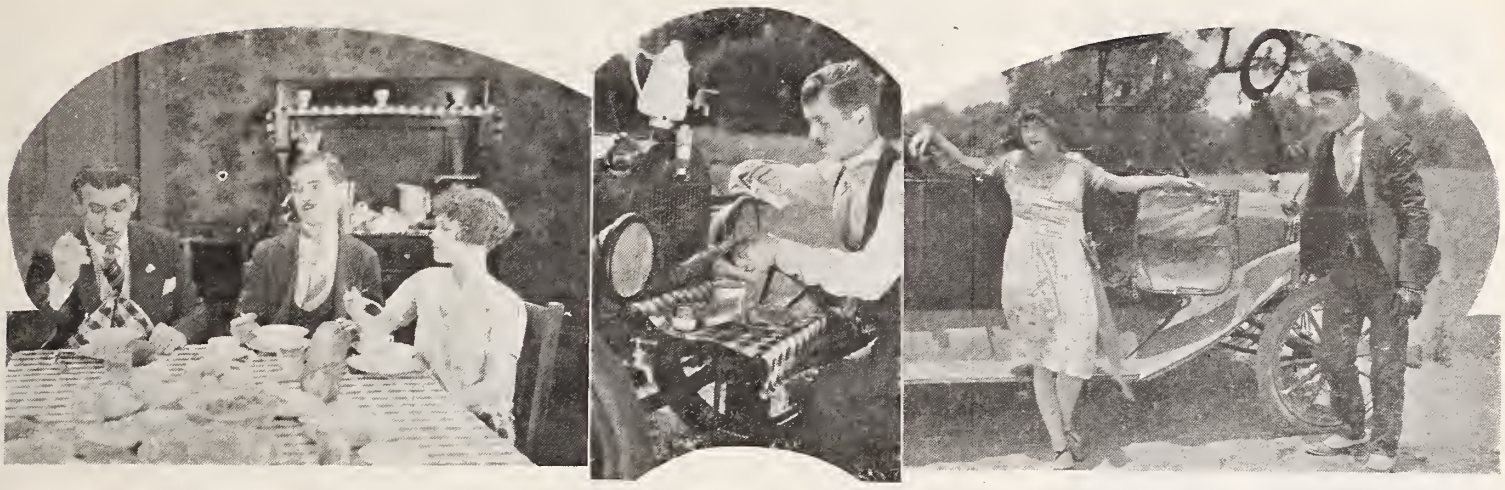
Samuel Goldwyn, motion picture producer, announces the signing of a contract whereby Henry King, director, will become associated with him in the making of a series of de luxe productions covering a period of several years.

King has a long list of notable successes to his credit, including "The White Sister" and "Tol'able David." He is at present filming Samuel Goldwyn's screen version of "Stella Dallas," with an all-star cast including Ronald Colman, Belle Bennett, Alice Joyce, Lola Moran, Douglas Fairbanks, Jr., and Jean Hersholt. "Stella Dallas" is Samuel Goldwyn's first offering to United Artists since his recent affiliation with that organization.

Elinor Glyn Signed by M-G-M

Elinor Glyn, who has been supervising the making of her own productions but not actually directing them, has been signed by Metro-Goldwyn-Mayer to direct her next picture, "The Only Thing," from an original story written by her: This tale has an imaginary kingdom for a background, and is now being adapted to the screen. Pending completion of the adaptation, Mme. Glyn is selecting members of the cast.

Scenes and players in the Metro-Goldwyn-Mayer feature, "The Unholy Three," one of the most compelling narratives ever produced in motion pictures. Among the players, instantly recognized here, are: Mae Busch, Lon Chaney, Victor McLaglen and Matt Moore. Tod Browning directed.



Scenes from "The Tourist," first of the 1925-26 series of Educational-Tuxedo Comedies featuring Jimmy Arthur.

Educational to Have Six Series of Two-Reel Comedies in Work by September

SIX different series of two-reel comedies on the Educational Pictures program for 1925-26 will be under way by the end of September, with one or more subjects in each group released All the single-reel series will have had their start. In the three remaining groups of two-reel comedies—Hamilton Comedies, Lupino Lane Comedies and Juvenile Comedies—the first subject will have appeared in pre-release showings, although set on the release schedule for October.

Educational's 1925-26 product began to make its appearance late in August with the releasing of a two-reel Special, "Wild Beasts of Borneo," a single-reel animated cartoon, "Felix the Cat rifles With Time," and a two-reel Christie Comedy, "Soup to Nuts," featuring Neal Burns.

Close-ups of wild beasts secured by Mr. and Mrs. Lou C. Hutt, who spent two years in the jungles of Borneo, are the remarkably thrilling features of "Wild Beasts of Borneo." These two extraordinary reels are made up of the "high spots" selected from the many thousands of feet of film made by the Hutts on their long and perilous expedition. "Felix the Cat Trifles With Time" is an animated cartoon from the versatile pen of Pat Sullivan, the originator of the famous "Felix."

The first Christie Comedy is more lavishly presented than its predecessors, and marks a new era in the "dressing up" of a two-reeler. Vera Steadman, Gale Henry, Natalie Joyce and William Irving all contribute in no small degree to furnishing the star, Neal Burns, with material for a continuous round of laughable situations.

The first week of September a Bobby Vernon Comedy, "Watch Out," will be released, and Bobby's legion of fun followers will not be disappointed with the opening comedy of the 1925-26 series of their favorite. Jack Duffy and Frances Lee lead able support to the star. "Pleasure Bound," a Mermaid Comedy, with a cast headed by Lige Conley, is another two-reeler on this week's schedule and one that abounds with original novelties and bits. A telescopic flivver's antics and a fast motorboat race furnished many laughs and thrills in the first of this new series of Jack White Productions. Included in the releases for the week is another "Felix the Cat" cartoon, "Felix Busts Into Business."

The week of September 13 is to have for its outstanding release, "Off His Beat," starring Walter Hiers. The popular rotund comedian for the first time takes the part of a traffic cop, a part which allows for many novel gags and situations. A Cameo one-reel subject, "In Deep," with Cliff Bowes and Helen Foster, completes the schedule for this week.

Critics have pronounced "The Tourist" one of the outstanding comedies of the year. It is a two-reel Tuxedo Comedy, being released the week of September 20. Johnny Arthur and Helen Foster as leading lady, furnish rapid-fire merriment in a very pleasing story about a flivver tourist. "The Tourist" is Arthur's first picture since he was signed up as the star of Tuxedo Comedies. Two novelty releases, a "Felix the Cat"' cartoon, and Lyman H. Howe's Hodge-Podge "The Story Teller," are the single-reel offerings of the week.

The first Jimmie Adams Comedy, "Be Careful," makes its appearance the week of September 27. Long a favorite in Christie Comedies, this is Adams's first appearance in a production unit of his own. Judging from the strides he shows in this one, the series promises to be most successful. Another Mermaid Comedy is contributed this week in Al St. John offering an enjoyable assortment of acrobatics and comedy combined in a picture called "Fair Warning." A one-reel Cameo Comedy, "Who's Which," with Cliff Bowes and Phil Dunham, completes the comedy schedule.

In addition to the above, two releases of Kinograms, Educational's News Reel, will be issued each week.

Scenes in "The Girl Who Wouldn't Work," a Preferred Picture by B. P. Schulberg, with a cast that includes Lionel Barrymore, Henry B. Walthall, Marguerite de la Motte and Lilyan Tashman.

GEORGE H. DUNOND
Newly appointed general manager of all Warner Bros. theatres.

Adams, of Texas, Buys

Live Wire Independent Takes Twelve Gotham Pictures

Another important Independent distribution deal was closed this week when Sam Sax closed the deal for the distribution of twelve Gotham productions in the Southwestern States of Texas, Oklahoma and Arkansas with Jack K. Adams of the Home State Film Co., Inc., with offices in Dallas, Little Rock and Oklahoma City.

The contract was made during Mr. Adams' visit to New York and immediately following he left for Dallas to inaugurate a special advertising and exploitation campaign for the Gotham pictures.

Mr. Adams took with him to Texas prints of the first three releases, "The Overland Limited," "The Police Patrol" and "A Little Girl in a Big City." He intends to release these immediately and to follow them up at the rate of one or more a month for the remaining nine.

Special Campaign Sheet

Lon Young has prepared an exceptionally complete and compact campaign sheet for the Gotham Production, "A Little Girl in a Big City," and the exhibitor who follows along the lines laid out for him on this picture is assured of results, as every line of the campaign sheet is based on hard practical experience.

"Drusilla With a Million" Receives Plaudits of Critics

THAT "Drusilla With a Million," the Associated Arts Corporation F. B. O. Gold Bond production is meeting with the enthusiastic endorsement of the newspaper critics in every city in which it plays, is evidenced by the plaudits tendered the picture upon its opening in various key cities throughout the United States.

At the picture's premiere at the Garden Theatre, Milwaukee, the Sentinel waxed unusually enthusiastic, and said:

"What makes 'Drusilla With a Million' stand above the average picture where the plot follows a sentimental groove is that the director by means of a cast of talented players has managed to impart a really beautiful lesson in the principles of unselfishness and devotion to the common good without using the too obvious varieties of hokum."

The News of Milwaukee commented: "It is a picture that will appeal to most every movie fan. Rich in laughs, tears and gripping moments, it is in every way decidedly worth seeing."

At the opening at the Rialto Theatre, Washington, D. C. the reviews give every indication that the picture pleased conservative Washington.

The Post says: "The story vividly portrays the naive and ingenuous methods adopted by the delightful little old lady who, being forced to work for her keep in a charity home, is suddenly left a million dollars."

The Times of Washington enthused: "It tells a powerful and appending story and is rich in character study. Mary Carr as the worn-out old servant, who suddenly inherits a million dollars and turns her beautiful home into a nursery for unfortunate children, gives a performance that dwarfs all her previous efforts."

"False Pride," Second Macfadden Production, Has Been Completed

"FALSE PRIDE," the second Macfadden Made Movie of the True Story Film Company, was completed this week at the Pathe studio in the Bronx. Owen Moore heads the cast, supported by Faire Binney, Ruth Stonehouse, Bradley Barker and Jane Jennings. Hugh Dierker, who directed the first True Story production, "The Wrongdoers," also directed "False Pride." All of the eight True Story productions are to be distributed by Astor Distributing Corporation.

An intensive exploitation campaign already has been mapped out on "False Pride." The story from which the production was made will be published in five installments, the first of which will appear in the November issue of "True Romances" Magazine. The cover of the magazine will carry at the top the line "False Pride." The magazine story will be illustrated with "still" photographs of the production.

Placards will be distributed by the Macfadden circulation department to news dealers throughout the country, the placard to tie-up the magazine story and the forthcoming production. After the story has had a month's run in "True Romances" Magazine, the first installment will be available for newspaper publication without charge where exchanges can place the story. In New York, "False Pride" will be printed in the Macfadden tabloid newspaper, the Graphic.

Full page advertising is being carried in nine of the Macfadden publications.

Title Changed

The title of the Richard Talmadge production, now under way, has been changed to "The Prince of Pep," instead of "Dr. Jim," as was first announced. This new Richard Talmadge production is by James Bell Smith and will be a stunt melodrama that will eclipse all others of this versatile star's film vehicles.

Josie Sedgwick's Next

Josie Sedgwick, the screen's most famous cowgirl, will be starred by Universal in "Outlaw Love," a thrilling Western melodramatic picture. The supporting cast includes Earl Metcalfe, Joseph Rickson, John Elliott, "Curly" Baldwin and Floyd Shackelford. John B. O'Brien will direct.

Scenes in "The Trouble With Wives," produced for Paramount by Mal St. Clair, with Florence Vidor, Tom Moore, Ford Sterling and Esther Ralston featured.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

	Kind of Picture	Review.	Feet
ARROW			
Horse Sense (Hatton)	Western drama		4,648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Nip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4,920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20..	6,751
Lena Rivers (Earle Williams)	Drama		6,000
ASSOCIATED EXHIBITORS			
Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
In Love Everything?	Sex melo.	Nov. 15..	6,000
Adventurous Sex (C. Bow)	Action drama		5,039
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug. 1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug. 1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug. 1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug. 1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug. 1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug. 1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug. 1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug. 1..	3,000
CHADWICK PICTURES CORP.			
Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr. 25..	6,300
Man of Iron (L. Barrymore)	Drama	July 4..	6,200
American Pluck (G. Walsh)	Action melodrama	July 11..	5,900
Unchastened Woman (Theda Bara)	Domestic drama		
Some Pun'kins (Chas. Ray)	Rural com.-dr.		
Prince of Broadway (G. Walsh)	Action romance		
The Bells (L. Barrymore)	Drama		
Perfect Clown (Larry Semon)	Typical comedy		
Blue Blood (G. Walsh)	Action romance		
EDUCATIONAL FILM CORP.			
Little People of the Garden	Instructive	Dec. 13..	1,000
Earth's Oddities	Hodge-Podge	Dec. 13..	1,000
Goat Getters	Juvenile com.	Dec. 20..	2,000
French Pastry (Vernon)	Christie com.	Dec. 20..	2,000
Broadcasting	Hurd cartoon	Dec. 27..	1,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27..	2,000
Mad Rush (Bowes)	Cameo comedy	Jan. 3..	1,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3..	2,000
Hi-Fliers	Hodge-Podge	Jan. 17..	1,000
Hooked (Hamilton)	Comedy	Jan. 17..	2,000
Weak Knees (Bowes)	Cameo Com.	Jan. 17..	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan. 24..	1,000
Good Spirits	Christie com.	Jan. 24..	2,000
Motor Mad	Mermaid com.	Jan. 31..	2,000
Sea Legs (Neal Burns)	Christie com.	Jan. 31..	2,000
Judge's Crossword Puzzles	Novelty	Jan. 31..	1,000
Paris Creations	Fashions	Feb. 7..	1,000

How to Use This Chart

First—Bookings! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play Date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over- and under-length programs.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

File Your Moving Picture World

$1 for Your Time

Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete, in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts after the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review.	Feet
Topsy Turvy Travel	Hodge-Podge	Feb. 7..	1,000
His High Horse (Lee Moran)	Mermaid com.	Feb. 7..	2,000
He Who Gets Socked	Hurd cartoon	Feb. 14..	1,000
High Hopes (Cliff Bowes)	Cameo comedy	Feb. 14..	1,000
Wild Cat Willie	Juvenile com.	Feb. 21..	2,000
Our Six-Legged Friends	Secrets of Life	Feb. 21..	1,000
Great Guns (Bobby Vernon)	Comedy	Feb. 21..	2,000
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 28..	1,000
Paris Creations in Color	Fashions	Feb. 28..	1,000
Half a Hero (Lloyd Hamilton)	Comedy	Mar. 7..	2,000
Two Cats and a Bird	Cartoon	Mar. 7..	1,000
Lots of Knots	Hodge-Podge	Mar. 7..	1,000
Voice of the Nightingale	Novelty	Mar. 14..	1,000
Love Goofy (Adams)	Christie com.	Mar. 14..	2,000
Hello, Hollywood (Conley)	Mermaid com.	Mar. 14..	2,000
Dynamite Doggie (Al St. John)	Tuxedo com.	Mar. 21..	2,000
Judge's Crossword Puzzles	Novelty	Mar. 21..	1,000
Merrymakers (Cliff Bowes)	Cameo comedy	Mar. 21..	1,000
Rarin' Romeo (Walter Hiers)	Comedy	Mar. 28..	2,000
Red Pepper (St. John)	White-Mermaid	Apr. 4..	2,000
Inside Out (Bowes)	Cameo comedy	Apr. 4..	1,000
Movie Morsels	Howe Magazine	Apr. 4..	1,000
Mellow Quartette	Hurd cartoon	Apr. 4..	1,000
Why Hesitate? (Burns)	Comedy	April 11..	2,000
In the Spider's Grip	Novelty	April 11..	1,000
Ship Shape (Bowes)	Comedy	Apr. 18..	1,000
Iron Mule (St. John)	Tuxedo com.	Apr. 18..	2,000
Don't Pinch (Bobby Vernon)	Comedy	Apr. 25..	2,000
Dome Doctor (Larry Semon)	Comedy	Apr. 25..	2,000
Village School	Hodge-Podge	May 2..	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May 2..	2,000
King Cotton	Hamilton comedy	May 9..	2,000
Dragon Alley	Juvenile comedy	May 9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May 9..	1,000
Tender Feet (Hiers)	Hiers comedy	May 16..	2,000
Fares Please (St. John)	Mermaid com.	May 16..	2,000
Only a Country Lass	Novelty	May 16..	1,000
Wild Waves	Cameo comedy	May 23..	1,000
Balto's Race to Nome	Special	May 23..	2,000
Curses (St. John)	Comedy	May 30..	2,000
Hello Goodbye (Conley)	Mermaid comedy	May 30..	2,000
Two Poor Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000
Air Tight (Vernon)	Christie comedy	June 13..	2,000
Going Great	Mermaid comedy	June 13..	2,000
Wake Up (Bowes)	Cameo comedy	June 13..	1,000
Baby Blues	Juvenile comedy	June 20..	2,000
Prop's Dash for Cash	Hurd cartoon	June 20..	1,000
Call a Cop	Christie comedy	June 20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June 27..	2,000
Mexican Melody	Hodge-Podge	June 27..	1,000
Never Fear (Bowes-Vance)	Comedy	July 4..	1,000
Lewis-Mann Bout	Magazine	July 4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July 4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July 11..	2,000
Permit Me (Bowes)	Comedy	July 11..	1,000
Waiting (Hamilton)	Hamilton comedy	July 11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July 18..	2,000
Travel Treasures	Hodge Podge	July 18..	1,000
Beware	Comedy	Aug. 1..	2,000
Look Out	Comedy	Aug. 1..	1,000
Tourist	Tuxedo comedy	Aug. 15..	2,000
Pictorial Proverbs	Hodge Podge	Aug. 15..	1,000
Be Careful (Adams)	Christie comedy	Aug. 22..	2,000
Pleasure Bound (Conley)	J. White prod.	Aug. 22..	2,000
Watch Out (Vernon)	Christie comedy	Aug. 29..	2,000

(Continued from preceding page)

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama	Jan. 31..	6,413
Cheap Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
Go-Getters Series	Thrill comedy	Oct. 18..	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
Going of Cumming	Go-Getters	Dec. 13..	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
Who's Hooligan?	Go-getters	Dec. 20..	2,000
Heebie Jeebies (Auhrey)	Comedy	Dec. 27..	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,525
Sleeping Cutie	Go-Getters	Jan. 31..	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
Range Terror (Bob Custer)	Western	Feb. 14..	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Auhrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr. 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 9..	2,000
Texas Bearcat (Bob Custer)	Western drama	May 16..	4,770
Speed Wild (Flynn)	Melodrama	May 23..	4,700
Alias Mary Flynn (Brent)	Regeneration melo.	May 30..	5,550
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
Three Bases East	Pacemakers	June 6..	2,000
White Thunder (Yakima Canutt)	Western	June 13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Smooth as Satin (Brent)	Crook drama	July 4..	6,043
Human Tornado (Canutt)	Action western	July 4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,800
That Man Jack (Bob Custer)	Action western	July 25..	5,632
The Sleuth (Stan Laurel)	Comedy	July 25..	2,000
What Price Gloria?	Pacemakers	July 25..	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8..	5,280
Don Coo Coo ((Vaughn-O'Hara)	Pacemakers	Aug. 8..	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug. 8..	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug. 15..	5,580

FIRST NATIONAL

Sea Hawk (all-star)	Romantic drama	June 14..	11,527
Self Made Failure (B. Alexander)	Comedy	June 28..	7,285
For Sale (all-star)	Drama	July 5..	7,304
Born Rich (C. Windsor)	Society drama	Dec. 20..	7,389
Single Wives (C. Griffith)	Society drama	Aug. 9..	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,260
Flirting With Love (C. Moore)	Comedy	Sep. 6..	5,926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20..	6,685
Husbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,822
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,674
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15..	6,298
Sandra (LaMarr)	Drama	Dec. 6..	7,905
Classmates (R. Barthelmess)	Drama	Nov. 29..	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,530
Love's Wilderness (Griffith)	Drama	Dec. 20..	7,037
So Big (C. Moore)	Drama	Jan. 17..	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,401
Idle Tongues (Marmont)	Comedy-drama	Dec. 27..	5,447
Sundown (all-star)	Western epic	Oct. 25..	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,967
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,649
Enticement (Mary Astor)	Drama	Feb. 7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14..	7,357
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28..	8,745
Lost World (Conan Doyle story)	Special	Feb. 28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28..	7,811
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7..	5,831
One Year to Live (Pringle)	Drama	Mar. 7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7..	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21..	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr. 4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4..	5,600
My Son (Nazimova)	Emotional dr.	Apr. 18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr. 18..	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr. 25..	6,565
Chickie (Mackaill)	Drama	May 9..	7,600
Soul Fire (Barthelmess)	Emotional dr.	May 16..	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May 23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23..	8,307
Just a Woman (Windsor-Tearle)	Drama	June 6..	6,363
Desert Flower (C. Moore)	Comedy drama	June 13..	6,857
White Monkey (LaMarr)	Society drama	June 13..	6,151
Making of O'Malley (Sills)	Police romance	July 4..	7,496
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne Griffith)	Drama	July 25..	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29..	9,554

FOX FILM CORP.

Against All Odds (Jones)	Comedy-drama	Aug 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9 ..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
It Is the Law (all-star)	Drama	Sep. 13..	6,895
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
The Fool (all-star)	Drama	Apr. 25..	9,500
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,535
Rambles of a Raindrop	Instructive	Sep. 27..	1,000
Daughters of the Night (all-star)	Modern drama	Dec. 13..	5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special	Dec. 27..	
Gold Heels	Race track dr.	Feb. 7..	6,320
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14..	5,250
Teeth (Mix-Tony Duke)	Western drama	Nov. 15..	6,190
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,992
In Love With Love	Comedy drama	Jan. 3..	5,677
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18..	4,960
Unreal News 4	Novelty	Oct. 11..	2,900
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Educational	Nov. 1..	750
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Educational	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Educational	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,619
The Burglar	Van Bibber	Dec. 13..	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,709
Deadwood Coach (Mix)	Western drama	Jan. 10..	6,346
Troubles of a Bride	Melodrama	Dec. 27..	4,915
Dick Turpin (Mix)	English drama	Feb. 7..	6,716
Arizona Romeo (Jones)	Western drama	Jan. 31..	4,694
Curlytop (Mason)	Melodrama	Jan. 10..	5,828
Stardust Trail (Mason)	Melodrama	Mar. 7..	4,686
Scuttlers (W.Farnum)	Western drama		4,686
Movie-Mad Maid (Bahe London)	Slapstick	Dec. 20..	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Father	Slapstick	Feb. 7..	2,000
Trail Rider (Jones)	Western	Feb. 21..	4,752
Man Without a Country (all-star)	Special	Feb. 28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14..	5,080
Mysterious Stranger	Comedy	Mar. 14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21..	5,578
House of Flickers	Imperial com.	Mar. 21..	2,000
Gold and the Girl (Jones)	Western	Mar. 28..	4,512
Amateur Detective	Van Bibber	Mar. 28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4..	2,000
From Mars to Munich	"arieties"	Apr. 4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11..	4,800
Where the Waters Divide	"Varieties"	Apr. 25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May 2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9..	5,783
Neptune's Stepdaughter	Comedy	May 9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May 9..	5,340
Concerning Cheese	Varieties	May 9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23..	5,000
White Paper	Varieties	May 23..	1,000
Papa's Darling	Sunshine comedy	May 23..	2,000
Scandal Proof (Shirley Mason)	Drama	June 6..	4,400
Scientific Husband	Sunshine comedy	June 6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13..	4,365
Honeymoon Limited (Lee Moran)	Comedy	June 13..	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1..	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug. 29..	5,000
Kentucky Pride (star cast)	Race horse drama	Aug. 29..	6,597
A Business Engagement	Helen and Warren	Aug. 29..	2,000
Shoes	O. Henry series	Aug. 29..	2,000
Sweet Marie	Imperial comedy	Aug. 29..	2,000
The Wrestler	Van Bibber	Aug. 29..	2,000
Sky Jumper	Van Bibber	Aug. 29..	2,000
My Own Carolina	Varieties	Aug. 29..	1,000
The West Wind	Varieties	Aug. 29..	1,000

METRO-GOLDWYN-MAYER

Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,414
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12..	6,318
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12..	6,710
Bread (all-star)	Drama	Aug. 2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,736
Broken Barriers (all-star)	Drama	Aug. 16..	5,717

(Continued from preceding page)

	Kind of Picture	Review.	Feet
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6,904
Great Divide (all star)	Drama	Feb. 21..	7,811
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819

PARAMOUNT

Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3..	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3-10,	9,593
Locked Doors (Compson)	Original story	Jan. 24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..	5,903
East of Suez (Negri)	Drama	Jan. 17..	6,821
Miss Blueheard (Daniels)	The stage success	Feb. 14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb. 21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May 2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar. 21..	6,186
New Lives for Old (Compson)	Drama	Mar. 7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28..	7,080
Air Mail (feature cast)	Melodrama	Mar. 28..	6,58[illegible]
Grass	Drama	April 11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April 11..	6,732
Men and Women (Dix)	Feature	April 11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr 18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr. 18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr. 25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May 2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May 9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May 16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May 23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May 30..	5,909
Old Home Week (Meighan)	Comedy	June 6..	6,780
Any Woman (Star cast)	Comedy drama	June 13..	5,963
Little French Girl (Mary Brian)	Drama	June 13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June 20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June 20..	6,205
Beggar on Horseback (all star)	Imaginative	June 20 .	6,874
Manicure Girl (Daniels)	Drama	June 27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July 4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July 4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11.	6,741
Grounds for Divorce (Vidor)	Drama	July 11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18..	5,935
Night Life of New York (All-star)	Comedy-drama	July 25..	6,908
Marry Me (Vidor)	Small town idyl	July 25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug. 8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22..	7,164

	Kind of Picture	Review.	Feet

PATHE

Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000
Fast Company	Our Gang	Nov. 15..	2,000
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,000
Out of the Storm	Detective	Nov. 22..	2,000
Good Old Circus Days	Terry cartoon	Nov. 22..	1,000
All Wet (Chase)	Comedy	Nov. 29..	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29..	2,000
Cannon-Ball Express	Sennett com.	Nov. 29..	2,000
Champions	Sportlight	Nov. 29..	1,000
Lumber Jacks	Terry cartoon	Nov. 29..	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6,091
Feet of Mud (Sennett cast)	Comedy	Dec. 6..	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6..	2,000
Bucking the Bucket Shop	Detective series	Dec. 6..	2,000
She's In Again	Terry cartoon	Dec. 6..	1,000
Mysterious Mystery	Our Gang	Dec. 13..	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13..	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13..	1,000
Just a Good Guy (Stone)	Comedy	Dec. 20..	2,000
Royal Razz (Chase)	Comedy	Dec. 20..	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20..	1,000
Nature's Rouge	Sportlight	Dec. 20..	1,000
Rubber Neck	Spat Family	Dec. 27..	2,000
Bull and Sand	Sennett comedy	Dec. 27..	2,000
Invaders	Sportlight	Dec. 27..	1,000
Down on the Farm	Terry cartoon	Dec. 27..	1,000
The Sea Squawk	Sennett com.	Jan. 3..	2,000
On the Ice	Terry cartoon	Jan. 3..	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3..	
Wages of Tin (Tryon)	Comedy	Jan. 3..	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10..	1,000
Rough and Tumbling	Sportlight	Jan. 10..	1,000
Our Game Pup	Terry cartoon	Jan. 10..	1,000
The Big Town (Our Gang)	Comedy	Jan. 10..	2,000
Plumber (Graves)	Comedy	Jan. 10..	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17..	2,000
Hello Baby (Chase)	Comedy	Jan. 17..	1,000
Laugh That Off	Spat Family	Jan. 24..	2,000
Honeymoon Hardships	Sennett comedy	Jan. 24..	2,000
Brain and Brawn	Sportlight	Jan. 24..	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan. 31..	2,000
Hold That Thought	Terry cartoon	Jan. 31..	1,000
Fighting Fluid (Chas. Chase)	Comedy	Jan. 31..	1,000
Beloved Bozo (R. Graves)	Sennett comedy	Feb. 7..	2,000
Circus Fever	Our Gang	Feb. 7..	2,000
Biting the Dust	Terry cartoon	Feb. 7..	1,000
Transatlantic Flight	Terry cartoon		1,000
Change the Needle (Arthur Stone)	Comedy	Feb. 14..	2,000
Family Entrance (Chas. Chase)	Comedy	Feb 14..	1,000
Bigger and Better Jails	Terry cartoon	Feb. 14..	1,000
Fisherman's Luck	Terry cartoon	Feb. 21..	1,000
A Fox Hunt	Spat Family	Feb. 21..	2,000
Sporting Armor	Sportlight	Feb. 21..	1,000
Idaho (Vivian Rich)	Serial	Feb. 21	10 ep.
Water Wagons	Sennett com.	Feb. 21..	2,000
His Marriage Wow (Langdon)	Comedy	Feb. 28..	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28..	1,000
Clean-Up Week	Terry cartoon	Feb. 28..	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb. 28..	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb. 28..	2,000
Neptune's Nieces	Sportlight	Mar. 7..	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7..	2,000
In Dutch	Terry cartoon	Mar. 7..	1,000
Dog Days	Our Gang	Mar. 7..	2,000
Percy (Charles Ray)	Typical dr.	Mar. 14..	6,000
Should Hushands Be Watched	Comedy	Mar. 14..	1,000
Hard Boiled (Chase)	Comedy	Mar. 14..	2,000
Jungle Bike Riders	Terry cartoon	Mar. 14..	1,000
Excuse My Glove	Spat Family	Mar. 21..	2,000
Giddap (Billy Bevan)	Comedy	Mar. 21..	2,000
Traps and Troubles	Sportlight	Mar. 21..	1,000
Pie Man	Terry cartoon	Mar. 21..	1,000
Zowie!	Stereoskopik	Mar. 21..	1,000
At the Zoo	Terry cartoon	Mar. 28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar. 28..	1,000
Plain Clothes (Langdon)	Comedy	Mar. 28..	2,000
Sailor Papa (Tryon)	Comedy	Mar. 28..	2,000
Breaking the Ice (Graves)	Comedy	Apr. 4..	2,000
Love Bug	Our Gang	Apr. 4..	2,000
Housing Shortage	Terry cartoon	Apr. 4..	1,000
Marriage Circus (Turpin)	Sennett com.	April 11..	2,000
Bad Boy (Chase)	Comedy	April 11..	2,000
Are Hushands Human? (Findlayson)	Comedy	April 11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr. 18..	10ep
Lion's Whiskers	Sennett com.	Apr. 18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr. 25..	2,000
S-O-S	Terry cartoon	Apr. 25..	1,000
Adventures of Adenoid	Terry cartoon	Apr. 25..	1,000
Deep Stuff	Terry cartoon	Apr. 25..	1,000
Beauty Spots	Sportlight	Apr. 25..	1,000
Remember When (Langdon)	Comedy	Apr. 25..	2,000
Shootin' Injuns	Our Gang com.	May 2..	2,000
Big Red Riding Hood (Chase)	Comedy	May 2..	1,000
Sporting Judgment	Sportlight	May 2..	1,000
He Who Gets Smacked	Sennett comedy	May 2..	2,000
Permanent Waves	Terry cartoon	May 2..	1,000
Looking For Sally (Chase)	Comedy	May 9..	2,000
Grief in Bagdad	Comedy	May 9..	1,000
Darkest Africa	Terry cartoon	May 9..	1,000
Wild Papa	Spat Family	May 16..	2,000
Skinners in Silk	Sennett com.	May 16..	2,000
Fast Worker	Terry cartoon	May 16..	1,000
Luna-cy	Stereoskopik	May 16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May 23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May 23..	1,000
Echoes From the Alps	Terry cartoon	May 23..	1,000
Good Morning Nurse	Sennett comedy	May 30..	2,000
"Dude Ranch" Days	Sportlight	May 30..	1,000
Ask Grandma	Our Gang comedy	May 30..	2,000
What Price Goofy? (Chas. Chase)	Comedy	June 6..	2,000

	Kind of Picture	Review.	Feet
Horace Greeley, Jr. (Langdon)	Burlesque	June 6..	2,000
The Runt	Terry cartoon	June 6..	1,000
Royal Four-flush	Spat Family	June 13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June 13..	2,000
Riders of the Kitchen Range	Comedy	June 13..	1,000
End of the World	Terry cartoon	June 13..	1,000
Thundering Landlords (Tryon)	Comedy	June 20..	2,000
Twinkle-Twinkle	Sportlight	June 20..	1,000
Runaway Balloon	Terry cartoon	June 20..	1,000
Play Ball (Allene Ray-Miller)	Serial	June 27..	10 ep.
Official Officers	Our Gang com.	June 27..	2,000
In the Grease (Jim Findlayson)	Comedy	June 27..	1,000
Animal Celebrities	Sportlight	June 27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July 4..	2,000
Wine, Women and Song	Terry cartoon	July 4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July 4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July 11..	2,000
The White Wing's Bride (Langdon)	Comedy	July 11..	2,000
Ough!	Stereoskopik	July 11..	1,000
Learning How	Sportlight	July 11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July 18..	2,000
Sneezing Beezers	Sennett comedy	July 18..	2,000
For Love of a Gal	Terry cartoon	July 18..	1,000
When Men Were Men	Terry cartoon	July 18..	1,000
The Freshman (Harold Lloyd)	College comedy	July 25..	6,883
Boys Will be Boys	Our Gang comedy	July 25..	2,000
Cupid's Boots (Graves)	Comedy	July 25..	2,000
Why Kids Leave Home	Sportlight	July 25..	1,000
Bugville Field Day	Terry cartoon	July 25..	1,000
A Yarn About Yarn	Terry cartoon	Aug. 1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug. 1..	2,000
Innocent Husbands (Chase)	Comedy	Aug. 1..	2,000
Kivalina of the Ice Lands	Eskimo life	July 11..	5,700
Bubbles	Terry cartoon	Aug. 8..	1,000
Iron Nag	Sennett comedy	Aug. 8..	2,000
Sons of Swat	Sportlight	Aug. 8..	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug. 15..	2,000
Lucky Stars (H. Langdon)	Comedy	Aug. 15..	2,000
Mary, Queen of Tots	Our Gang	Aug. 22..	2,000
Seven Ages of Sport	Sportlight	Aug. 22..	1,000
Butter Fingers (Bevan)	Comedy	Aug. 29..	2,000
Cold Turkey (Alice Day)	Comedy	Aug. 29..	2,000
The Window Washers	Terry cartoon	Aug. 29..	1,000
Over the Plate	Terry cartoon	Aug. 29..	1,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May 10..	6,242
Daring Youth (Daniels)	Comedy-drama	May 17..	5,975
Daughters of Pleasure (Prevost)	Drama	May 24..	6,000
Masked Dancer (H Chadwick)	Mystery drama	May 31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7..	5,198
Captain January (Baby Peggy)	Sea story	July 12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama		
Mine With Iron Door (all star)	Adventure drama	Dec. 27..	7,800
Re-Creation of Brian Kent	Drama	Mar. 14..	6,878

PRODUCERS DISTRIBUTING CORP.

Wandering Husbands (Lee-Kirkwood)	Drama	May 10..	6,300
Hold Your Breath (Devore)	Thrill com	Jun. 7..	5,900
Miami (Compson)	Drama	Jun. 14..	6,317
Night Hawk (Carey)	Western	Jun. 14..	5,115
Lightning Rider (Carey)	Western	Jun. 21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun. 28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan. 10..	5,414
Wise Virgin (Miller)	Drama		5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct. 25..	6,618
Ramshackle House (Compson)	Comedy-dr.		6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11..	7,179
Chalk Marks (M. Snow)	Drama		
House of Youth (Logan)	Drama		6,669
Roaring Rails (Carey)	Railway dr.	Oct. 25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov. 1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama		5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.		6,452
Reckless Romance	Comedy feature	Nov. 22..	5,530
Siren of Seville (Dean)	Drama	Nov. 29..	6,724
Girl on the Stairs (Miller)	Comedy-dr.		6,214
Chorus Lady (Livingston)	Comedy-dr.	Feb. 21..	6,020
Cafe in Cairo (Dean)	Drama	Mar. 28..	5,656
Flaming Forties (Carey)	Western		5,770
The Mirage (Vidor)	Drama		
Let Women Alone (O'Malley-Hawley)	Drama		
Soft Shoes (Carey)	Western		
Off the Highway (Logan)	Drama		
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb. 21..	7,243
Her Market Value (Ayres)	Drama		
Girl of Gold (Vidor)	Drama		
On the Threshold (all-star)	Drama		
Beyond the Border (Carey)	Western		
Beauty and the Bad Man (Star)	Western		
Friendly Enemies (Weber & Fields)	Comedy dr	May 16 .	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June 20..	4,841
Stop Flirting (all star)	Light comedy	June 27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July 4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,720
Private Affairs (Hulette)	Character drama	Aug. 1..	6,132

B. P. SCHULBERG PROD.

White Man (Joyce)	Jungle romance	Nov. 22..	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec. 27..	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan. 24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar. 21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan 31	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar 14..	6,147
Go Straight (Star cast)	Drama	May 9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June 27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July 25..	6,009
Parisian Love (Clara Bow)	Apache drama	Aug. 15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979

TIFFANY PRODUCTIONS, INC.

Souls for Sables	Society drama		6,500
The Sporting Chance	Racing drama		6,500
Lightning	Drama		6,500
Morals for Men	Society drama		6,500
The Lodge in the Wilderness	Drama		6,500

	Kind of Picture	Review	Feet
Morganson's Finish	Drama		6,500
Tale of a Vanishing People	Drama		6,500
The Travis Cup	Drama		6,500
The Wrong Coat	Drama		6,500
The Dumb Head	Drama		6,500
The Life of a Woman	Drama		6,500

TRUART FILM CORPORATION

Passionate Youth	Society drama		5,800
Marrying Money	Society drama		5,800
Dollar Down	Society drama		5,800
Age of Indiscretion	Drama		5,800
"Where the Worst Begins"	Comedy drama		5,800
The Hurricane	Drama		5,800
Salvage	Drama		5,800
Romance Road	Drama		5,800
The Fighting Cub	Newspaper drama		5,800

NOVELTY SERIES

Three in Exile			5,800
The Wild Girl			5,800
Pals			5,800
The Silent Witness			5,800

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17..	9,351
America (Griffith prod.)	Historical drama	Mar. 8..	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec. 13..	8,250
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar. 29..	12,000
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb 14..	5,930
Waking Up the Town (J. Pickford-Shearer)	Comedy dr	April 11..	4,892
Don Q. Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15..	9,500
Gold Rush (Chaplin)	A Dramatic comedy	Aug. 29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug. 29..	5,886

UNIVERSAL

Sign of the Cactus (Hoxie)	Western	Jan. 10..	4,938
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan. 17..	4,812
Looking Down (Wiley)	Comedy	Jan. 24..	2,000
Aggravatin' Kid (Messinger)	Comedy	Jan. 31..	2,000
Pistol Point Proposal (Eddie Polo)	Western dr.	Jan. 31..	2,000
Whip Hand (Billy Sullivan)	Western dr.	Jan. 31..	2,000
Rembrandt	Hysterical histy.	Jan. 31..	1,000
Last Laugh (Emil Jannings)	Human drama	Feb. 7..	6,500
Fighting Ranger (Sedgwick-Daugherty)	Serial	Feb. 7..	
Roaring Adventure (Jack Hoxie)	Western	Feb. 14..	4,800
Sir Walter Raleigh	Hysterical Histy.	Feb. 14..	1,000
Taming the East (Messinger)	Comedy	Feb. 14..	2,000
Tempest Cody's Man Hunt (Walcamp)	Western series	Feb. 21..	4,000
Seeing Red (Billy Sullivan)	Cowboy drama	Feb. 21..	2,000
Lost Chord (Bert Roach)	Comedy	Feb. 21..	1,000
Nobody's Sweetheart (Wanda Wiley)	Century comedy	Feb. 21..	2,000
Itching for Revenge (Eddie Gordon)	Comedy	Mar. 7..	2,000
Kicked About (Gordon)	Comedy	Mar. 7..	2,000
Puzzled by Crosswords (Gordon)	Comedy	Mar. 7..	2,000
Olympic Games	Hysterical histy.	Mar. 14..	1,000
Dangerous Peach (Al Alt)	Century com.	Mar. 14..	2,000
Don't Worry (Wanda Wiley)	Century com.	Mar. 21..	2,000
Cowpuncher's Comeback	Mustang westn.	Mar. 21..	2,000
Storm King	Mustang westn.	Mar. 21..	2,000
Both Barrels	Mustang westn.	Mar. 21..	2,000
Girl Problem	Sweet 16 com.	Mar. 21..	1,000
Headwinds (H. Peters-Patsy R. Miller)	Drama	Mar. 28..	5,486
Fighting Terror (Sullivan)	Mustang westn.	Mar. 28..	2,000
Powdered Chickens (Edna Marian)	Century com.	Mar. 28..	2,000
Tenting Out (Neely Edwards)	Comedy	Mar. 28..	1,000
Burning Trail (Wm. Desmond)	Western	April 11..	4,783
Loaded Dice (Ed. Cobb)	Mustang western	April 11..	2,000
Papa's Pet (Roach-Edwards-Howell)	Bulls-eye com.	April 11..	1,000
Putting On Airs (Edna Marian)	Century comedy	April 11..	2,000
Smoked Out	Bulls-eye com.	April 11..	1,000
Getting Trimmed (Wiley)	Century com.	Apr 18..	2,000
Raisin Cain (Beth Darlington)	Century com.	Apr. 18..	2,000
Valley of Rogues (Perrin)	Mustang western	Apr. 18..	2,000
Black Gold Bricks	Bullseye com.	Apr. 25..	1,000
Spook Ranch (Gibson)	Western	May 2..	5,147
Open Trail (Hoxie)	Blue Streak westn.	May 9..	4,800
Tourists De Luxe	Century comedy	May 9..	2,000
Here's Your Hat	Comedy	May 9..	1,000
Line Runners	Western reissue	May 9..	2,000
Ridin' Thunder (Hoxie)	Western	May 16..	4,354
Raffles (House Peters)	Drama	May 16..	5,537
Queen of Aces (Wiley)	Century comedy	May 16..	2,000
Roaring Waters	Mustang western	May 16..	2,000
Wild West Wallop	Mustang western	May 16..	2,000
The Meddler (Desmond)	Western melo.	May 23..	4,890
Sleeping Sickness (Edwards)	Bulls-eye comedy	May 23..	1,000
Rolling Stones (Chas. Puffy)	"Fat man" com.	May 23..	1,000
Love Sick (Lake)	Sweet 16 comedy	May 23..	2,000
The Teaser (LaPlante-O'Malley)	Comedy-drama	May 30..	6,800
Slick Articles (Karr-Engle)	Century comedy	May 30..	2,000
Locked Out	Sweet 16 comedy	May 30..	1,000
I'll Show You the Town (Denny)	Comedy	June 6..	7,400
Nobody Wins	Sweet 16 Comedy	June 6..	1,000
Showdown (Art Acord)	Mustang western	June 6..	2,000
Price of Pleasure (Valli-Kerry)	Romantic drama	June 13..	6,618
Speak Freely (Edna Marian)	Century comedy	June 13..	2,000
Nearly Rich (Chas. Puffy)	Fat man comedy	June 13..	1,000
Kicked About (Eddie Gordon)	Century comedy	June 13..	2,000
Siege (Valli O'Brien)	Drama	June 20..	6,426
Gridiron Gertie (Wiley)	Century comedy	June 20..	2,000
Queer of the Roundup (Ed Cobb)	Mustang western	June 20..	2,000
Outlaw (Perrin-Lorraine)	Mustang western	June 20..	2,000
Dog Biscuits	Sweet 16 comedy	June 20..	1,000
Ice Cold	Sweet 16 comedy	June 20..	1,000
Heart Trouble	Sweet 16 com.	July 25..	1,000
Dry Up (Jack Singleton)	Century com.	July 25..	2,000
White Outlaw (Hoxie)	Western	June 27..	4,850
Nicely Rewarded (Chas. Puffy)	Comedy	June 27..	1,000
Rough Party (Ale-Karr)	Century comedy	June 27..	2,000
Pronto Kid (Ed Cobb)	Mustang western	June 27..	2,000
Unwelcome (Chas. Puffy)	Comedy	June 27..	1,000
Plenty of Nerve (Edna Marian)	Century comedy	July 4..	2,000
Beauty and the Bandit (Larkin)	Mustang western	July 4..	2,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Married Neighbors (Engle-Darlington)	Century comedy	July 4..	2,000
A Lucky Accident (Puffy)	Fat man comedy	July 11..	1,000
Just in Time (Wanda Wiley)	Century comedy	July 11..	2,000
Ropin' Venus (Josie Sedgwick)	Mustang western	July 11..	2,000
Knockout Man (Perrin-Lorraine)	Reissue western	July 11..	2,000
Little Giant (Hunter-Murphy	Comedy	July 18..	6,850
Discord in "A" Flat	Sweet 16 comedy	July 18..	1,000
Polo Kid (Eddie Gordon)	Comedy	July 18..	2,000
Battle of Wits (Josie Sedgwick)	Western	July 18..	2,000
Goose Woman (Louise Dresser)	Drama	Aug. 1..	7,500
Milky Way (Puffy)	Comedy	Aug. 1..	1,000
Short Pants	Sweet 16 comedy	Aug. 1..	1,000
Paging A Wife (Al Alt)	Century comedy	Aug. 1..	2,000
Fighting Schoolmarm (Sedgwick)	Short western	Aug. 1..	2,000
Home Maker (Alice Joyce-Clove Brook)	Domestic drama	Aug. 8..	7,735
Lorraine of the Lions (Miller-Kerry)	Jungle melodr.	Aug. 8..	6,700
Raiders of the North (Larkin)	Northwest dr.	Aug. 8..	2,000
After a Reputation (Edna Marian	Century comedy	Aug. 8..	2,000
Greenhorn (Chas. Puffy)	Comedy	Aug. 8..	1,000
A Woman's Faith (Rubens-Marmont)	Drama	Aug. 15..	6,023
Crying For Love (Gordon)	Century comedy	Aug. 15..	2,000
His New Suit (Arthur Lake)	Comedy	Aug. 15..	1,000
Best Man (Josie Sedgwick)	Western	Aug. 15..	2,000
Circus Cyclone (Art Acord)	Western	Aug. 22..	4,397
Won By Law (Wanda Wiley)	Century comedy	Aug. 22..	2,000
Speak Easy (Chas. Puffy)	Comedy	Aug. 22..	1,000
Stand Up and Fight (Jack Perrin)	Western	Aug. 22..	2,000
Where Was I? (Reginald Denny)	Farce-com-romance	Aug. 29..	6,630
Buster Brown Series	Outcault's "kid" ser.	Aug. 29..	2,000
Educating Buster Brown	Buster Brown	Aug. 29..	2,000
Buster, Be Good	Buster Brown	Aug. 29..	2,000

VITAGRAPH

Beloved Brute (De La Motte)	Melodrama	Nov.	22..	6,719
Two Shall Be Born (Novak Harlan)	Drama			
Pampered Youth (Landis-Calhoun)	Drama	Feb.	21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31..	6,227
Fearhound (Daw-Welch)	Melodrama	Feb	14..	5,700
Tides of Passion	Drama	May	2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April	11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20..	6,550
Steele of the Royal Mounted	N. W. Drama	June	27..	5,700
Happy Warrior	Drama	July	18..	7,965
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug.	8..	7,032

WARNER BROTHERS

Cornered (all-star)	Society drama			7,300
Lovers' Lane (all-star)	Character drama	Nov.	29..	5,100
Tenth Woman (all-star)	Society drama			6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct.	4..	7,300
This Woman (Rich)	Society drama	Nov.	1..	7,100
Lover of Camille (all-star)	Romantic drama	Nov.	29..	7,180
Dark Swan (Prevost Blue-Chadwick)	Drama	Dec.	6..	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan.	17..	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan.	10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb.	7..	6,700
Broadway Butterfly (Devore-Landis)	Broadway dr.			7,705
Man Without a Conscience (Rich-Lewis)	Drama			6,850
Recompense (Prevost Blue)	Society drama	May	2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar.	21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr	4..	6,694
My Wife and I (Rich)	Emotional drama	May	30..	
Man Without A Conscience (Louis-Rich)	Drama	June	27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July	4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July	25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug.	1..	7,139
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug.	8..	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15..	6,722

MISCELLANEOUS

IVAN ABRAMSON

Lying Wives (C. K. Young)	Domestic dr.	May	2..	7,000

ARTCLASS PICTURES CORP.

Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep.	20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep.	27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct.	11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct.	18..	5,000
Gold and Grit (B. Roosevelt)	Thrill dr.	April	11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.			4,650
After Six Days	Biblical spec.			10,000
Woman Who Believed (Ann Luther)				5,700
Deerslayer (J. W. Kerrigan)				5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr.	4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June	13..	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama	5,845
Business of Love (Horton)	Comedy-drama	6,038
The Shining Adventure (Marmont)	Drama	5,126
The Wrongdoers (Barrymore)	Melodrama	6,424

ATLAS DISTRIBUTING CORP.

Cyrano de Bergerac (Italian cast)	Famous novel	July	18..	

BANNER PRODUCTIONS

The Truth About Wives	Sherman-Hampton	Aug.	2..	5,600
The Man Without a Heart	Novak-Harlan	Aug.	2..	6,000
Those Who Judge	All star	Aug.	2..	5,700
Empty Hearts	Bow-Bowers			6,300
Daughters Who Pay	All star cast	May	30..	5,800

	Kind of Picture	Review	Feet

COLUMBIA

Battling Fool (R. Fairbanks)	Prize fight			4,975
Foolish Virgin (E. Hammerstein)	Social drama			5,900
Price She Paid (A. Rubens)	Marriage dr.			5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.			4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec.	6..	5,967
After Business Hours (Hammerstein)	Domestic melo.	July	4..	5,600

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug.	30..	6,000
Average Woman (Pauline Garon)	Drama	Feb.	9..	6,400
Lend Me Your Husband (Kenyon)	Drama			6,700
Youth for Sale (S. Holmquist)	Drama	Oct.	18..	6,500
The Early Bird (Hines)	Comedy	Dec.	27..	7,000
Crackerjack (Hines)	Typical comedy	May	23..	6,700

DAVIS DISTRIBUTING CORP.

Tales of 1,001 Nights (French Cast)	Arabian Nights	Feb	14..	6,300
Red Love (Lowell-Russell)	Indian drama	May	23..	6,300
Fighting Courage (Ken Maynard)	Action western	July	11..	5,000

GINSBERG DISTRIBUTING CORP.

Love Gamble (Lillian Rich)	Melodrama	July	11..	5,766
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,895

INDEPENDENT PICTURES CORP.

Blood and Steel (Desmond-Holmes)	Society dr.			5,000
Calibre 45 (F. Farnum)	Western dr.			4,950
Courage (F. Farnum)	Western dr.			5,020
In Spider's Web (Alice Dean)	Melodrama			6,000
Moonshine (B. Cody)	Western			4,980
Drug Store Cowboy (F. Farnum)	Western com.-dr.	Feb.	7..	4,356
Riders of Mystery (Bill Cody)	Western	May	2..	5,000
Gambling Fool (F. Farnum)	Western	May	9..	5,000
Fighting Sheriff (Bill Cody)	Western	May	23..	5,000
Border Intrigue (F. Farnum)	Western	May	30..	5,000

LEE-BRADFORD CORP.

Pearl of Love (Leslie)		6,000
Lights of London (Wanda Hawley)		6,000
Passion's Pathway (Estelle Taylor)		6,000
Unrestrained Youth (Brandon Tynan)		6,000
Passionate Adventure (Joyce-Brook)		8,000
Way Down Upon the Swanee River		6,000
Wolfblood (M. Clayton)		6,000

LUMAS FILM CORP.

Overland Limited	R. R. melodrama	6,000
A Little Girl in a Big City	Heart int. se.	6,890
His Masetr's Voice (Thunder, dog)	Animal dr.	5,750
Shadow on the Wall	Crook drama	6,050
Police Patrol	Melodrama	5,689
Part-Time Wife	Drama	6,075

RAYART

Battling Brewster (Farnum)	15 ep. ser.			6,067
Easy Money (All-Star)	Drama			
Butterfly Comedies (Gloria Joy)				
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7..	5,227
Geared to Go (Howes)	Drama			5,117
Right Man (Larkin)	Drama			4,571
Winning a Woman (Perrin-Hill)	Drama			4,865
Getting 'Em Right (Larkin)	Drama			4,669
Quick Change (Larkin)	Drama			
Youths Gamble (Howes)	Drama			
Double Fister (Perrin)	Drama			
Fear Fighter				
Crack O' Dawn				
Goat Getter				
Snob Buster (Reed Howes)	Action melodr.	Aug.	22..	4,970

RED SEAL PICTURES CORP.

Suwanee River	Song Car-tune	Apr.	25..	1,000
Hair Cartoons (Subject RR)	Marcus cartoon	Apr.	25..	300
Hair Cartoons (Issue O. O.)	Marcus cartoon	May	2..	300
Big Chief Ko-Ko (Out of Inkwell)	Fleischer cartoon	May	2..	1,000
River Conway	Scenic	May	9..	1,000
Ko-Ko Trains 'Em (Out of Inkwell)	Fleischer cartoon	May	9..	1,000
Hair Cartoons (Issue K K)	Marcus cartoon	May	23..	300
Marvels of Motion	Novelty	May	30..	1,000
Daisy Bell	Song Cartoon	May	30..	1,000
Ko-Ko Sees Spooks	Fleischer cartoon	June	13..	1,000
Hair cartoons	Marcus cartoon	June	20..	300
Ko-Ko Celebrates the Fourth	Fleischer cartoon	July	4..	1,000
Hair Cartoon	Marcus cartoon	July	4..	300
Evolution	Timely novelty (feature)	July	25..	4,200

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov.	29..	4,712
Courageous Coward (Jack Meehan)	Western	Dec.	6..	4,052

WM. STEINER PROD.

Virtue's Revolt (Thornton)	Stage melodrama	Oct.	11..	5,175
On Probation (Edith Thornton)	Drama	Dec.	13..	5,000
Across the Dead Line	Western			5,000
Always Ridin' to Win	Western			5,000
Hidden Menace	Stunt dr.			5,000
Branded a Thief	Western			5,060
Verdict of the Desert	Western			4,745
Valley of Vanishing Men	Western			4,652
Trouble Buster (Leo Maloney)	Western	Feb.	21..	5,000

SERING D. WILSON

Wonder Book (Kellycolor)	Series	Apr.	25..	625
Thundering Waters (Kellycolor)	Niagara Falls	Apr.	25..	700
In a Cottage Garden Kellycolor)	Floral subject	Apr.	25..	700
Flying Elephant (Kellycolor)	Novelty	Apr.	25..	650

SHORT FILMS SYNDICATE

Thirty Years Ago	Novelty	Aug.	15..	1,000
I Remember	Pastoral	Aug.	15..	1,000

PROJECTION

EDITED BY F. H. RICHARDSON

Valuable Data

Arthur H. Gray, Chief Projectionist Lancaster Theatre, Boston, Massachusetts, who has shown himself to be, beyond question, one of the leading projectionists of the country, whom I personally know has recently refused an offer to become Supervisor of Projection for a chain of theatres in the middle west at a salary of something like eight thousand dollars a year, in order that he might continue his work in developing projection under the excellent conditions afforded him in his present position, unhampered by the additional duties and responsibilities an executive position would involve, hands me a sample of film, together with an argument which ought to be read carefully —I came near saying prayerfully—by all film men.

Gray says:

Our current program, a Pathe feature, titled "Introduce Me," is 6,424 feet in length. The result of an examination of this film at the rewind table was such as to warrant our expecting an excellent screen appearance from it. The splices were well made and not excessive in number. The sprocket holes were neither cracked or broken out. The surface of the film was almost entirely free from rain or scratches.

Interesting Condition

A very interesting condition developed, however, as soon as projection was begun. It was accompanied by a continuous and very pronounced singing and rattling sound, very similar to the noise emanating from the projector when unsteady on the screen. True there was no bad jump, but the picture was nevertheless unsteady. The noise and unsteadiness continued consistently throughout the run of projectors No. 1 and No. 2. It started out the same on projector No. 3, but suddenly, at a point I afterward found to be 1,420 feet from the end of the production, the noise ceased, while the picture at the same time became perfectly steady on the screen. This condition continued clear through to the end of the production.

This had me guessing. In the first place the noise and jump was occurring when we were using film that had every appearance of providing normal projection. In the second place, or as the good pastor would say, secondly, because the noise and jump ceased so suddenly, and the film acted so very differently from that point on to its end.

When projection of the entire production was finished I checked back and located the point at which the change in the projection characteristics occurred. It was at a splice, and I am sending you the splice, with several frames on either side attached, which same I removed from the production for the purpose—a thing I was fully justified in doing, I think, under the circumstances. These frames tell the story as well as though you had the entire print at hand for examination. Very clearly it appears that it is a matter of the shape of the sprocket holes.

Different Holes

The film had square corner sprocket holes from the title up to this point—a distance of 5,004 feet. From that point to the end of the production the perforations had rounded corners. Notice carefully the relative condition of the sprocket holes on each side of the central splice in the sample. You will note that the rounded corner holes have not been damaged in any visible degre. On the other hand you will notice that the holes having square corners show a slight check, or tear in one corner of nearly all sprocket holes on one side of the film.

The difference in projection characteristics between the two assemblies was very pronounced, apparently indicating that the shape of the holes is a matter that warrants careful consideration by film manufacturers, producers and exchange men.

Of course in this case there was no way of determining the amount of abuse the film had been subjected to in previous projection, or the conditions under which the corners of the square holes had been strained and torn, but it seems to me the big point is that both kinds of holes must have been subjected to exactly the same kind and amount of any abuse there may have been, and the round corner holes stood up perfectly under it, whereas the square cornered ones did not.

Taking this particular film as an example, here seems to be what the whole thing means to the producer and the exchangeman, to the owner of the films. This print will, in a comparatively few more runs, have 5,004 feet of its length to all intents and purposes ruined, while 1,420 feet which will still be in first rate projecting condition, all apparently because of the difference in shape of perforations.

Not Aware of Difference

If the laboratory folks are aware of the difference in projecting characteristics as between the film perforated with the two kinds of holes, then by what ledgerdemain of reasoning do they justify the continuation of the inferior shape of sprocket hole? If they are not aware that a difference of such importance does exist, and are perhaps in doubt as to the facts in the matter, then is there no one in charge of this phase of their work who is sufficiently interested in the subject to construct two similar length bands of film, one perforated with holes of one kind and one with holes of the other, subjecting them to continuous projection, under identical conditions, to determine the relative performance of the two shapes of perforation.

It seems to me that the owners of the film ought to have the greatest interest of any one in this matter, though the projectionist and exhibitor is deeply interested too, the one because excellence of perforation and perforations in first class condition are absolutely vital to high grade projection, the other because he is vitally interested in high grade screen results from the box office viewpoint. However, the fact that film perforated with square cornered sprocket holes will deteriorate very much more rapidly that will film perforated with round cornered sprocket holes seems to be the one BIG point, and a point in which the owners of the film ought to be greatly concerned.

I would again, in conclusion, direct your attention to the fact that these few frames of film must not be considered as an isolated group in the production from which they were taken. They are, as a matter of fact, true samples of the two assemblies on either side of the joining splice, and any characteristics noted in these samples would hold entirely true for all the rest of their respective assemblies, the term "assemblies" meaning the film making up the 5,004 feet, and the 1,420 feet before named.

Good Stuff

This is my idea of really good department matter. It really would seem that at least a thousand of our readers would have enterprise enough and enough love for and respect for your profession, or whatever they have a mind to call it, to help in such matters as this by relating your experiences in such things as this.

I am showing you only a few of the holes of each sample, enlarged exactly two times —or at least I am asking that the enlargement be just that.

I am not entirely certain that all the trouble is due to the square corners. I have no means available for making accurate

Bluebook School

Question No. 358—(Practical question submitted by C. H. Hanover, Burlington, Iowa.) Presuming the current supply to be alternating and that when you took charge of a new theatre and proceeded to install the machines, you found the A. C. circuit wires to be No. 4 from main house switchboard to projection room; the length of the circuit is 71 feet; the circuit is a 3-wire and each wire is well incased in standard conduit, the three pipes side by side and well fastened, would you accept the circuit as satisfactory?

Look out. Watch your step! —Ed.

Question No. 359—Set forth, briefly, the principal difference as between R. C. and other insulations.

Question No. 360—Is it necessary that conduit be grounded? Why?

Question No. 361—Explain the insulation of a rheostat. By this is meant the insulation incorporated in the construction of the rheostat itself.

Question No. 362—When using rheostats would you insulate the whole instrument or ground its frame? Give reasons for your answer.

measurements, but have a suspicion that the square corner holes are a bit the larger of the two. Probably I am in error in that, but the engineers can determine that matter

Gray is entitled to the thanks of the entire profession for making such an excellent report on this matter. I think it is beyond question that the round corner perforations are the stronger of the two. That has been more than amply proven. I also believe the noise may be caused by the square cornered holes, but that part of it remains to be proven. I would appreciate a report of the engineers as to their finding in this matter. Also cannot some of you projectionists help in this matter?

Commutator Trouble

George L. Branscome, Colorado Springs, Colorado, is having trouble with a motor generator set. He says:

I have an old type motor generator set. It is about seven or eight years old and has not given trouble until lately. The commutator now sparks incessantly, and gets so hot after an hour's run that it is uncomfortable to the hand. It was turned up a while ago and the trouble became worse afterward, though the machinist seems to have done a good job. I have examined the insulation between the bars with a magnifying glass, and cannot find anything wrong. Will you be good enough to advise me.

Perhaps I had better tell you that the commutator runs pretty warm for a long while before it was turned up, but is much worse since then. It was pretty badly cut down by the brushes.

Another thing: Will you be good enough to explain to me how I can determine the speed of the projector intermittent movement, or can I do it at all? One projectionist I asked said that had to be done by the manufacturer. Another asked what business it was of mine what the speed was, and than asked me what I meant by speed of the intermittent anyhow.

Simple

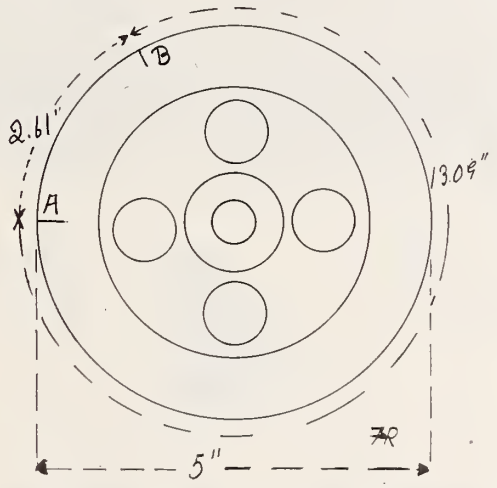
Your generator trouble seems to be very simple. Everything you have said points to the fact that the commutator is just plain worn out. If the facts were known, I think you would find the commutator has been turned down more than once probably three or four times. The bars are probably getting very thin—so thin that they won't carry the current without heating. You should have told me the make of machine it is, but anyhow you may bank on thin commutator bars being the answer to your trouble. You can have the commutator renewed, but if the set is that old I suggest that the installation of a new set would be the logical thing to do.

As to measuring the intermittent speed, it is simple, and once you understand what it is you are trying to do, it is not difficult. What you propose to measure is just this: the time the film stands still and is projected, with relation to the time it is in motion, with the light cut off the screen by the master blade of the shutter. In other words, you are measuring the percentage of time the film stands as compared with the percentage of time it is in motion, and the man who says that that is of no importance to the projectionist is not himself a motion picture projectionist, though he may be a very poor specimen of a machine operator.

How It Is Done

The method of measuring most available to the projectionist is as follows: The flywheel makes one complete revolution for each frame of picture. Get that fact firmly fixed in your mind. The flywheel revolves exactly once to each frame of picture, hence one revolution of the flywheel represents one picture cycle, or frame.

Now use your reasoning powers a little. If you, having first set up the intermittent to eliminate all lost motion, set the flywheel where the intermittent sprocket is just ready to move, make a scratch mark on some fixed object near same, and a scratch mark on the face of the flywheel exactly opposite to it and you then turn the flywheel in the direction it normally turns until the intermittent sprocket just stops, and make another mark on its face exactly opposite the mark first made on a fixed object, you will have what you want, because the distance between the two marks you have made and the distance between them measured around the face of the wheel in the other direction, will be the relation of the movement and rest time of the film.



Remember one thing. When the intermittent starts and stops is NOT "nearly" or "pretty near" or "almost." For accurate work—and anything except accurate work in such a thing is entirely useless—you must use your ingenuity to find a way to determine EXACTLY when the sprocket starts, and EXACTLY when it comes to rest.

First, using a reliable steel tape, measure the circumference of the wheel, or with a steel scale (ruler) measure its EXACT diameter, and multiply that measurement by 3.1416. The result will be the circumference of the wheel.

Let us assume the wheel to be exactly five inches in diameter. 3.1416 X 5 = 15.7080 inches, which then, is the circumference of the wheel. Now set the wheel where the sprocket is just ready to move, and make a scratch mark on the frame of the projector or some fixed object as near as possible to the rim of the wheel, and exactly opposite it make a mark on the wheel which we will call A in the drawing.

Next turn the wheel very, very slowly until the sprocket just barely stops, and make another mark, which is B on the drawing.

Next measure the EXACT distance between marks A and B around the face of the wheel, using a steel tape or a bit of tough paper stretched around the curve of the wheel, which may be measured by a steel scale afterward, when laying flat. REMEMBER THAT SLOPPY MEASUREMENTS WON'T DO. This is work where accuracy is demanded.

Instructions

Let us assume the measurement to be 2.61798 inches, which in the drawing I have chopped of at 2.61, though in the actual work I would do nothing of the sort. Subtracting this measurement from the total circumference (15.70788) we find the result to be 13.08990 inches.

Hence, the ratio of movement to rest is as 2.61798 is to 13.08990. But that is not in good form. There are 360 degrees in every circle, and in a circle 15.708 inches in circumference, one degree would equal one three hundred and sixtieth of that figure, or .043633 of an inch, and there would be as many degrees in 2.61 inches (distance between A and B) as .043633 is contained times into 2.61, which is within a very small fraction of sixty degrees, so that we have what is called a "sixty degree" movement.

In other words the film is in motion during sixty degrees of the rotation of the flywheel and shutter, and at rest 360 — 60 = 300 degrees Put in another form, if we divide the revolution of the flywheel, or the time that revolution represents, into six equal portions, then the film is in movement during one of those portions, and at rest during the other five. It is a "one to five" or a "one in six" movement.

Accuracy Essential

Given this information, by using great care to be ABSOLUTELY ACCURATE, any projectionist may measure any intermittent movement, and thus be able to make in-

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telligent comparison as between the movements of various projectors.

Warning: You CAN'T do this sort of thing successfully with a ten cent cotton tape line or a wooden ruler, though by careful work you can, as I have intimated, measure around the face of the wheel between marks with pieces of tough paper, cutting them to accurate length and measuring them when laid flat with any reasonably accurate scale.

There, friend Branscome, that's the best I can do for you. I've tried to make it clear. Have I succeeded? As to the motor generator, I repeat: the best thing to do will be to get a new one. By that I mean that it will be the cheapest in the long run.

Ice Broken

C. O. Henning, Projectionist Pastime Theatre, Iowa City, Iowa, sends in replies 316—320 of Bluebook School question, a glance at which conveys the impression that they are excellent. He says:

Dear Friend Richardson: The "Bluebook" sure is a friend of mine, so that of course includes its author. Mine is one of the first hundred copies, so you see I am not so slow in all things as I have been in getting started in the "school."

Attached find my answers to questions 316-320 which I trust will serve to admit me to the school. I hope to be able to continue in it, now that the ice is broken and I have made a start. My failure to "enter" sooner was my own loss, as I can see very plainly now.

This letter is signed "Your Friend and Pupil," which that was well meant, but I don't like the "pupil" part of it. Brother Henning, next time you write, sign it "Your friend." It is NOT teacher and pupil, but two men working TOGETHER. Probably I do know more about technical projection than do you. My opportunities for the acquisition of knowledge along those lines has been enormous during the past fifteen years or more; also I have put in ALL my time studying one thing, and that thing is the technical matters relating to motion picture projection.

It is a fact, however, that right now you doubtless could yourself teach me quite a lot about practical things in projection. We then are, brother Henning, working TOGETHER, in the Bluebook School and in all other things. We try to help each other, and in so doing help the PROFESSION each of us are interested in because it is our life work.

Why Profession?

Why do I say it is a profession, do you ask?

A fair question, friend o' mine, which I will try to answer. I hold motion picture projection to be decidedly above the thing we call a "trade," because such a very wide and accurate knowledge of many things is required before a man can honestly declare himself a proficient, competent motion picture projectionist.

A man who lays brick has to know how to lay joints of even thickness; how to lay the wall up plumb, and a comparatively FEW other things about wall building. The very best of them must know something about arches, pilasters, etc., but after all relatively is is not very much.

The man who starts out to be a plumber must know how to "wipe a joint" and how to run lines of pipe, but practically all he has to know is just "pipe."

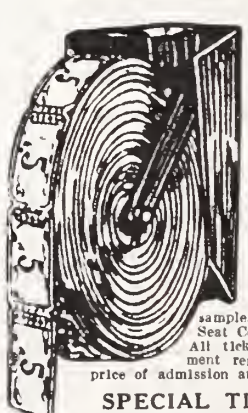
The painter must know how to spread paint well, and how to mix it, but it is all just paint. And thus it is with trades. They require accurate knowledge as a rule, along just one line.

Is that true of motion picture projection? Stop and think a moment? You surely well know it is NOT TRUE. The motion picture projectionist handles a mechanism which must, in its integral parts (which work at high speed, and which are therefore under heavy stress) be accurate in their functioning down to as fine a measurement as one ten thousands of an inch. CERTAINLY NO ONE WILL DENY THAT A MAN MUST BE A FAIRLY GOOD MECHANIC IN ORDER TO HANDLE SUCH A MECHANISM INTELLIGENTLY, GET THE BEST THERE IS IN IT OUT IN THE WAY OF PERFORMANCE, AND CAUSE IT TO GIVE ACCURATE FUNCTIONING OVER ANY EXTENDED PERIOD OF TIME. You will then surely grant that the motion picture projectionist must, for best results, be a fairly good mechanic. Surely not even the greatest "nothing-to-it" declaimer of them all will dispute that proposition.

The motion picture projectionist, competent or otherwise, handles an optical system, upon the proper functioning of which depends, in very large degree, whether there will be placed before the audience a sharply defined screen image, or a fuzzy, more or less blurred and unbeautiful image of the original photograph. Upon the correct functioning of this lens system, too, must the infinite variety of photographic shadings depend for correct reproduction upon the screen.

Not only are these things dependent upon the lens system working as it should work, but also it is imperatively necessary that the said system be correctly selected, and that each of its elements be correctly placed with relation to its other elements, else there will be injury to the screen image, waste in light (which also means wasted electric energy) and a probably added tendency to flicker on the screen.

This lens system consists of two distinct and entirely separate lens systems, which must join their functioning, and do it through a very small aperture. ANY MAN WHO BELIEVES THIS PRESENTS A SIMPLE PROBLEM, OR ONE WHICH IT IS EASY TO SOLVE IN THE BEST POSSIBLE WAY, EVEN WITH THE AID OF LENS CHARTS AND UP-TO-DATE DATA, CERTAINLY KNOWS VERY LITTLE INDEED ABOUT MOTION PICTURE PROBLEMS.



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THE REALLY COMPETENT MOTION PICTURE PROJECTIONIST MUST HAVE A PRETTY GOOD GROUNDING IN OPTICS, AND THE FUNCTIONING OF LENSES AS APPLIES TO MOTION PICTURE PROJECTION. To dispute that would be equivalent to disputing the fact that three and two make five. You may dispute it until you are black in the face, but two plus three make five just the same.

It is so well recognized, even by those who insist that "op'ratin' a machine" is all there is to motion picture projection, that the projectionist must have a good working knowledge of electricity that I think we may pass that by with the remark that the man who handles relatively large motor generators, mercury arc rectifiers, etcetra, and gets efficient results from them, plus maximum length of efficient service, has quite a bunch of knowledge stored in his head, even though he had nothing else there.

In addition to all this the COMPETENT motion picture projectionist MUST understand screen surfaces, screen surroundings and colorings, auditorium lighting insofar as it affects projection, the differences in screen illumination necessary under various auditorium illumination conditions and MUST understand action and able to judge when a moving object is moving unnaturally fast or slow.

I have by no manner of means dealt with all it is necessary for the competent motion picture projectionist to know to give consistent high class service—to get the best possible out of his equipment and the "show" handed him by the theatre management.

CAN ANY MAN JACK OF YOU ALL DENY, DISPUTE, OR EVEN QUESTION THE PROPOSITION THAT UNLESS THE PROJECTIONIST DOES KNOW ALL THE THINGS I HAVE NAMED, AND KNOW THEM WELL, HE IS TO THAT EXTENT LACKING IN COMPETENCY?

If any one does dispute, or even question, let him stand forth and be heard, together with reasons for disputing or questioning.

If you agree that what I have said is essentially correct, then DON'T YOU THINK A THING DEMANDING SUCH A WIDE RANGE OF ACCURATE KNOWLEDGE, AND SUCH HIGH GRADE SKILL, IS SOMETHING MORE THAN A MERE TRADE???? DON'T YOU THINK IT AT LEAST IS PRETTY CLOSE TO BEING IN THE NATURE OF A PROFESSION?? Can you not name professions which demand no greater range of knowledge, or even not so great a range?

Those, gentlemen, are my reasons for declaring motion picture projection as in the nature of a PROFESSION. Not such a very crazy idea after all, it it?

High Intensity-Series Generator

David Drew, Projectionist Columbia Theatre, Longview, Washington, desires information, as follows:

Dear Richardson: This Theatre, the Columbia, of which I am projectionist, opened about April 4, this year. Have been making a study of the high intensity arc, insofar as I am able to by the help of the Bluebook, some manufacturers, phamphlets and the projection department.

We have a $250,000 house, and the last word in Power projectors. It is a 2-projector installation, put in by the Theatre Equip-

(Continued on page 102)

ACROSS THE CONTINENT

North South

East—West

American Seating Company

Theatre Chairs

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Installation Everywhere

(Continued from page 100)

ment Company, of Seattle. Take juice through a 75-75 ampere Westinghouse series type generator, which is a fine machine.

High intensities were tried at the opening, but due, I think, to a faulty hook-up in the generator circuit, which we later found and corrected, they were discarded, and the Type E lamps installed.

I was informed by the installers that the high intensity would not be used with a series type generator, even though the machine functioned properly. How about it? I am unable to see any reason why this should be. My generator delivers 75 amperes at 61 to 63 volts, and is beautifully steady. Am anxious to get the absolute low down on this, as the "powers that be" favor a very brilliant picture—and so do I. If the high intensity lamps can be successfully operated in series and at 75 amperes, I will probably get them.

I fully realize that they are apt to require special care in order to achieve results, but we must have more light than I can get from an ordinary arc at 75 amperes, and the reflector lamp is out of the question, as we use a 75 ampere spot and a fifty ampere Brinkert flood and effect machine.

Do you know of any high intensity lamps being used with series type generator?

I know of no good reason why two 75 ampere high intensity lamps cannot be used with a series type generator. For a house such as you have, if I may judge by its cost, I most emphatically would NOT recommend a 75 ampere high intensity arc. I would recommend a 120 ampere high intensity. Up to now I have not myself been very enthusiastic about the 75 ampere high intensity arc. The usable light all comes from the mass of vapor in the crater, and not from the crater floor, as with the ordinary arc.

There is a large difference as between the light from the vapor, or "gas ball" as it is termed, and the light which comes from the wall of the crater. The light from the vapor is brilliant—very much so. By comparison with it the light emitted from the carbon itself is orange color.

Whether or not it is humanly possible to keep the entire crater (which is deep, with thin walls, if it be properly formed) filled with gas vapor) or no I cannot yet say. I do not believe it is, and if it is, it certainly would require very careful work to do it.

What I am getting at is this: it is necessary that the "gas ball" or mass of vapor (I don't like the term 'ball,' which I think is not correct) be magnified sufficiently to cover the entire aperture. Unless it is, there will be a brilliant screen center, with darker edges and corners.

My reason for not favoring the 75 ampere high intensity in a large, costly theatre is because in it we may assume that any not-too-large added expense which improves results on the screen will be returned many fold at the box office, and as the 120 ampere crater is naturally much larger, and its vapor mass has much greater area, there is much more leeway in its handling, and far more certainty of constant, brilliant screen illumination.

With the 120 ampere high intensity arc, intelligently handled, the screen illumination should be absolutely constant, insofar as visible variations are concerned, and very brilliant. With the 75 ampere high intensity there is, in the very nature of things, more uncertainty.

As to the 75-75 ampere series type motor generator, I believe some makes of these machines do, to a certain extent, produce a fluctuating current, when used with high intensities, but I have yet to see one which was bad enough to be visible on the screen. The ammeter needle swung, but the light, insofar as the eye could see, was constant. Of course it was really not constant, but we are mainly interested in what we can see.

My advice would be this: If you wish to try out high intensities with your present set—75 ampere arcs—I would put it up to the lamp people. I would say to them: "I have a 75-75 ampere Westinghouse motor generator, series arc type. I will buy two 75 ampere arcs, provided you guarantee them to perform to my satisfaction, taking current from my machine. If they refuse to give that guarantee I would be fairly certain that they at least fear the thing would not work out, for they are constantly installing lamps all over the country, and are in the absolute know as to just what complaints reach them from installations of various sorts.

What I would recommend is this: Install a complete outfit consisting of a motor generator of suitable capacity, and two 120 ampere high intensity arcs.

Cost? Yes, but after all what does that amount to when you stack it up against the income from $250,000, which must depend largely upon the excellence of the results these very things will give. With them there will be no guesswork. You will have an evently, brilliant illuminated screen ALL the time. I would make the sellers of the goods agree to have an expert high intensity man remain with me for one week AFTER the installation, and teach me all there is to teach about their handling.

The National Carbon Company has had wide experience with high intensity. I am going to send this to you through them—a carbon copy I mean. I shall ask them to amend my advice if they think it needs it. I shall ask them to contradict it if they think it needs it, and I will hold this until I receive a copy of what they may say to you, and unless they object, I shall publish it together with this. Naturally I yield to them in such matters as this, and want to know what their engineers think of such a problem as you present. If I am wrong I want to know it.

De Luxe (????) Film

From Charles L. Epler, Jr., Projectionist Lyric Theatre, Hamburg, Pa., comes several samples of film splices and this letter.

Dear Mr. Richardson: This is my first letter to the department, though I wish to say it WILL NOT be my last. I am a regular and interested reader of it, but sometimes wonder if it is really worth while to study and try to improve when one gets such JUNK as inclosed samples indicate.

They were amputated from "Charles Hutchisons' "Poison," which it was my duty to—I don't know what to call it. Surely one cannot say "project." Perhaps working with such JUNK is where the "Moving Picture Operator" comes from. One may "operate the projector," and get some sort of a picture always provided the film manages to get through and the image don't jump clear off the screen.

This sample of "De Luxe?" reached us from the "De Luxe Film Company." Of course we small towners don't matter much to the big exchange. I will leave the matter of commenting upon this OUTRAGE in your capable hands.

All right, brother. I'll do my best to make good, though if I really spoke my mind, the Moving Picture World might catch fire in the mails, and the De Luxe Film Company would doubtless bring suit against me for arson, slander, bigamy, and telling-the-truth-when-the-truth-is-not-welcome.

The samples consist of, Item 1: one splice two-and-a-half holes wide, with holes on one side one thirty-second of an inch out of match. Splice only partly scraped and partly cemented. Quite stiff. Item 2: See item 1, only a bit wider. Otherwise exactly the same. Item 3: The same, only very stiff, badly buckled and both sides mis-matched. Item 4: Ditto item No. 3. Item 4: Three sprocket holes torn entirely out by the roots on one side, all sprocket holes in five inches of film badly checked, one sprocket hole, opposite the one gone on other side, gone, and three other badly dilapidated.

The last item is dangerous. The authorities ought to penalize any exchange by cancellation of its license for a week, or by a good stiff fine, which endangers audiences and property by sending a thing of that sort out. Suppose the projectionist had not, for any one of a dozen possible reasons, including non receipt of the films in time, have examined them before projection, and when the point where those missing holes was reached the film stopped over the aperture. The projectionist, we will assume, obeying orders from the management, or compelled by circumstances of his work, was away from the projector. The fire got into the magazine, and—well, you all know the possibilities in that particular situation.

I might also remark that, since the projectionist has the RIGHT to except the film to be in projectable condition, he might, with a perfectly clear conscience, project it without examination. Remember that THE THEATRE, BE IT LITTLE OR BIG TOWN, PAYS FOR A "SHOW," AND FILM IN NON PROJECTABLE CONDITION IS NOT A SHOW.

THE SMALL TOWN THEATRE HAS AN ABSOLUTE RIGHT TO EXPECT TO RECEIVE FILM IN GOOD MECHANICAL CONDITION. There may be sections of it missing. There may be rain, and it may be dirty, but no exchange has any right whatsoever to send out film, no matter how low the rental price, which contains stiff, wide splices, ripped sprocket holes or other mechanical imperfections which might be discovered by an inspection.

All honor to the exchange which respects their name, inspects and repairs film thoroughly and sends out shows in the condition they are presumed to be sent out. I will back them up in soaking theatres for every bit of damage done to film through carelessness on the part of the projectionist, or because of projectors in poor condition. They have the RIGHT to do that, and they certainly ought to do it too.

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But there's one thing more you can do—and it's a real factor from the box office point of view: make sure the picture is printed on Eastman Positive Film, the film that safeguards for the screen the quality of the negative so your public may enjoy it.

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EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Bluebook School—Answers 331 to 335

(Note: I don't know whether or not this set proved too strenuous, but only a comparative few have placed replies before me. I would call especial attention to the answer of Brother Budge to question 331. Budge MADE A SINCERE, HONEST EFFORT, and when he failed, with him failed some of the "big Broadway men." He is not at all ashamed to confess that this particular bit of information is above his head.

Well, gentlemen, it was "above my head" too, so Budge is in good (?) company. The (?) is inserted for the benefit of my amusing opposition—my enemies. By this I mean that I was not certain about it, the way Doe worded his question, so I wrote the induction motor department of the Ft. Wayne branch of the General Electric Company. I shall publish their reply.)

Thoreau and Clark, Vancouver, B. C., sent replies to the last two sets of questions, but they came altogether too late for consideration.

C. H. Hanover, Burlington, Iowa; W. C. Budge, Garden City, Long Island; G. L. Doe, Chicago, Illinois and C. H. Henning, Iowa City, Iowa, (who says it is above his head at present), are the only ones who even made a stab at 331, which reads: "Practical Question submitted by G. L. Doe, Chicago, Illinois. If you have a 220 volt induction motor, is it possible to get satisfactory service from it by changing its connections, using 110 volt alternating current, either single phase, two-phase and three-phase.

(Note: Through error I wrote "Cycle" for "Phase," but the error was so very obvious that I think you all understood it was merely a blunder.)

Budge says:

Having made an honest effort to have this matter explained to me, I am forced to admit it's over my head. I was unable to find any one, even among the big Broadway theatre projectionists, who could or would give me an answer. Some of them said NO. It could not be done. You would have to place resistance in series with the field coils to equal the power desired.

Which "guess" does not speak so well for the electrical knowledge of the one or ones who made it. Using a 220 volt motor on 110 with resistance in series with the field coils. Well, anyhow that's some stunt all right.—Ed.)

Thoreau and Clark say:

If the word "phase" were used instead of "cycle" in the question I would answer thus: If the motor is single phase, and of the true induction squirrel cage type, it can be used on 110 volt single phase current. For 220 volts you have four wires, and the connections are in series. For 110 volt current the connections are in parallel.

An induction motor should be run as nearly as possible at its normal voltage, as the output and torque are in exact proportion to the square of the primary pressure. The trouble would be encountered if the motor were starting under heavy torque (Heavy load.—Ed.), as induction motors have the lowest torque at starting. It would be very slow in picking up at starting if the load were connected immediately, or until the induced currents in the armature were sufficient to carry the load.

Not a very complete answer but seems to be a very good stagger anyhow. The Ft. Wayne Engineering Department of the General Electric Company, by R. Fowler, says:

If I were doing it, I would rule out Mr. Doe's question entirely as not being practical as worded. "110 volts single, two or three cycle current" is not a practical electrical condition for any circuit, and I doubt if there is one in existence in the world.

I believe the question Mr. Doe intends to ask is "if you have a 220 volt induction motor, is it possible to get satisfactory service from it, by changing connection, on 110 volts, single, two or three phase current." The answer to this question would be split up somewhat as follows:

A 220 volt, 3 phase induction motor may often be reconnected to run satisfactory on 110 volts 3 phase circuit.

A 220 volt 2 phase induction motor may often be reconnected to run satisfactory on 110 volt 2 phase circuit.

A 220 volt 3 phase motor cannot ordinarily be reconnected to 110 volt 2 phase nor can a 220 volt 2 phase motor be reconnected to 110 volt 3 phase.

A 220 volt single phase motor ordinarily may not be reconnected into a 3 phase or 2 phase motor and run satisfactorily.

Probably in about half the cases a 220 volt single phase motor may be reconnected into a 110 volt single phase motor.

As you see, this question is rather complicated to answer. Many motors cannot be reconnected at all, and give satisfactory results, while many motors, especially in the larger sizes, are reconnectable only between 220 and 440 volts, and not reconnectable to 110 volts. The majority of our motors are probably of that type. There is no rule that can be given as to what motors can, and what motors cannot be reconnected, except to say that to reconnect from 220 to 110 volts the circuits in the motor must be split so as to be parallel and not in series.

Only an examination of the winding of the motor by an experienced winder can determine whether the circuits can be split, unless the design of the motor is known. If Mr. Doe could particularize more as to size and type of motor a much better answer could be given.

Doe says:

If I were within distance of you I'd throw a dornic at you and—run. Whatda y' mean by turning my "phases" into "cycles?" It doesn't look good, and is not being done in the best succles!

Answering my own question as best I may—I asked it because I have had an argument on this same question—I hold that it may be done in some cases, but would depend upon the motor itself. I believe that if a single phase 220 volt motor had its circuits reconnected so that hey would be in multiple, or "parrallel," instead of in series, as they are for 220, it would work all right, and efficiently, on single phase 110 volt supply, but even this might in some cases depend upon the characteristics of the individual motor, or the make of the motor, rather.

I do not believe it is possible to successfully change a 220 volt induction motor to operate on any phase current other than that it is designed to operate on.

Which, you will observe, is pretty close to correct, as per friend Fowler's statement.

Hanover says:

I am not very well acquainted with this proposition, nor have I been able to dig out the dope, though I have tried. I will say, however, that a single two or three phase 220-volt motor may be made to operate on 110 volt current of like phase, merely by paralleling the connections, which at 220-volts are in series, or at least so I understand.

Well, anyhow this is the first question asked that I did not feel competent to pass judgment on. My ideas were very nearly correct, but I was not sure about the phase end of it.

Question No. 332—Explain commutation. How is D. C. obtained from alternating current armature?

Thoreau and Clark answered as follows:

Direct current is obtained from an alternating current dynamo armature by means of what is known as a commutator. The commutator consists of copper bars so shaped and arranged that a cylinder is formed. Each commutator bar is insulated from the adjoining bars on either side, and from the armature shaft, by means of thin mica insulating material. The commutator as a whole is attached to the armature shaft, and rotates with it and the armature coils. The armature coils are so connected with the aforesaid commutator bars that the current received by the outside circuit through the collecting brushes is of constant direction—is direct current.

Put in another way, the commutator is for the purpose of changing the connection between the armature wires and the outside circuit at the proper instant of time and in such manner that the outside circuit will receive current flowing constantly in one direction.

Hanover says:

Commutation is the changing of the connection between the armature of the generator and the outside circuit by means of a "Commutator," which really is a form of automatic switch so arranged that it reverses the connections with the outside circuit wires at the same instant the current reverse in the armature. The commutator consists of copper bars, insulated from each other, attached to the armature shaft and revolving therewith. The ends of the armature coils are attached to these bars; also they are interconnected in such manner that the individual commutator bar comes under the positive brush at the instant of time when the current in its connecting coils is reversed.

To make a complete, thoroughly understandable explanation of commutation would take several illustrations, and a great deal of space. I think, Brother Richardson, you erred in asking this question in just this way, for that reason. It is a subject very diffiicult to explain or understand.

Which I agree with. If any one can give a really lucid, understandable explanation of commutation without illustrations and very extended explanations, I would like to see it. I agree with Hanover that the subject is too big for this school to handle, unless it be done piecemeal, which possibility I shall look into.

However, I will add this, by Henning:

Commutation is the transferring of the electrical energy from the armature of a dynamo to the external field through the brushes in the form of direct current, that is to say a current that flows in one direction only from one of the poles of dynamo (positive) through the external circuit and returns to the other pole (negative). In the commutator type machines there is a segment on the commutator for every coil in the armature winding, and the coils are in pairs, one opposite each other, to keep the current flow evenly balanced at all times. The inter-connection between the coils of the armature are made through the segments of the commutator.

Question No. 333—Are all dynamo armature coils interconnected?

Henning says:

All armature coils are interconnected. It is only by this means that an armature can be balanced and can carry a sufficient number of coils to produce the current necessary for practical work.

Thoreau and Clark say:

All armature coils are inter-connected, except in the wave winding, and they really are too, because the brush covers two bars, and in so doing forms what really is an interconnection. In the old days there were generators which had armature coils which were not inter-connected, but they had to use an air blast to blow out the sparks at the brushes.

(Continued on page 106)

A Sound Investment
that pays a two-way profit

That is how one theatre owner expressed his opinion six months after he had installed a new Simplex Projector.

As this exhibitor pointed out, the manner in which pictures are presented on the screen is a feature of every program. Week in and week out it is an ever-present factor that is working for or against the success of the theatre.

Successful exhibitors know that projection is of foremost importance because it affects the whole quality of the theatre's entertainment. While good projection will effectively overcome many possible shortages of quality in pictures, poor projection will just as surely ruin the very best of pictures.

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The Simplex Projector is built according to the designs and specifications of engineers whose many years of experience have given them a thorough knowledge of projection requirements.

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Without obligation, please send me complete information on Simplex machines, with prices, terms, etc.

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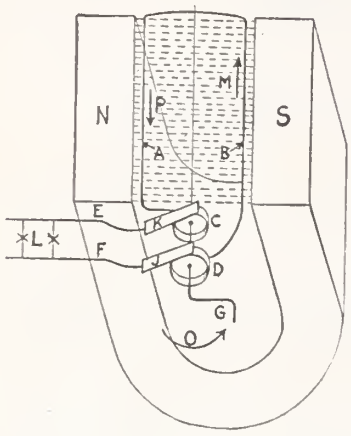
(Continued from page 104)

Question No. 334—Describe an ordinary elementary generator, such as is shown in accompanying drawing.



Doe says:

Presumably what you meant to ask was for a description of the action of such a generator. If merely the description of its mechanics and parts is what is wanted, then A B represents a single armature coil, N and S the north and south poles, respectively, of the field magnet, with magnetic lines of force between the poles represented by the dotted lines. C D are collector rings, E F the brushes, E F the external circuit and L the lamps thereon.

The action is as follows: The current will always flow in the direction indicated by arrows P M. When the armature coil represented by A B is in the position shown and is rotated in the direction shown, it is readily understood that the wire composing same will cut a maximum number of lines of magnetic force, but that as the sides of the coil advance the wires will more and more nearly travel in the same direction as the lines of force, hence it follows that less lines will be cut, and that both the E. M. F. generated and the current flow will become less, until the sides of the coil are standing vertical, when they will cut no lines of force at all, hence no current or E M F will be generated. But the current will, as I have said, flow continuously in the direction indicated by arrows P M, hence when coil side A is directly over coil side B, and starts to descend on the other side, it is seen that, while the direction of current movement with relation to the pole pieces is not altered, its direction in the armature coil is nevertheless reversed, and since there is no commutator, but merely collector rings, it follows that the current in the entire external circuit will also be reversed. Of course when coil side A has passed over the top and started down, it will cut an increasing number of lines of force, as it progresses and the E M F and current will be increased until it has reached the position now occupied by coil side B, when both E M F and current flow will have reached maximum, and will then again start or recede, which cycle of operations will continue as long as the armature wire A B is rotated in the magnetic field as indicated. I have spoken only of wire A as generating E M F. This was to avoid confusion. Both wires A and B act precisely the same.

An excellent description, friend Doe. You are offering proof that Chicago and Local 110 has some men who are very well posted on the technical side of motion picture projection, which I of course very well knew all along.

Question No. 335—Upon what will the voltage of the generator illustrated depend?

Thoreau and Clark say:

The voltage will depend upon the rate at which the lines of force are cut by armature wires A B and the strength of the magnet. which is correct, but not well worded. Henning puts it in better form by saying: "The voltage generated by this elementary dynamo will depend upon the density of the magnetic field and the speed with which the armature wire travels within the magnetic field."

That last is correct, but don't quite tell the entire story.

Doe says:

The voltage will depend upon (A) The density of the magnetic field, (B) The area of the magnetic field, (C) The diameter and length of the "armature" and (D) the speed of rotation.

Hanover covers the whole question thus:

The voltage will depend upon the number of lines of magnetic force cut per second by armature wires A B.

New Principles Used in Foreign Invention for Talking Pictures

THE production of "talking motion pictures" has long been the goal of a number of inventors and there are already machines on the market which produce this result. The newest device along this line is the result of seven years' work on the part of J. Masselle, H. Vogt and Dr. J. Angl, who have formed the Tri-Ergon Company, Ltd., of Zurich, Switzerland, and is known as the accoustic triergon film.

It is announced that the distinguishing point of this system is that it does away with the use of a graphaphone or similar device. Overcoming tremendous technical difficulties, a system was finally evolved by which sound waves are transformed into electrical impulses and then into light waves and photographed on the same film with the picture. In reproducing on the screen an analogous proceeding is carried out in the reverse direction.

None of the existing electrical apparatus was sufficient to produce the desired result. First, a microphone called the Kathodophone was designed, employing neither membranes, carbon granules or mechanically moved parts but using an entirely new principle by which the sound exercises a direct influence on the electric current, being conveyed by an iron path which is switched into the electric circuit.

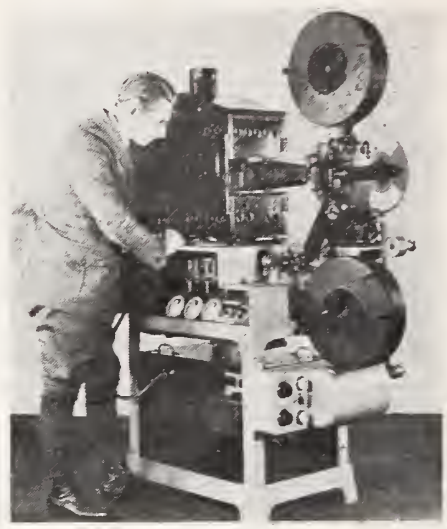


Figure No. 8

The next task was to create an electrical amplifier of the same quality capable of amplifying equably sound frequencies a hundred thousand fold, with the 5,000 to 20,000 frequencies a second needed by the human ear.

The third stage was the production of the so-called ultra-frequency lamp, a recording lamp sensitive to sound, which transforms the vibrating electric current in the sound-waves into a trembling luminous patch which illuminates the film.

Cut shows the tri-ergon apparatus attached to an ordinary projection machine which runs both the talking and ordinary film. Another invention, the hornless loud speaker, the Statophone, is placed near or behind the screen.

It is announced that, using a complete program exceeding six thousand feet, this apparatus was demonstrated with complete success for a number of days in twelve motion picture theatres in Cologne, Duisberg, Dusseldorf and other German towns, and that demonstrations will be made in this country in the early autumn.

Big Picture Theatre To Be Built in Winona

Work has been started on the erection of a $100,000 theatre in Winona, Minn. The house will seat 1,375 and is expected to be open about November 1.

The structure is being built by Beyerstedt Brothers & Hodge Company, Inc., a corporation of which Harry Beyerstedt is president, Bert Beyerstedt vice-president and J. R. Hodge, treasurer.

The theatre will be 60 feet wide and 140 feet long, a large stage fully equipped with all appurtenances of lighting, scenery, dressing rooms, etc. to accommodate road shows and vaudeville. The house will be devoted to picture attractions, however.

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ERIE, PA., HOUSE RE-BUILT

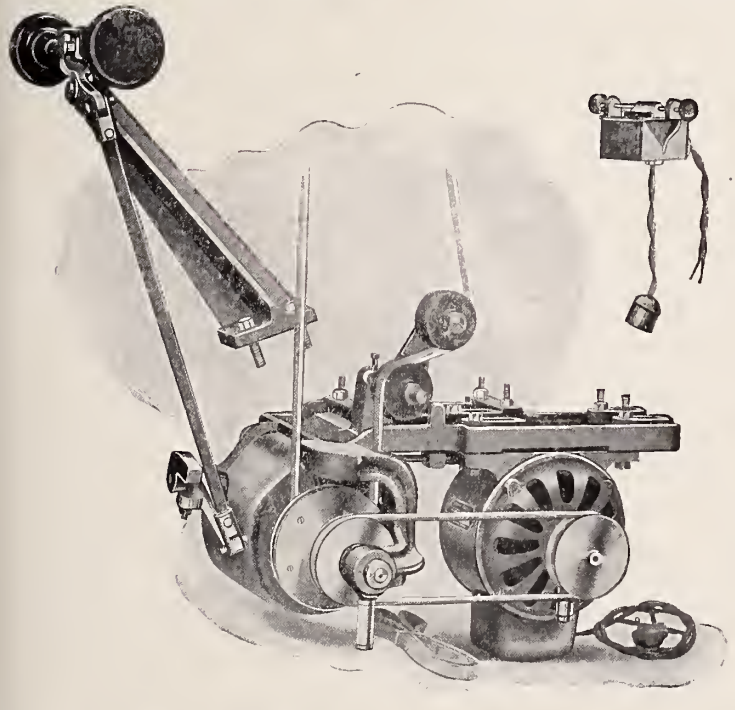
Practically rebuilt, with the exception of its four outside walls, the Columbia Theatre, Erie, expects to re-open its doors early in September, for the first time since fire destroyed the interior of the theatre and its equipment on April 18. The theatre is owned of the Columbia Amusement Company, and the cost of reconstruction will probably exceed $100,000.

Two sources of music will be available for the entertainment of the patrons. One of these will be an electrically operated organ, hand played, however. This organ, when ready for use, will represent an investment of between $27,000 and $28,000. The original Columbia Theatre orchestra will also play daily.

Perfect Control and Exact Regulation Are Secured Through the Use of

POWER'S

GOVERNOR TYPE MECHANICAL SPEED CONTROL AND POWER'S SPEED INDICATORS



By setting the lever of Power's Governor Type Mechanical Speed Control and then simply throwing in the motor switch, the projector will at once reach the exact speed for which the control is adjusted.

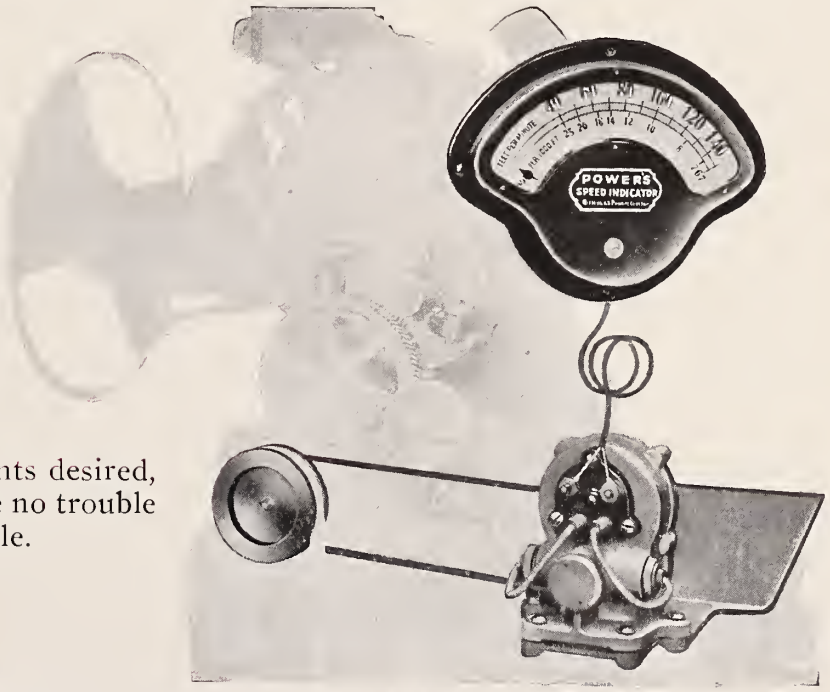
All moving parts revolve upon one common shaft which in turn is free to rotate in its bearings so that the least possible amount of friction is present in any part of the apparatus. Another important feature of this control will prove of great value to communities troubled with fluctuating voltage as a drop of line voltage will not affect the speed of the mechanism even though the motor should slow down considerably.

Thousands in Use Without a Complaint or Criticism

If Power's Speed Indicator is used in connection with the Power's Governor Type Mechanical Speed Control, all difficulty regarding the proper timing of the picture is eliminated.

By referring to the dial of the Indicator and making the necessary adjustment to the regulator of the control, the picture may be projected at so many feet per minute or take a given number of minutes per thousand feet.

Indicators may be placed at any number of points desired, and the musical director and projectionist will have no trouble in closely following the program and time schedule.



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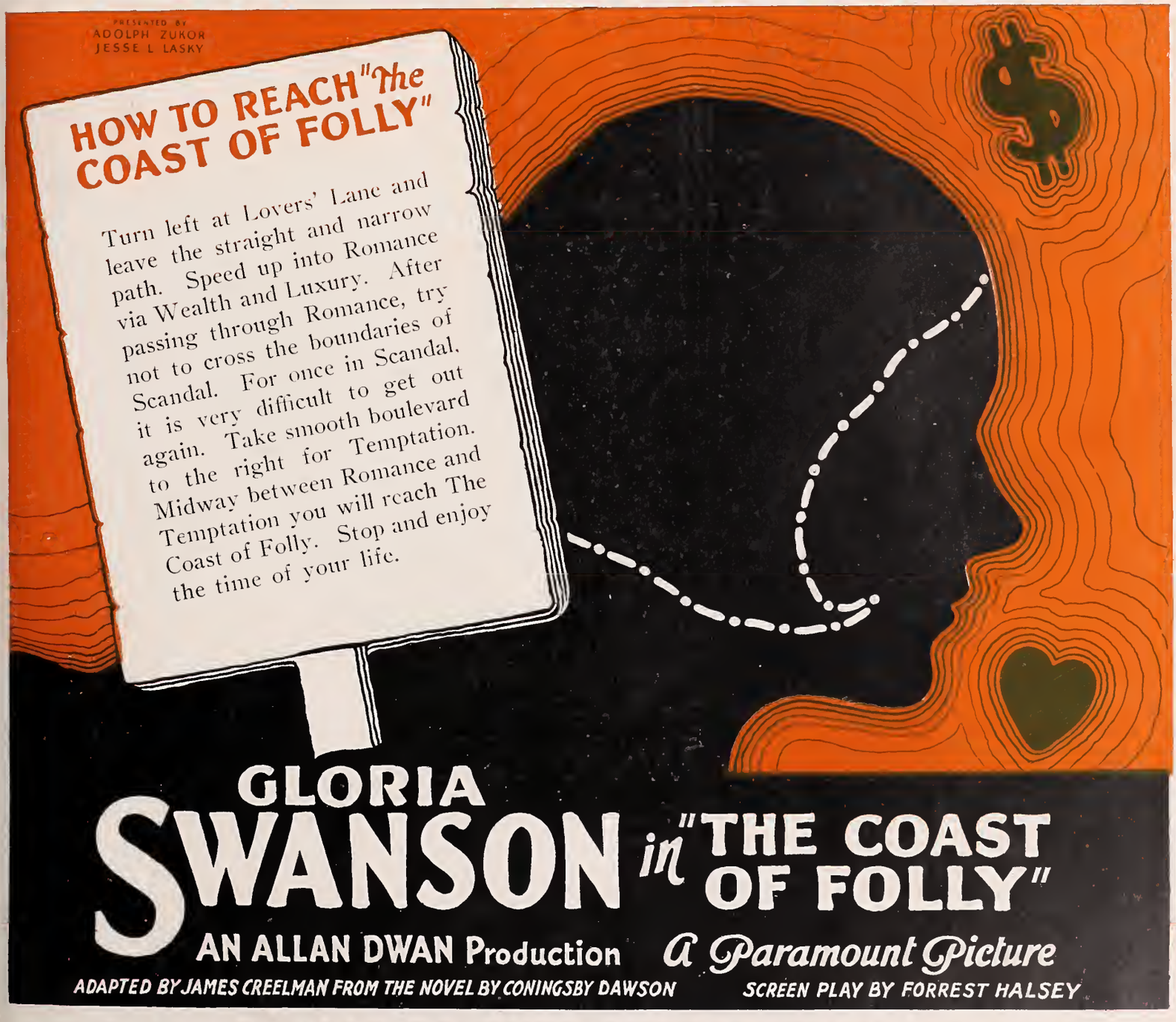
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Turn left at Lovers' Lane and leave the straight and narrow path. Speed up into Romance via Wealth and Luxury. After passing through Romance, try not to cross the boundaries of Scandal. For once in Scandal, it is very difficult to get out again. Take smooth boulevard to the right for Temptation. Midway between Romance and Temptation you will reach The Coast of Folly. Stop and enjoy the time of your life.
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SCREEN PLAY BY FORREST HALSEY

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Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year.

He said—*"You can publish my picture and quote me as saying 'It's a whale!'"* Very well, Danny, here goes:

"'The Merry Widow' is a whale of a picture"

Danny

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The man
Who gets
A good meal
Only once in a while
Soon starves to death,

The exhibitor
Who gets
A good picture
Only once in a while
Soon flops,

Picture No 1
BIG HIT!

There are
Plenty of companies
That can give
You
A good picture
Once in a while,

Picture No 2
Just a Program Release

Picture No 3
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DWAN'S "NIGHT LIFE OF NEW YORK"

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There is
One company:
PARAMOUNT
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And does
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ALL THE TIME

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D.W. GRIFFITH'S "THAT ROYLE GIRL"

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And feast
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Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

THAT ROYLE GIRL *Says*

"A girl can be annoyed by men or not—just as she pleases."

"I'm just a lot of goods which is trying to get together. You've got to give me a chance."

"I hate a man who thinks the country is going to the dogs because it's running out of ready-mades like himself."

"When a man comes from God knows where and has got his name in electric lights at twenty-four—I'm for him."

"Sure I like him He had his pick of a flock of chickens—but he had to have me."

"You'll have Joan Daisy Royle against you in this trial, Mr. District Attorney. And that's something for which Harvard Law School gives you no preparation a-tall."

"That's what trouble's for—to make real men and women out of us."

"How can I, with a home like mine, dream lovely things about anybody or get an ambition for something big? Well—I'll show you!"

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT
D·W·GRIFFITH'S
"THAT ROYLE GIRL"
with
CAROL DEMPSTER
W·C·FIELDS
JAMES KIRKWOOD
HARRISON FORD
From the novel by EDWIN BALMER
Screen play by PAUL SCHOFIELD

ONE OF THE GREATER FORTY
Paramount Pictures

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The Dorothy HOME

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A KING BAGGOT PRODUCTION

YOU'LL LOVE EVERY BIT OF IT! YOU cant' help but like it. Well worth seeing.

—*N. Y. Daily News*

"THE HOME MAKER" IS WORTHY.

—*N. Y. Eve. Sun*

HIGHLY EXCELLENT. TELLS A POIGnantly engrossing tale. There isn't a doubt that in it Alice Joyce and Clive Brook reveal characterizations which are the best they have ever done. Billy Kent Schaeffer does one of the best things this reviewer has ever seen—and how he can act!

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A SUCCESS. UNIVERSAL COMPANY scores with best domestic drama ever produced.

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Baggot's direction is an achievement.

The cast is without a flaw! Clive Brook offers as touching and sincere a portrait as the screen has seen. Miss Joyce makes of the wife a wholly convincing figure! This Billy Kent Schaeffer is an amazing youngster.

—*N. Y. Telegraph*

Oo-la-la—

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Canfield's MAKER and CLIVE BROOK

Presented by CARL LAEMMLE

"THE HOME MAKER" IS A STUDY IN realism not often seen on the screen. It is a picture for those who like something beyond the usual movie hokum. Clive Brook does much to make Knapp's character stand out. Alice Joyce, it seems to me, cannot be improved upon. Billy Kent Schaeffer reaches a state of perfection not always found in a juvenile performance. Universal might have moralized the "papa loves mama" element and made it ridiculous, but thanks to the direction of King Baggot, there is no such catastrophe.

—N. Y. American

EXCELLENT PICTURE! A WISTFUL, human fragment from life!

—N. Y. Daily Mirror

CLIVE BROOK DOES HANDSOMELY. George Fawcett does his share of the good work.

—N. Y. Times

REGISTERS HIT! CAREFULLY DIRECTed! Efficiently acted! Baggot has created a real living family on the screen. Billy Kent Schaeffer gives every appearance of being the most talented child actor to appear on the screen since Jackie Coogan.

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GILBERT CLAYTON
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Directed by Herman Raymaker

Scenario and adaptation by Charles Logue

the WARNER forty

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The Wife Who Wasn't Wanted
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Three Weeks in Paris
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The Sea Beast
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The Love Toy
The Fighting Edge
The Golden Cocoon
The White Chief
His Jazz Bride
Compromise
Why Girls Go Back Home
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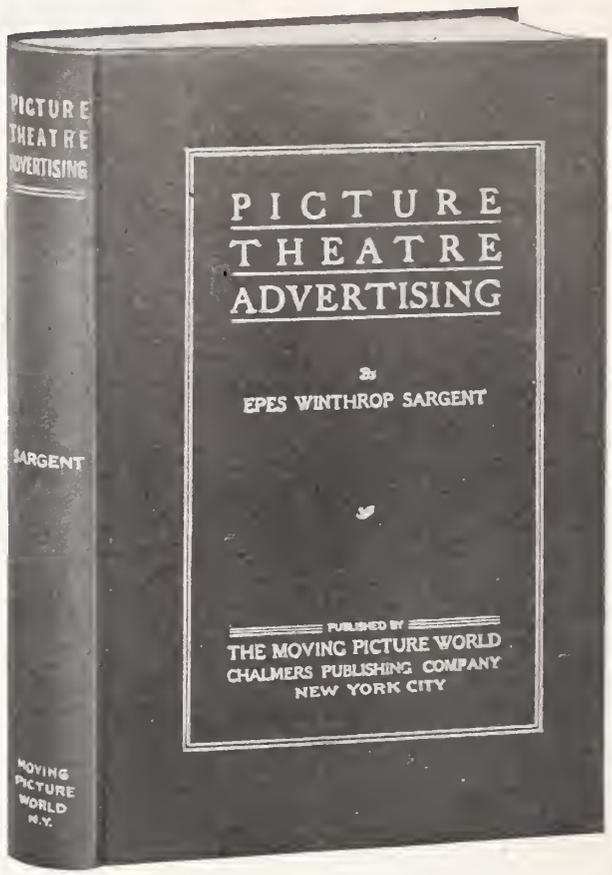

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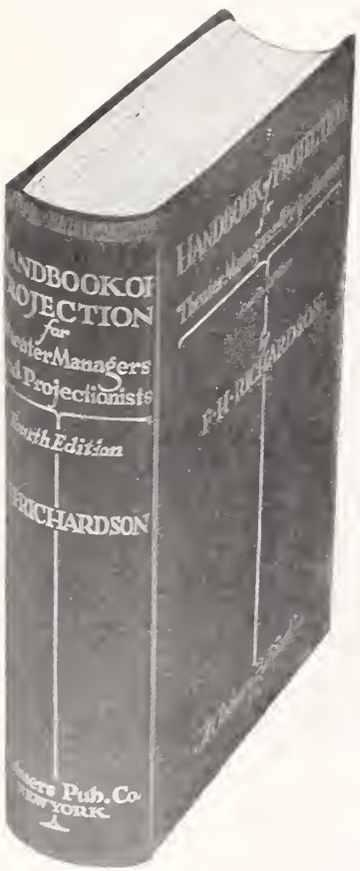

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A WORLD'S RECORD

CHARLIE CHAPLIN

IN

"THE GOLD RUSH"

MARK
STRAND
THEATRE
"A NATIONAL INSTITUTION"
BROADWAY at 47th ST.
NEW YORK CITY

MOE MARK, PRESIDENT AND GENERAL MANAGER

August 24th, 1925.

Mr. Hiram Abrams,
United Artists Corp.,
729 Seventh Avenue,
New York City.

Dear Mr. Abrams,

I am happy to advise you that Charlie Chaplin in "The Gold Rush" has just finished the greatest week ever played in any theatre in the world insofar as gross receipts and attendance are concerned. The week's gross was $72,577.15. I am sure this establishes a record for the world. Our second Sunday receipts were as big as on the first Sunday. You must remember this business was done in very,very hot weather,which makes it all the more remarkable;also when you consider that we have no ice plant. With kindest regards,

Sincerely Yours,

Joseph P. Plunkett

MANAGING DIRECTOR

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford *Charles Chaplin*
Douglas Fairbanks *D.W. Griffith*

Hiram Abrams, President. *Joseph M.Schenck, Chairman, Board of Directors.*

DOUGLAS FAIRBANKS

"DON Q"

"SON OF ZORRO"

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford — Charles Chaplin
Douglas Fairbanks — D. W. Griffith

Hiram Abrams, President. Joseph M. Schenck, Chairman, Board of Directors

'Not a Doubt' About 'Don Q'

"It is a bigger and finer picture. Not for a moment does it seem too long. Do not miss it."--Herald Tribune.

"Never a doubt about its box-office possibilities. A picture of supreme entertainment, and just about perfect in production."--Telegraph.

"Fairbanks knows what the people want in photoplay entertainment and knows how to give it to them."--Post.

"No reason why 'Don Q' can't style itself the best picture of 1925. It is"--Sun.

"The best picture Fairbanks has ever made for entertainment."--Journal.

D.W.GRIFFITH

presents

SALLY OF THE SAWDUST

with

CAROL DEMPSTER
and W.C. FIELDS

Adapted by FORREST HALSEY *from a stage story by* DOROTHY DONNELLY

They All See Big Box-Office

"Will prove a big box-office magnet in any kind of house in any community."--M. P. News.

"A picture that appeals to the fans and brings box-office receipts."--M. P. Today.

"Will help you draw a crowd second only to the circus itself."--Trade Review.

"Filled with sure-fire stuff that will thoroughly entertain the majority. Should be big box-office draw."--World.

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford — *Charles Chaplin*
Douglas Fairbanks — *D.W. Griffith*

Hiram Abrams, President — *Joseph M Schenck, Chairman, Board of Directors*

Every ESSENTIAL *of a* GREAT *picture!*

"OFF THE

Once in a blue moon there comes to the screen a picture so absorbing in dramatic material, so powerful in development of plot, so intriguing in its startling denouement, and so artistically produced, that it deserves the characterization of *unusual.*

Here is picture that, in the parlance of the showman, *has everything.*

An engrossing story with all the elements of drama, romance and the highlights of a gay artist's atelier—

Life—Color—action—with a background of exquisite interiors and striking scenes.

Great characters in a great novel revivified by a cast of notable actors—

Justify the term—AN UNUSUAL PICTURE!

Adapted by Dorothy Farnum
Directed by Tom Forman

"HIGHWAY"

from
Tom Gallon's famous
novel "TATTERLY"
with
a big cast headed by
William V. Mong
John Bowers
Marguerite De La Motte

A HUNT STROMBERG ALL-STAR SPECIAL

RELEASED BY **PRODUCERS DISTRIBUTING CORPORATION**

F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager

"I ALWAYS MAKE MONEY WITH COLUMBIA PICTURES"

ASK

B.S. MOSS WHAT HE DID WITH "The DANGER SIGNAL" AT HIS BROADWAY THEATRE.

FRANK NEWMAN OF THE FAMOUS RIALTO THEATRE OF LOS ANGELES WHAT HE DID WITH "STEPPIN' OUT"

EDWARD L. REED OF THE STRAN THEATRE OF PROVIDENCE ABOUT TROTTIN OUT HIS S.R.O. SIGN WHEN HE PLAYED "ENEMY OF MEN"

THE THOUSANDS of OTHER EXHIBITORS WHO HAVE PROFITABLY PLAYED COLUMBIA PRODUCTIONS

THEN ASK YOURSELF WH

YOU HAVE NEGLECTED TO BOOK THE 18 COLUMBIA PRODUCTIONS

MADE RIGHT — PRICE RIGHT — PROFITS RIGHT

COLUMBIA PICTURES CORP. 1600 BROADWAY N.Y.C.

JOHN GOLDEN

IN PRESENTING THE ATTRACTIONS LISTED IN THESE PAGES, WILLIAM FOX OFFERS TO EXHIBITORS *SEVEN* PICTURES THAT AS STAGE PLAYS HAVE *PROVED* THEIR POPULARITY.

THE TITLES ARE KNOWN THROUGHOUT THE WORLD; THEY ARE THE OUTSTANDING SUCCESSES OF A FOREMOST AMERICAN PRODUCER; THEY HAVE BEEN TRANSLATED INTO SCREEN PRODUCTIONS BY THE GREATEST DIRECTORS IN THE INDUSTRY, AND THE WORLD'S MOST POPULAR PLAYERS ARE IN THE CASTS. THEY COMPRISE

THE JOHN GOLDEN UNIT OF CLEAN AMERICAN PICTURES!

Fox Film Corporation

NOW READY!

ENTHUSIASTICALLY RECEIVED AT THE STRAND THEATRE, NEW YORK!

WILLIAM FOX *Presents*

"The Play That Broke the World's Record"

LIGHTNIN'

JOHN GOLDEN'S TRIUMPH

with

JAY HUNT
Ethel Clayton
Wallace McDonald
Edythe Chapman
Brandon Hurst

MADGE BELLAMY
J. Farrell MacDonald
Otis Harlan
Richard Travers
James Marcus

Play by Winchell Smith and Frank Bacon

JOHN FORD PRODUCTION

NOW READY!

WILLIAM FOX *Presents*

The WHEEL

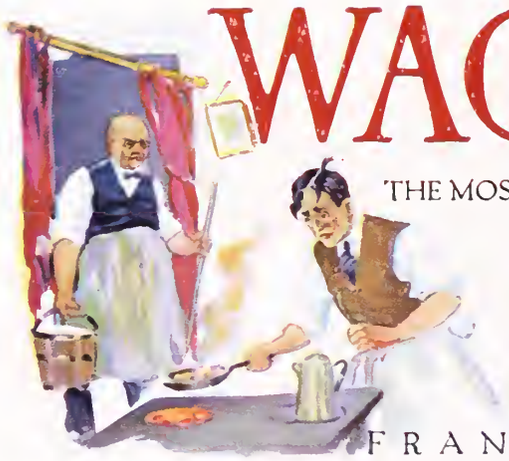
A quick-moving, vital screen drama from John Golden's great stage play by Winchell Smith. Titles by Montague Glass, famous author of the Potash & Perlmutter stories. The brilliant cast includes

Margaret Livingston
Claire Adams
Mahlon Hamilton
Harrison Ford

VICTOR SCHERTZINGER PRODUCTION

WILLIAM FOX *Presents*

WAGES *for* WIVES



THE MOST WIDELY DISCUSSED PLAY OF THIS GENERATION!

Another of John Golden's great comedy stage successes. Originally produced under the title of "Chicken Feed," this play, written by Guy Bolton, proved the comedy sensation of a New York dramatic season.

FRANK BORZAGE PRODUCTION

JOHN GOLDEN'S
PLAY HIT
NOW READY!

WILLIAM FOX *Presents*

THANK YOU

BY WINCHELL SMITH AND TOM CUSHING

with

GEORGE O'BRIEN
J. Farrell MacDonald
Cyril Chadwick
Frankie Bailey
George Fawcett

JACQUELINE LOGAN
Alec Francis
Francis Powers
Marion Harlan
Mark Fenton

SCENARIO BY
FRANCES MARION

JOHN FORD
PRODUCTION

A HUMAN STORY OF THE TAMING OF A TOWN OF HYPOCRITES

THE GREATEST COMEDY DRAMA
OF MARRIED LIFE EVER WRITTEN

WILLIAM FOX *Presents*

The FIRST YEAR

UNDER JOHN GOLDEN'S MANAGEMENT
IT RAN FOR TWO SOLID YEARS ON THE
NEW YORK STAGE

FRANK BORZAGE PRODUCTION
STAGE PLAY BY FRANK CRAVEN
SCENARIO BY FRANCES MARION

A DRAMA OF A GIRL WHOSE SOUL WAS SAVED AGAINST HER WILL

WILLIAM FOX *Presents*

THUNDER MOUNTAIN

FROM JOHN GOLDEN'S STAGE HIT "HOWDY FOLKS"
by Pearl Franklin with

Madge Bellamy
Leslie Fenton
Paul Panzer

Zasu Pitts
Alec Francis
Otis Harlan

NOW READY!

VICTOR SCHERTZINGER PRODUCTION

WILLIAM FOX
Presents

7th HEAVEN

JOHN GOLDEN'S MONUMENTAL SUCCESS

The screen version of Austin Strong's stage play which ran three years in New York—a guarantee of box-office value to the exhibitor. For it will be assembled the greatest cast ever seen in a motion picture.

SCENARIO BY FRANCES MARION

EMMETT FLYNN PRODUCTION

WILLIAM FOX OFFERS THE GREATEST GROUP OF ESTABLISHED STAGE SUCCESSES EVER SCREENED

in

THE JOHN GOLDEN UNIT OF CLEAN AMERICAN PICTURES

Lightnin'
The Wheel
The First Year
Thank You
Thunder Mountain
Wages for Wives
7th Heaven

Fox Film Corporation

The
MOVING PICTURE
WORLD

Founded in 1907 by J. P. Chalmers

The Editor's Views

WHAT is the Play Date Bureau? What isn't the Play Date Bureau? Who, which, what, when? The air has been full of questions, but clear of definite, concrete information.

Moving Picture World answers the questions in a story appearing on another page of this issue. The story deserves particular mention here because no one discussing current motion picture problems should attempt to do so without a knowledge of the facts contained in this exclusive article.

Because so many questions could be asked, and so few answered, many in the industry have come to the opinion that the Play Date Bureau was a high sounding phrase and little more. We feel a bit differently about it after reading Sydney Cohen's frank and full statement of the Bureau's organization, intentions, and actions. We are additionally impressed by his air of faith and confidence in the existence of the Play Date Bureau as a permanent institution—and not merely a 1925 idea to pass into the discard with the turning of the calendar.

No matter what your side of the industry's politics, no matter what your personal prejudices, be sure to read this informative discussion of the Play Date Bureau.

* * *

THE Connecticut situation is not encouraging. Principally because no student of Sanskrit has yet come forth with an interpretation of the law that really interprets. Secondly because ill-advised statements have given the reel tax publicity that is certain to encourage similar tendencies in many other States of the Union.

* * *

Connecticut, as we see it, is an opportunity for less talk, more deliberate thought, and a ceasing of windmill action.

There is little hope of successful moves towards upsetting the tax law in the courts. The truth may as well be admitted, even if it hurts. Censorship has been fought clear up to the Supreme Court and sustained. Similar taxes have been levied on other industries—gasoline is a particular example—and sustained.

So the situation comes around to one that must be decided by the people of Connecticut for and by themselves. They are going to pay the bill. If they are willing to pay it, the law stands. If they are unwilling, it falls.

Public opinion can unmake a law that a Supreme Court would sustain. Let the industry present its case to the people of Connecticut in the open—and rest its case on their decision. And the industry will get a lot further than wire pulling and hectic whispering can ever get it.

* * *

WE haven't said anything editorially about the candidacy of our own "Jimmie" Walker for Democratic nomination for Mayor of New York—chiefly because we realize that nominations are decided by enrolled voters and not by good wishes.

But while elections are won in the polling booths—band wagons serve their purpose. And there is danger that the band wagon may be going too fast for us to climb aboard if we don't do it soon. So a few words must be said for the record.

The picture industry knows Jimmie Walker, knows him as a man, as a friend, and as an executive of unusual ability. And the picture industry can do no less than to tell anyone anywhere that if they knew Jimmie Walker as we know him his election would be by unanimous vote.

We could use two thousand words and say no more. It is one of those difficult things to write about. It is the job of painting the lily. To us of the picture industry Jimmie Walker is so obvious, right and true that words seem unnecessary to emphasize the fact.

Robert E. Welsh

There's Extra MONEY in the Short Subject

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Advertising Does It.

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - - - - ROBERT E. WELSH

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First in the Field!

Cohen Bares Facts About Playdate Bureau

By
Tom Waller

WHYS and wherefores have been for the past few months and still are the arrows being shot from many intelligent quarters in this industry at a target called the Playdate Bureau. How did it come into existence? Was it a political move of the leaders of the M. P. T. O. A.? What has it accomplished, if anything? What is it doing now? Is it still functioning? Is it a part of the M. P. T. O. A.? Who is its head, if any? Who manages it? Where does it get its money? How does it spend the money? What is it all about? These are only a few of the questions that have been asked the writer both in the mail, on the street and at lunch.

With the desire to enlighten the many interrogators and those in the industry who may not be familiar with the details concerning what is acknowledged to be the most important achievement of America's exhibitors at their last national convention, Moving Picture World collected the arrows in a sheaf and fired them consecutively at the man who was for four years their commander-in-chief and is now chairman of the national directorate.

Bureau Independent Unit

First of all, the Playdate Bureau is an integral and most important subdivision of the Board of Trade and Commerce. The Board is not, contrary to many opinions, a direct part of the Motion Picture Theatre Owners of America. It is an individual unit, unincorporated, governed jointly by a committe of independent producers and distributors and a committe of M. P. T. O. A. directors.

No money in the Board, or its unit, the Playdate Bureau, can be expended without the authorization of a representative of the independent producers. The Board has its own bank account totaling today about $42,000 in round numbers. Its highest savings reached $48,000, the sum of $6,000 having been spent since its organization in Milwaukee.

The budget for the Board of Trade and Commerce was originally fixed at $350,000, such amount having been the summary of pledges made at the time, as will be explained later in this story.

Harry Davis of Pittsburgh, a national director of the M. P. T. O. A., and Louis Sagal, treasurer of the M. P. T. O. A., are chairman and treasurer, respectively, of the Board of Trade and Commerce.

The motive of the Playdate Bureau has been to get independents acquainted with Independents and to keep independence for independents. This is another subject on which every detail has been secured later in this story.

The above constitute a scant resume of Sydney Cohen's replies to some of the leading questions, all of which he gave answers to Moving Picture World.

$500,000 Budget for 1926

Cohen is so confident that the Board of Trade and Commerce will stand out as the stellar accomplishment of American exhibitor organization history before the close of November that he says the budget of the Board for 1926 will be no less than $500,000. The maturity it has acquired in 1925 will then make possible some of the things that through youth and lack of confidence were not realized this year. The high powered "field marshal" will come into being and with him under the Board of Trade and Commerce banner will also come thirty deputies and forty assistants who will be stationed at every exchange center in the United States. The Board will also employ eminent counsel to represent Independent producer, distributor and exhibitor. He will watch all activities, particularly those at Washington, D. C.

"Independents Win Fight!"

Why is Cohen so confident that the Board will achieve all of these things, particularly the $500,000 budget in 1926, when only $48,000 of the approximate $350,000 pledged in 1925 has yet made its appearance in cold cash?

"Because our fight for Independence, waged through the Playdate Bureau, has just been won!" Cohen declares.

This is the first time that actual claim of victory in the battle for independence has been made.

The Playdate Bureau in its weekly message circulated among the 15,000 American exhibitors had for its underlying theme "Hold Your Playdates." Through this medium it became so poularized that "Hold Your Playdates" during July was the subject and motto of practically every exhibitor gathering. But in its issue of August 1 the headline on the Playdate booklet changed to "Use Your Playdates." The result already, Cohen says, causes him to announce victory for the Independents.

As a single instance of what "Use Your Playdates" has done for the cause, Cohen states, Harry Thomas, one of the directors of the Independent Motion Picture Association of America, announces that Merit Pictures Corporation, of which he is the vice-president, and I. E. Chadwick, president of the independent association, is the head, has in the last three weeks done more business than in any four months in the history of its existence.

1,500 Fill Pledge Cards

Another outstanding point upon which Cohen lays claim for the independent coupe this year is the fact, made known for the first time, that of the 15,000 pledge cards sent out by the Playdate Bureau exactly 1,500 were filled 100 per cent. for independent product. Thousands of letters from exhibitors who received the remaining 13,500 cards explained that many of the writers were wholly in support of the movement, but that they wanted to select their own films, believing, Cohen says, that if they signed

Credits Independent Victory to Bureau

the pledges they would subject themselves to independent producers designating the programs of their theatres.

Cohen says that he, personally, is giving the independents $100,000 in booking in his five theatres in New York.

In order to understand the workings, motives and accomplishments of the Board of Trade and Commerce and its better known child, the Playdate Bureau, the writer has to go back to a period very early last spring and antedating even the inception of the Board.

Playdate Bureau's Inception

"Early selling and publicity campaigns on the part of some of the bigger producers, with the additional stimulant of threatening to build theatres next to them or withhold product unless they booked immediately, had resulted in the independent picture being regarded just as a 'filler-in' and thousands of independent exhibitors being signed up for the bigger producer blocks year in and year out. The result was that most of these independent theatre owners were all booked, and many overbooked by June of each year. This action, induced also by a shortage of worthy product propaganda, terminated in independent producers sustaining losses on meritorious product which was gradually nearing the death-dealing stage."

This is Sydney Cohen's reason for being inspired, through the desperation of his cause, to determine this year the actual number of features scheduled for the 1925-26 market. He did this by submitting a questionnaire to every known producer in the industry. The returns compiled from the answers indicated there are over 1,000 features for 1925-26.

"Big Boys" at First Conclave

To impress upon the exhibitor the enormity of such a market and the importance of independents supporting independents that independence might survive, the directorate of the M. P. T. O. A. conferred on April 8 with producers who then expressed interest in the situation and evinced a desire to co-operate in this movement. The producers present at this first conference included W. R Sheehan, vice-president and general manager of Fox; H M. Warner and Sam Morris, president and general manager, respectively, of Warner Brothers; the late Harry Berman, vice-president of Film Booking Offices; Alfred E. Smith and John B. Rock, president and vice-president, respectively, of the old Vitagraph company; R. H. Cochrane and E. H. Goldstein, vice-president and treasurer, respectively, of Universal.

Cohen, who now makes known the attendance of the above producers and executives for the first time, says that it was the concurrence of opinions rendered at that conference that immediate action must be taken. The Board of Trade and Commerce, to minister to the needs of this emergency and to serve primarily as an advisory agent to the independent exhibitor in acquainting him with the fact that independent product was not a mere "filler" and that the market for 1925-26 was crowded with plenty of good material, then realized its inception.

Cohen says that at this April 8 meeting the producers and their executives present heartily endorsed and offered their financial and moral support toward the establishment of such a Board. A committe of three, comprising Harry Davis of Pittsburgh, L. M. Sagal of New Haven and Sydney S. Cohen of New York was then appointed to make definite arrangements with these companies to bring this about.

On April 20 a conference was held with John C. Flinn of Producers Distributing Corporation, Cohen states, at which he was advised of the conferences with the other film companies and the plans and purposes of the Board of Trade and Commerce. This resulted in another get-together on April 22 with Carl Laemmle, R. H. Cochrane of Universal, Abe Warner, Sheehan and Flinn when, Cohen asserts, an agreement was reached by all of these companies for the support of the Board.

Called It "Unstrategic"

These companies then agreed, Cohen maintains, to underwrite $150,000 as the initial payment for the support of the Board, with the understanding that additional moneys would be forthcoming to include the promotion of the work of the Board in all of its phases.

On April 23 one of these companies notified the M. P. T. O. A. committee that it considered it "unstrategic" for that company to go ahead with the plan agreed upon. Two of the other companies then said, according to Cohen, that unless the producer sentiment was unanimous they would also have to withdraw. However, Carl Laemmle felt differently, as was evidenced by his whole-hearted support of the Board subsequently at the Milwaukee convention.

Prior to the Milwaukee convention, the M. P. T. O. A committee met with independent producers and distributors at the Hotel Astor, New York. There, Cohen says, the national organization was urged to foster the Board. These independents were so enthusiastic that they arranged to have their association convene at Milwaukee at the same time the exhibitors were in session, Cohen states. Referring to the early New York meeting and the shaping of the Board of Trade and Commerce for later official endorsement at Milwaukee, Cohen says:

Unanimously Endorsed at Milwaukee

"At this meeting the plans that had been formulated of co-operation with the Board of Trade and Commerce were approved and ratified and a committee of the Motion Picture Producers and Distributors was designated.

"At Milwaukee I. E. Chadwick, W. E. Shallenberger, A. Carlos, M. H. Hoffman, Jack Cohn and Dr. Golden met with a committee of the M. P. T. O. A., including Harry Davis, L. M. Sagal, A. Julian Brylawski, Sydney S. Cohen, Nathan Yamins and Dave Bershon. Subsequently there were added to the latter committes J. C. Ritter and W. A. Steffes.

"After several meetings it was agreed that financial support of a very substantial nature would be given this Board of Trade and Commerce for the purpose of having paid representatives in each film center throughout the United States and Canada to be the point of contact in the field between the theatre owners and the independent producers and distributors. The committee met with other producers and distributors, including Mr. Laemmle, Mr. Cochrane, of Universal and Mr. Joseph Schnitzer of Film Booking offices, who agreed to co-operate also and render their financial support in our plans."

At the Milwaukee convention the Board of Trade and Commerce was recommended to the delegates. They endorsed it after it had received the unanimous endorsement of the national directorate.

Pledges Totaled $350,000

The independent producers and distributors, according

$500,000 1926 Budget for "Watch Tower"

to Cohen, pledged for the support of the Board the immediate payment of $25,000 cash, $25,000 at a later date and $150,000 during the remainder of the year. These moneys, Cohen says, the independent men planned to raise from a percentage assessed against the gross business of their members.

Of the $200,000 first pledged by the independents, $25,000 has been paid to date.

Film Booking Offices is credited by Cohen with having first pledged $25,000 and later cutting it down to $15,000, to be made in five $3,000 payments. So far $3,000 cash has been received by the Board from F. B. O., Cohen states.

Universal pledged $50,000, to be made in five monthly payments. Universal has lived up to its agrement and has delivered to the Board $20,000 cash up to date, Cohen states.

Fear of reprisals from large producer-distributor-exhibitor companies is the reason Cohen offers for some of the other companies first mentioned as interested failing to support the Board of Trade and Commerce.

Separate Bank Account

All of the moneys obtained were then put into a separate account, apart from that of the M. P. T. O. A. This was done, Cohen explains, because the Board is a separate unit comprised and governed jointly by a committee of independent producers and distributors and one of national exhibitors. Before any bills incurred by the Board could be paid they had to be okayed by A. Carlos of the independent committee. This action in itself makes the Board apart from the M. P. T. O. A. Up to the present time the Board has expended about $6,000 of its $48,000 cash account mainly for the printing of the Board's messages, communications to exhibitors and the publishing and mailing of the pledge cards.

These pledge cards were also endorsed at Milwaukee as an important function of the Board, Cohen says. The subject was explained to the conventionees at the time by H. M. Richey of Michigan.

In his own words Cohen briefly summarizes the Play Date Bureau, its motives and functions as follows:

Bureau Is Intelligence Station

"The Play Date Bureau is an intelligence or publicity station. It helped Independent producers and distributors to help themselves; it has made the first move. Independent producers and distributors are carrying on and must continue to carry on. The Play Date Bureau has and will continue to strive to restrain the mad stampeding of previous years. It will help to have play dates laid open. That makes the Independent distributor's golden opportunity, and he is a poor business man indeed if he doesn't grasp it firmly with both hands. The Play Date Bureau afforded him the opportunity of placing his product advantageously in the theatre owner's play time which it, the Play Date Bureau, helped keep open.

Medium for Greater Cooperation

"But the Play Date Bureau is not his salesman to sell his product for him; nor his booker to put his product in on these open dates. If these open dates are worth securing by the Independent distributor—and God knows they are—they are worth going out after aggressively.

"The Play Date Bureau has brought about greater cooperation between all Independent units that has heretofore existed. It has acquainted each with the others trials and tribulations and shown that without the other, neither can exist. They must continue to stand together aiding each other.

Purely a Protective Measure

"The Play Date Bureau had its inception a purely protective measure. A measure tinged with no more selfish motive than the common interests of all Independents.

"The Play Date Bureau has as its purposes the inflexible intent to instill confidence into Independents; confidence to go ahead without let or hindrace to make the best pictures they know how—confidence that having the product available, ample play dates will be forthcoming—confidence that the theatre owner may look to the entire market for product of worthwhile quality, instead of to some two or three concerns, and also with him.

"Theatre Owners have kept faith! The year 1925-1926 will bring to the Independent producer and distributor the greatest volume of business he has ever had. Evidence of this has already been given to us by these producers and distributors. The jury is still out for its final verdict. We are living too close to the situation to fully appreciate its beneficial results not only for the Independent producers and distributors but for the Independent theatre owner. Ninety-five per cent. of the box office attractions of this year will be found to come from independent producing forces. Producers must continue to provide quality product at fair prices, sold under a fair and equitable contract with business service by way of joining with the theatre owner in intelligently exploiting the product to the public.

Record of Achievement

"We Independents—producer, distributors and theatre owners—are engaged in a mutual quest; we are climbing the heights towards business freedom. These heights cannot be scaled in a day nor a week nor a year. It is true we have made flattering progress, but we are still toiling upward; not yet is it our lot to pause and rest and say, 'well, that's that.' We must rather put new effort into our climb and concerted effort. The Play Date Bureau, as has been pointed out, has this modest record of achievement. It has helped keep more play dates open for diversified bookings than ever before in the history of the industry. By its honest, fearless and sincere propaganda it has created an interest in the principles of Independence and Independent pictures that has never before existed. This interest has enabled Independent producers to go ahead with a confidence that they have never known hereto to make 'bigger and better' pictures. Through the medium of its questionnaire, it has charted the scope of the film market in a definite and comprehensive manner. Through its pledge cards it has created a desire—yes, almost a sense of duty or obligation—to book Independent films on the part of men who for years have looked upon Independents as taboo. These are concrete and definite accomplishments, but they are only beginnings; for them to be carried through to sucessful fulfillment requires that all shoulders be put to the wheel. No one man, no matter how willing he is, can 'fight the world' successfully. And no one, two or few of us can properly do the work that requires the genuine co-operation of producer."

Coming and Going

George Fischer, of the Milwaukee Theatre, has just returned to Milwaukee following a two weeks' motor tour through Canada and Michigan.

I. Frankel, executive head of the chain of picture houses which bears his name, has returned to his home in Cincinnati from Miami, Fla., where he has been looking after his extensive holdings.

Nat G. Rothstein, director of publicity, advertising and exploitation at Film Booking Offices, returned to his desk on Monday, August 31, from a four weeks' vacation in the Maine woods.

Homer Curran, owner of the Curran Theatre, San Francisco, has returned from an extended trip to Europe.

Henry Bredhoff, of the Hawaii Film Supply Company, in Honolulu, has arranged to sail from San Francisco for his island home early in September, following a stay of several weeks on the mainland.

F. C. Munroe and John C. Flinn of Producers Distributing Corporation have arrived from the Coast.

Joe Plunkett of the Strand is on the way to Havana where he will spend a ten-day vacation.

Charles Christie is on his way to New York.

William M. Vogel has returned from a business trip abroad.

Ernest Mattsson has returned from a six weeks' trip to Scandinavia.

Charles Wilcox, of Herbert Wilcox Productions, arrived this week from Europe.

Michael Arlen is another returned traveler abroad. He is due in Hollywood on October 15.

Sigrid Holmquist returned this week from Europe.

JOE WEIL PROMOTED

Joe Weil has been appointed exploitation director of Universal Pictures Corporation. During the last five months he has been acting in that capacity and his work has proven so satisfactory that the promotion followed.

FRANK LEON SMITH

The Patheserial production manager is now supervising the making of "The Green Archer," which he adapted from Edgar Wallace's novel of the same name.

Alhambra Re-Opening Stirs Competition in Milwaukee

Remodeled and renovated while it was closed for two weeks, the Alhambra Theatre, downtown Milwaukee showhouse recently acquired by Carl Laemmle, was reopened on the night of August 28 with a new policy, new manager and a lineup of pictures that indicates the house will once more be considered one of the leading theatres in the city.

The opening program, featuring Charlie Chaplin in "The Gold Rush," supplemented by Bobby McLean, champion ice skater, and a number of other stage numbers, was devoted to charity, half of the proceeds going to a fund for the poor.

Probably the most important change in the house during the two weeks it was dark was in the lighting system. The house now boasts the largest upright in the city, each letter in the name of the theatre being six feet high. The entire lighting scheme in the interior also was changed.

Howard Waugh is the new manager. He hails from Atlanta and Memphis where he was manager of Paramount houses. O. J. Wooden, manager of the house for the Uihlein interests before it was leased to Laemmle, is now directing the affairs of Uihlein's Garden theater.

A formidable array of pictures has been lined up for the house. Seven of the pictures, it is understood, will be United Artists productions. Despite the fact that it is a Universal house, only twenty of the best Universal pictures will be used. The remainder of the programs, it is understood, will be the pick of the Fox productions.

With the reopening of the Alhambra under the new policy, competition among Milwaukee's first run houses is certain to be keener than ever. Thomas Saxe, head of the Saxe chain, in anticipation of the Alhambra's reopening has switched the policy of the Merrill from cheap pictures at cut prices to some of the biggest productions available and has boosted the admission price to fifty cents. The change in policy is doing wonders and for the first time since the showhouse was opened several years ago it is consistently drawing packed houses.

Young False Alarmists Get 60 Days in Detroit

A panic that might have caused tremendous loss of life in the Broadway Strand theatre, Detroit, was narrowly averted one evening last week when the crowded auditorium was startled by the shrill cries of "fire" coming from three boys who fled down the balcony stairways and half way down the main aisles. The young culprits were chased several blocks through the downtown section by the doorman and turned over to the police, while Margaret Smith, head usher of the theatre quieted the crowds by running down the aisles and assuring people that the cry was false.

The boys were taken to court and Judge Thomas Cotter, after giving them a stern lecture, sentenced them to 60 days each in the Detroit House of Correction.

Several neighborhood theatre managers have complained that they have been forced to guard their theatres against such outbreaks on the part of hoodlums and Judge Cotter's drastic action will, it is believed put an effectual damper on the practice in the future.

F. & R. Get 9 More

Nine southern Minnesota houses were placed on the roster of Finkelstein and Ruben theatres last week when the Twin City firm purchased 50 per cent. interest in houses at Owatonna, Rochester and Winona. Theatres included in the deal were Lawler, Empress and Metropolitan, Rochester, Metropolitan and Garden at Owattona and Colonial, Opera House and West End at Winona.

Big Improvements Completed at F. B. O. Plant

Indicating again the increasing volume of independent production in Los Angeles, the completion was announced yesterday of improvements at the F. B. O. Studios aggregating in cost upwards of $100,000.

Improvements at F. B. O. embrace expansion of construction in all departments of production, according to J. I. Schnitzer, vice-president of F. B. O. in charge of production, now at the Coast studios of the company. Three new projection rooms have been built at the west end of Stage 1, while Stages 1 and 2 have been joined into one mammoth stage.

Twenty new offices have been erected for occupancy of outside concerns.

PROJECTIONISTS' STRIKE IMPENDS

It looks as if there will be a strike of union musicians, projection machine operators and stagehands in Denver, Col., on September 1. As reported a week ago, the union employes insist on a 30 per cent increase in wages and a six day a week working schedule instead of seven days which they had been operating under. The theatre managers contend this is equivalent to a 50 per cent increase in wages and firmly refuse to agree to any such clause being inserted in the new contract which is supposed to become effective September 1. Union employes announce their intention to strike, and theatre managers are prepared for any vacancies occasioned by a walk-out.

Selling Your Seats

Edgar Hart sells war picture with bathing beauties.

A nice home made display on The Ten Commandments.

Pass bombs were sellers of Havoc in Cleveland.

Gets good will with baby slides.

How Hyman staged Kiss Me Again at the Mark-Strand, Brooklyn.

Dresses three nshers with a dollar bill.

Gets burglar effect with fan and flashlight.

Displayed burglar's tools for Paths to Paradise.

A fine front on The Ten Commandments.

Tied K. of P. to Old Home Week.

Animated a lobby banner on Paths to Paradise.

Sold Sally without usual billboards.

Refund to sleepers at Forty Winks.

Advertising examples on Sally, Learning to Love, Soul Fire, Head Winds, Up the Ladder, Beggar on Horseback and The Mad Whirl.

Just the highlights on money making in the Selling the Picture to the Public Department. Don't put the paper down until you read these.

Connecticut Ends Hectic Week With No Apparent Solution of Tax Mess

Exchanges Evacuating Stumps Commissioner on Collecting Tax, Manhattan Hears— Report Agreement May Be Reached to Stamp Film Outside State—Owners Have $61,500 Borrowed Fund Ready

By Tom Waller

THE past week has been a hectic one so far as Connecticut and its tax burden have been concerned. A lot of statements have been and still are being issued. There is one interpretation of the law today and another tomorrow so that in the final analysis it does not seem that attorneys, exhibitors, producers, distributors or legislators know at the present writing how it is all going to wind up.

Legislators, New York hears, charge the Hays decree for abdication to be nothing more than a smoke screen. Reliable sources in Manhattan, however, contend that never was an order issued with greater sincerity and appreciation of a grave situation. On the other hand some of those sources in New York are inclined to use the same descriptive phrase regarding reports emanating from New Haven that certain Connecticut politicians resent the industry's stand and may show that resentment by wreaking greater hardships upon the industry by pushing through a measure even more drastic than the one causing the present fuss.

"Split" Talk Groundless

Dispatches from New Haven say: "New Haven Film Tax Splits Movie Industry." That distributors have notified exhibitors they must pay the impost. Then also a statement is credited to Joseph Walsh, head of the Connecticut M. P. T. O., as follows:

"We are entirely helpless in the matter, but we regard it a pretty poor business on the part of the distributors, who will now fulfill their contracts to us by sending us the films unstamped. We must buy the stamps and thereby pay the tax before we can register the films and present the pictures."

At this writing efforts to reach Walsh over the telephone either at his theatre in Hartford or at the meeting place of the industry in New Haven were futile.

New York appellants in the case, however, were emphatic in declaring that Walsh must have been misquoted since, they said, he could not conscientiously make such a statement in view of what has happened and what is on the verge of happening.

We are given to understand that under arrangements to be reached within the next few hours after this story is completed or on the morning of the next day, September 3, the affixing of the seal, indicating that the tax has been paid, will be done outside the state, or probably mostly in Manhattan and Boston from where the bulk of the prints will now have to come. This in view of the fact that during the past week every exchange has obeyed the Hays order and evacuated, excepting one, we are told and that is the one said to be operated by Eddie Golden of the Golden Distributing Corporation.

The group in New York which said that Walsh could have not been correctly quoted, as told above, also went into further detail as to why the quotation should be regarded in the negative. In this respect, primarily because the Connecticut exhibitor has been understood to have been cognizant of the fact from the very beginning that he would have to shoulder the tax.

Producers Advance Loan

Reasoning along this line this official informant in Manhattan also points to the revolving fund which has been formed to alleviate the situation for the exhibitor. The producer and distributor certainly needed no such fund, he said, since the tax was not upon them once they had evacuated the state. What other reason was there for its formation than to help the exhibitor meet his hardship, the informant questions.

Incidentally, this revolving fund, it was officially gleaned this week is a lump sum of about $61,500. From the maze of comment and advise heard upon this subject it would seem that it was the primary move of the special executive session held on a Tuesday afternoon and evening in the Hays office between producers and distributors and the Connecticut delegation of five exhibitors headed by Joseph Walsh.

Nothing about the revolving fund was mentioned in the statement issued by Walsh following that conference, except the hint that money would be borrowed to meet the present exigency. No reference to the fund was made in the formal statement issued by Hays the following day.

It now would seem that producers and distributors, at the Hays meeting referred to, reached some agreement whereby they would contribute to the revolving fund in amounts in accordance with the number of reels they are shipping into Connecticut until their present contracts expire. It was said in this respect that Pathe had the greatest number of reels. Whether this is the actual case could not be gleaned since, other than statements, no one in New York officially interested in the Connecticut squabble will talk for publication.

Assessed $2,642 Each Week

It develops, with no official source to openly pin this on, that Connecticut exhibitors are expected to pay back the $61,500, and whatever additional amount the revolving fund may reach, to its subscribers, the producers and distributors. How they may pay this back is laid out in a plan made up of Classes A*B*C*D.

The plan was announced in New York on Tuesday of this week when it was said that in all probability it would be later adopted at one of the conferences in New Haven. In fact the trade press was assured Tuesday that the plan would undoubtedly prove overwhelmingly popular with all of the appellants.

Under Class A, the trade press was informed, thirty-two theatres will each be assessed $31 per week; Class B forty-two at $22; Class C forty-eight at $16. Class D of 73 theatres will have to pay no assessment. In Class D all houses are open only one and two nights each week even under normal conditions so that a tax of even a few dollars each week was considered by the informant as a drastic hardship.

With such a means of assessment the producers and distributors would be paid back at the rate of about $2,642 per week. That

Special Committee

Before leaving for the Coast Saturday, President I. E. Chadwick, of the Independent Motion Picture Association of America, appointed a special Legislative Committee to act for the Association wherever necessary. Selection of the committee was authorized at a meeting of the Executive Committee of the Association last Friday, and one of its first duties will be to consider the Connecticut tax situation if it develops that a special session of the General Assembly is to be called by Governor Trumbull.

The committee is made up as follows: Oscar A. Price, Tri-Stone Pictures Inc., chairman; W. E. Shallenberger, Arrow Film Corp., Joseph Brandt, Columbia Pictures Corp., M. H. Hoffman, Tiffany Pictures, Inc., B. P. Schulberg, B. P. Schulberg, Inc., W Ray Johnston, Rayart Pictures Corp., Sam Zierler, Commonwealth Film Corp.

Chairman Price said that he contemplated no immediate activity for the committee unless it develops that it may be of assistance in Connecticut.

Independents Adopt "Hands Off" Policy

is why the fund is called a revolving one, we are told.

The money in the revolving fund will not be permitted to pay the tax on any contracts that may have or may be made since Hays issued his dictum last week, it was emphasized in New York quarters.

The chart as presented above in connection with the revolving fund payments would indicate that there are about 195 theatres in Connecticut. According to records on file in the Hays office and previously announced there, there are 165 houses officially catalogued as motion picture houses. The remainder are town halls where pictures were said to have been projected occasionally.

State Revenue About $75,000

As to the reports about houses closing, official information gleaned in Manhattan on September 1 was to the effect that one or two theatres, of the smallest type, had locked their doors. No real closing of the middle and highest type of theatre is anticipated, at least from the angle of an important New York group. They figure that if any more theatres do close it will be cases where leases have expired and exhibitors have been apprehensive about signing a new lease pending some visibility as to the outcome.

A conservative figure given out in New York was that the revenue to be derived by the State of Connecticut through its new tax would not exceed $75,000. It was said in this connection that the mechanical expense in collecting the tax would probably double the amount to be collected from the way things looked at the time that observation was made.

Tax Commissioner William Blodgett is credited with having thrown up his hands as to reaching any feasible method whereby he could collect the tax with the exchanges outside the state. It was pointed out that it would have been an easy matter for him to have checked up on the incoming film had the exchanges remained in Connecticut. But now it would be a matter of him appointing a host of deputies to comb the entire state in order to collect a twenty dollar bill here and some sixty dollars in loose notes and change there.

Commissioner's Job "Tough"

One of the later sessions this week was for the purpose of arriving at some conclusion whereby Blodgett could pick up the change provided for under the obnoxious statute. This apparently had to do with the agreement reached, or near termination, when the World sought information on the statement credited to Walsh earlier in this story. If so, it smacks of something like the Hays organization doing some arithmetic for Blodgett and making it possible for him to accept the $40,000 which they have ready to tender him at this time as the first instalment.

In connection with the forty "grand," lawyers for the appellants previously expressed themselves to the effect that should Blodgett refuse to accept the money the film could continue to come into Connecticut and be projected at theatres with the tax unpaid and the state would have no redress in the courts. At that time it was said in the metropolis that Blodgett would not attempt to rigidly enforce the law in this respect until this point had been cleared up.

From what could be learned up to press time, Connecticut exhibitors still had no intention of raising their admission prices in order to ease down the revolving fund. Walsh is credited with having previously stated that under no circumstances could prices be raised in justice to the picture-going public.

The taxes are scheduled to undergo collection dating Sunday, August 30. It is figured that the $40,000, already mentioned, will meet this first sweeping payment. The enforcement of the bill dates back into July. The matter of collecting these tax arrears is a dubious one since all of the exchanges and their books are outside the state. It is said in New York, however, that this matter will be given consideration after a means has been devised for accumulating the tax moneys incurred during the present week.

It was said in New York later in the week that exhibitors were not seriously aggravated at the producers and distributors for not paying the tax, but that they were considerably riled over the extra charge in shipping necessitated by film coming through government channels. It was volunteered that exhibitors are paying the taxes and the freight because it is essentially their fight. All expenses incurred by litigation, however, will be met by the producers and distributors, New York sources had it.

It was intimated that no films will be shipped into Connecticut in instances where the rental price involved is less than the amount of tax on such films. Some agreement, it was reported, has been arrived at so that when a case of this kind occurs another film will be substituted. This, it is explained, will abrogate no contract since the theatre owner will be in receipt of product. It was also heard that the Connecticut exhibitor had voiced his approval of this method of substitution.

The next legal move on the Connecticut calender as far as the appellants are concerned seems to be one for a re-hearing before the special session of the Federal Court which once before declared the new tax law a police regulation. The appellants anticipate better treatment this time in view of the fact that their exchanges are now outside the state. They view the evacuation in the light of a clear cut case of interstate commerce. No doubt, according to some official sources, this point will furnish one of the highlights of the appellants' argument in court this second time. Many voice the optimism that the re-hearing will make the appeal to the United States Supreme Court wholly unnecessary.

Law Made in a Day

The reports of the motion picture men appealing for a special session of the legislature are now on the wane. It is believed in reliable quarters that such a movement at the present time would be nothing short of an impossibility.

It is interestingly recalled in New York that Connecticut was the state which introduced the tax on gasoline. The fact that gasoline is now taxed in every state in the Union but about six makes the seriousness of the success of the present film tax more than well apparent.

Another matter opportune at this time and one which may be put to a test as the fight proceeds is the passage of this new tax bill. New York sources claim it was reported out of committee and put to the vote of both houses in the same day.

It may be because of the accelerated passage of this bill, said to have been cradled by Representative Durant of Guilford who one time was remembered to have had an active berth in the scenario end of the film industry, that projectionists throughout the state are communicating with their senators and representatives. The head of the projectionist union in the state issued the order just the other day that they submit to the leigslators of their respective districts a questionnaire on the subject of how they voted for the bill and present $10 per reel tax law, among other things.

Independents' Statement

Frederick Elliott issues the following very declarative and significant statement on the attitude of the Independent Motion Picture Association of America of which he is the manager on the Connecticut tax situation:

"The Independent Motion Picture Association of America, representing producers, distributors and exchanges to the number of 105, has no war with the people of the State of Connecticut. It believes that the film tax law imposes a hardship which, if duplicated in the other states, would cripple the motion picture business, and which in the State of Connecticut imposes too great a penalty on an already too heavily taxed industry.

"It believes this law to be unfair, and, from information received from wide spread sources in Connecticut, that it is not a law popular with the people, who naturally must eventually bear its burden. It believes that this law should be repealed, but it also believes that the people of Connecticut, as part and parcel of a free commonwealth, have the right to settle their own propositions without outside interference.

"Blundering Interference"

"This Association is against depriving the people of the State of Connecticut of its amusement in the motion picture theatres by any boycott or other reprisal.

"It believes that the entire matter can be left with safety to the judgment and sense of fairness of the people of the State of Connecticut and that the local motion picture theatre owners are capable of presenting their case to the people fairly and openly, without the annoying aid and blundering interference on the part of paid attorneys representing certain well meaning but misguided persons in the motion picture business.

"The motion picture theatre men of Connecticut have their business existence at stake and they foresee the sweeping away of their investments by the operation of this tax, because to them it is a problem as to how it is possible for the public to absorb the burden.

(Continued on page 141)

New Contract and Rules Presented to Industry by Joseph M. Seider

National Committee Terms it "Solution to Our Contract and Arbitration Difficulties" —Called Equitable—Await Verdict

THE approved standard exhibition contract and the rules provided for in the approved standard exhibition and made a part thereof, are now submitted for the industry's consideration by the Committee on Contract and Arbitration of the Motion Picture Theatre Owners of America, of which committee Joseph M. Seider is the chairman.

Both the new contract and the rules are presented in full in this issue of Moving Picture World. Their purpose and a resume of their contents is sketched briefly in the following preamble by Chairman Seider:

"We are submitting to the industry a form of contract. We offer it with the firm conviction that it contains a solution to our contract and arbitration difficulties; that it is equitable and that it affords every protection to both sides. We do not demand that it be accepted without change. We solicit and will welcome constructive criticism and suggestions.

"We have given the subject much study, have investigated the application of the present contracts and arbitration system in many states and have gone far afield to obtain assistance so that this proposed contract should through its terms, brevity and simplicity serve to minimize disputes and thereby lessen, if not entirely eliminate, litigation through both law and arbitration.

"The proposed contract is in two sections. The contract proper and a set of rules or supplemental contract. We feel that the contract proper should cover those provisions which need be agreed upon at the signing of the contract, such as price, names of pictures, protection, run, etc. The terms that would assume importance only in the event of a controversy are covered in the rules. There is provision made for the rules being binding and a part of the main contract. Thus the theatre owner has only a short document to check up when signing for pictures and he will easily detect the addition or omission of clauses. This together with the fact that the proposed contract contains a warrantee that the contract is the APPROVED STANDARD EXHIBITION CONTRACT will assure a UNIFORM contract.

"Mr. Nathan Burkan's suggestion for a solution of the designation of Play Dates problem is in our opinion the most feasible offered. We have incorporated in our proposed contract Mr. Burkan's clause relating thereto with the addition of a provision for specific dates for second or subsequent runs and a provision for relief in the event a theatre owner is forced into an over-bought condition because the pictures he had contracted for had not been made available to him.

"All pictures contracted for must be made available and played within a year. No running into another year. A playdate becomes a pay-date.

"The Arbitration clause in the proposed contract is in accordance with the law. It is fair to both sides and it is AMPLE. It only exempts a dispute arising out of the violation or attempted violation of protection. In such a dispute provision is made for injunctive relief.

"The theatre owner who does not want to enter into a contract providing for compulsory arbitration is given the option of protecting the distributor through depositing with the distributor a sum equal to ten per cent (10%) of the amount of the contract as security for the faithful performance of the contract.

"The theatre owner who agrees to arbitration with such an option will not, if a dispute arises, refuse to submit same to an arbitration board. He will in every instance if it is against him carry out the decision or award of the Arbitration Board.

"This together with the provisions made for open hearings, for the availability of the records to the disputants and the press, for the right to the disputants to challenge the appointed arbitrators and replace them with their personal choice, for the refunding to the exhibitor who successfully defends an arbitration claim, his railroad fare and expenses, for the giving to the Arbitration Boards jurisdiction over matters arising out of ethics and fair dealings and for a Contract Commission and Appeals Board, will win over many opponents of Arbitration.

"The theatre owner is entitled to and must have relief from the present contract and arbitration procedure. If distributors have honest objections we in all sincerity beg them to state them. If they have none they should not withhold a square deal from us any longer."

THE APPROVED STANDARD EXHIBITION CONTRACT

The Distributor warrants that this contract conforms in every respect and detail with the APPROVED STANDARD EXHIBITION CONTRACT, on file with , and identified by the signature of its President, on the day of September, 1925.

AGREEMENT, made in triplicate, this day of , 19 between , a corporation (hereinafter called the "Distributor") and , operating the theatre, at , City of and State of (hereinafter called the "Exhibitor") as follows:

1. The Distributor hereby grants to the Exhibitor, and the latter accepts, a license under the respective copyrights to the several photoplays hereinafter in the schedule below designated and described, subject to the terms and conditions herein specified, to exhibit, during and within the year commencing on the day of 19 and ending the day of , 19 , and the Distributor agrees to furnish to the exhibitor during and within the said period, each of such photoplays in the theatre herein specified only, for the number of successive days herein specified, and to deliver to a common carrier or to an agent of the exhibitor, a positive print of each of such photoplays, in time for exhibition at the theatre and on the dates herein specified or determined as herein provided.

2. The Exhibitor agrees:

(a) To pay for such license as to each of such photoplays, the sums herein specified, at least three (3) days in advance of the date of shipment of each of such photoplays by the Distributor.

(b) To pay the cost of the delivery of each of such photoplays to the theatre from the local exchange of the Distributor and their return to the said local exchange.

(c) To return each of such photoplays in the same condition in which they were received, reasonable wear and tear excepted.

(d) To be liable in an amount not exceeding four (4) cents per lineal foot for each foot of the positive prints of such photoplays that is damaged, lost or stolen while in his possession.

3 The Distributor agrees not to permit or authorize or license the exhibition of any of such photoplays in violation of the run and protection granted to the Exhibitor as follows:

PROTECTION days against Theatres
RUN to FOLLOW days after Theatre.

4. Each of such photoplays shall be

H. A. Cole Resigns

R. F. Woodhull, president of the M. P. T. O. A., has received a letter from H. A. Cole, president of the M. P. T. O. of Texas, in which Mr. Cole announces his resignation as a director of the national organization.

Mr. Cole asserts that he is not attempting to split the national exhibitor body, arguing that it today "is split wide open, no matter whether any of us resign or not."

The Texan takes exception to the policies and methods of Sydney S. Cohen, past president and present chairman of the board of directors of the M. P. T. O. A. His letter is a long one and in it Mr. Cole goes into detail as to these alleged policies and methods.

"Playdate a Paydate" Under New Contract

available to the Exhibitor, unless a definite exhibition date is specified herein, in the manner provided in the Rules hereinafter provided for.

5. Schedule.

Release Number	Title of Production	Cast	No. of Reels	Play Dates	No. of Days	Price

6. Excepting always and only the right of the Exhibitor to take such proceedings as he may deem advisable to enjoin any breach or threatened breach or violation by the Distributor of any of the provisions relating to run or protection provided for herein, the Distributor hereby consenting to the granting of an injunction restraining such breach or threatened breach, it being agreed that in case of any such breach the damages to be sustained by the Exhibitor is irreparable and incapable of definite ascertainment and computation, the parties hereto agree that before either of them shall resort to any Court to determine, enforce the legal rights of either hereto, he shall submit to a board of arbitration consisting of an equal number of Distributors and Exhibitors, which board of arbitration shall be formed and shall function as provided in a set of Rules on file with .....and identified by the signature of the President of said Association, which rules are made a part hereof the same as if they had been fully set forth herein, all disputes, claims and controversies arising hereunder, including those based upon a repudiation or rescission, or attempted repudiation or attempted rescission of this contract, for determination.

The parties hereto further agree to abide by and forthwith comply with any decision or award of such Board of Arbitration in any such arbitration proceedings, and agree and consent that any such decision or award shall be enforceable in or by any court of competent jurisdiction pursuant to the Laws of the State of New York, now or hereafter in force and the parties consent to the introduction of such findings in evidence in any judicial proceedings.

7. The foregoing clause Six relating to arbitration shall become null and void and the parties hereto shall retain all their rights and powers at law and in equity in the event the Exhibitor deposits with the Distributor a sum equal to ten (10%) per cent of the total sum payable by the Exhibitor to the Distributor under the terms of this contract, and in the event the Exhibitor so elects to deposit said sum of money with the Distributor, the Distributor agrees to pay to the Exhibitor interest on said sum or any balance remaining due from time to time at the rate of two (2%) per cent per annum. Such moneys shall constitute trust moneys, and shall not be commingled with its other moneys unless and until and at the time when the sum shall be applied on account of the last sums payable hereunder. It is hereby expressly provided and understood however, that Clause Five of the Rules referred to and provided for in the said Clause Six shall at all times and in any event be in force and effect and a part of this contract.

8. This contract shall be deemed an application for a contract only and shall not become binding upon either party unless accepted in writing by an officer of the Distributor and notice in writing of acceptance sent to the Exhibitor within days from the date hereof. The Exhibitor may withdraw this application at any time prior to its acceptance by the Distributor as provided for herein.

9. No terms or representations have been made by either party to the other except as herein set forth.

(Insert here any special arrangements)

IN WITNESS WHEREOF the parties hereto have hereunto set their signatures and seals this day first above written.

Approved, for the Distributor
day of , 19 .

.....

.....

RULES PROVIDED FOR IN THE APPROVED STANDARD EXHIBITION AND MADE A PART THEREOF

Identified this day of , 19 .

1. The Board of Arbitration shall consist of four persons, two distributors who do not own or operate theatres and two exhibitors who are not directly or indirectly affiliated with a producer or distributor.

The two distributors' representatives shall be selected by the to serve for one month. The two exhibitors' representatives shall be selected by the Motion Picture Theatre Owners of America to serve for one month.

No member of the Board of Arbitration shall sit in any case or controversy in which he has an interest direct or indirect.

In case of a tie vote the Board of Arbitration shall appoint a fifth arbitrator, and if they are unable to agree, then the chairman of the Board of Arbitration shall request the presidents of the respective organizations of which both litigants are members to make the appointment and in the event they are unable to agree, then the chairman shall request the Mayor of the city in which the dispute is arbitrated to make the appointment.

The exhibitor shall have the right to challenge the exhibitors' representatives on the Arbitration Board appointed as herein provided and shall have the right to name the two exhibitors who shall serve on the Arbitration Board in his particular case or controversy.

Likewise, the distributor shall have the right to challenge the distributors' representatives on the Arbitration Board appointed as herein provided and shall have the right to name the two distributors who will serve on the Arbitration Board in his particular case or controversy.

2. The Board of Arbitration shall have general power, after a thorough and impartial hearing of any dispute or controversy (1) To determine such dispute or controversy, (2) to make findings thereon, (3) to direct what shall be done by either party or both parties with respect to the matter in dispute, (4) to elect its chairman, (5) to, in any decision or award, include a provision therein requiring the payment by one party to the other of compensatory damage and/or indemnity, (6) to also provide in any decision or award that the railroad fares and hotel bills incurred by the exhibitor shall be paid to the exhibitor by the distributor, in the event the Board of Arbitration shall find in favor of the exhibitor against the distributor in the pending controversy or shall dismiss the grievance brought by the distributor against the exhibitor, (7) to have jurisdiction over all matters in dispute arising under an application for a contract, (8) to have jurisdiction in all matters of fair dealing and ethics arising out of a contract, even though not specifically provided for therein.

3. There shall be formed an Arbitration Commission consisting of three exhibitors and three distributors. The exhibitor members shall be appointed by the Motion Picture Theatre Owners of America and the distributor members shall be appointed by

This commission so constituted shall have the power of supervision of all Arbitration Boards, to review such decisions of Arbitration Boards as may in its discretion merit review and shall have the power to avoid or amend or modify the award thus reviewed and to make such changes in the Approved Standard Exhibition Contract and these rules as may from time to time become necessary.

4. The hearings before the Arbitration Boards shall be open. The records of the Arbitration Boards shall be available and open to the press, exhibitor, distributor and their organizations and counsel. Copies of complaints, awards, minutes and calendars shall be available to the distributor and exhibitor and their organization.

5. Both the distributor and the exhibitor agree:

(a) None of the photoplays specified in the contract shall be reissues from old negative except it is so expressly noted therein.

(b) The photoplays specified in the contract shall not contain any paid advertising.

(c) Contracts may be assigned by either party providing the assignment is in writing and accepted in writing by the assignee and approved in writing by the distributor or the exhibitor as the case may be, in which event the assignor shall be released from his or its liability hereunder.

(d) The exhibition date of each photoplay which has not otherwise been specified on the contract shall be fixed as follows:

(d1) For all purposes herein the release date of such photoplay shall be construed to be the date when such photoplay shall have been exhibited for the first time in a first-run theatre in the key city or exchange centre in the district in which the theatre specified in the contract is located.

Prompt notice of such exhibition date and the date of the expiration of the protection period of said first-run theatre shall be given to the exhibitor.

From and after the date of the expiration of such protection period, such photoplay shall forthwith become available to the exhibitor for exhibition under his contract.

(d2) If the exhibitor is entitled to a first run of a photoplay the exhibitor shall fix an exhibition date, such date to be within a period not exceeding three weeks following the expiration of the protection period aforementioned. The notice of the exhibitor fixing the exhibition as aforementioned shall be given to the distributor at least two weeks prior to such exhibition date.

If the exhibitor shall fail to fix such exhibition in the manner above provided, the distributor shall, promptly after the expiration of three weeks following the protection period, fix such exhibition date, such date to be within two weeks following such three-week period, and in such case the date so fixed by the distributor shall, for all purposes hereunder, be deemed the exhibition date of the photoplay.

(d3) In case the exhibitor shall have a run subsequent to a first run, and the number of days, subsequent to the run immediately prior to the exhibitor named in the contract, after which the exhibitor is entitled to such photoplay is not specified, then the exhibitor's exhibition date shall be fixed in like manner as herein above provided for the exhibition with respect to a first run, except that all periods shall run from the date of the expiration of the protection period of the

(Continued on page 143)

HOBART HENLEY
The director, has signed a long-term contract to remain with Metro-Goldwyn-Mayer. He will make "Free Lips" next.

Buhler Would Utilize Movie Season All Year, Hays Hears

IN a letter to Will H. Hays, Frank W. Buhler, managing director of the Stanley Company of America, makes a suggestion as follows:

"I am of the opinion that a permanent organization of the active men in the Greater Movie Season Campaign might be perfected—not only for Greater Movie Season each year, but for the general exploitation of the Motion Picture Industry as a whole, bringing it constantly before the public.

"The will to do has been the thing that has made the picture industry and I am sure that the motion picture distributors would welcome and would help an organization that would be perfected for the purpose of selling pictures to the public."

Acting immediately upon Buhler's plan the Greater Movie Season Headquarters is communicating with the general managers of the campaigns to learn their thoughts regarding the suggestion. If the active workers in the various campaigns favor such a move, the Hays organization will assist in every possible manner, serving the exhibitors with material and acting as a clearing house.

Whether or not a definite organization is perfected, the Hays Organization plans to furnish to all exhibitors who can use such material, a service of publicity and advertising matter that can be used as a follow up on this year's Greater Movie Season Campaign, and for leading into next year's. Included, will be all the material that can be gathered that will help exhibitors sell their theatres to their townspeople and which will build good will for motion pictures in general.

There is no question now as to whether there will be a Greater Movie Season Campaign next year. Exhibitors are unanimous in declaring that the drive should be made an annual affair, the Hays organization announces.

QUITS N. Y. FILM COMMISSION

Ansel Brown, who was formerly in charge of the Albany branch of the New York Motion Picture Commission, and who resigned a few months ago to be succeeded by William Leonard, of Saratoga Springs, a Democrat, is disposing of his effects in Pulaski, preparatory to moving to Florida, where he will enter the real estate business.

Although an eligible list has just been established from which persons might be appointed to the New York State Motion Picture Commission as reviewers, it was learned during the past week that no vacancies exist and that no appointments will be made for at least some time yet.

LILYAN TASHMAN TO WED

Lilyan Tashman, now playing a featured role in Robert Z. Leonard's "A Little Bit of Broadway" in support of Pauline Starke and Charles Ray, recently announced on the set that she is to marry Edmund Loew within a few days, or at least as soon as her part is completed.

Testimonial Dinner to Cohen Slated for Early in October

THE committee of Independent producers and distributors and exchangemen arranging the testimonial dinner to Sydney S. Cohen in recognition of his great service to the Independence cause in motion pictures have decided to make the event synchronize with Independence Week, which will be celebrated beginning October 18. The dinner will be held at one of the big New York hotels early in October.

The first plan was to have the dinner an isolated event meant only to signalize the affection and regard which Independent leaders feel for Mr. Cohen. He requested, however, that he be treated as any other individual who has worked for Independence and that the cause rather than himself be honored. Therefore the committee has decided to tie in the dinner with Independence week, thus meeting Mr. Cohen's wishes without surrendering its desire to honor the man as an individual.

The committee is meeting weekly in the offices of the chairman, Samuel Zierler, president of Commonwealth Film Corporation. It is certain that the event will be a large and most significant one. Prominent members of the industry have written the committee from trade centers all over the country, declaring their intention of being present. Committeemen in addition to the chairman include J. G. Bachman, Jack Cohn, Harry Reichenbach, Fred E. Baer, Whitman Bennett, Joe Brandt, Abe Carlos, I. E. Chadwick, Fred H. Elliott, Lin Bonner, Arthur James, Dr. W. E. Schallenberger, Oscar A. Price, Ray Johnston, S. L. Rothafel and B. P. Schulberg.

Carr and Schad Sell Reading Theatre to Loew

H. J. Schad, president of Carr and Schad, Inc., announces the sale of the Colonial, Pa., to Loew's Inc., of New York City. The new owners will take possession on September 14, and the theatre will become the permanent home of the Metro-Goldwyn program. While the purchase has not been made public, it is reported to be in the neighborhood of $600,000.

Carr and Schad, Inc., will continue to operate the Arcadia, Lyric, Princess, Strand, San Toy and Schuylkill Avenue theatres in Reading and the Colonial and Capitol at Lebanon, Pa. The new headquarters will be established on the second floor front of the Arcadia Theatre building.

Cinema Company Buys Interests of Stromberg-Prod. Dist. Corp.

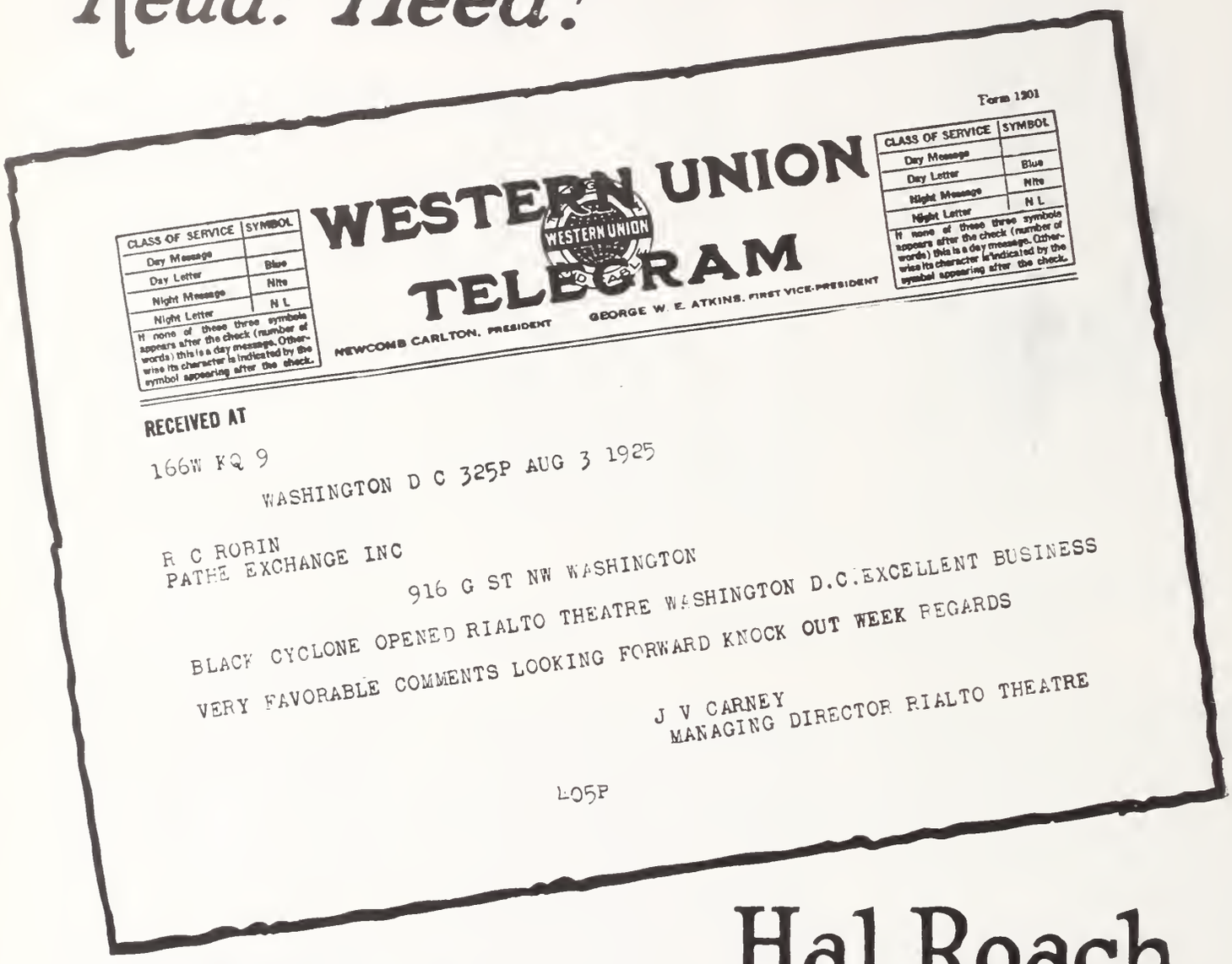
UPON the return from Los Angeles this week of F. C. Munroe, president, and John C. Flinn, vice-president and general manager of Producers Distributing Corporation, announcement was made of the purchase of the Hunt Stromberg-Producers Distributing Corporation interests by the Cinema Corporation of America, the holding company back of Cecil B. De Mille's independent film producing enterprises. The Cinema Corporation of America has also purchased the controlling interest in the Hollywood Studios from Charles and Al. Christie, and plans have been formulated for greatly increasing its equipment and general facilities.

In the transaction with Hunt Stromberg, the Cinema Corporation of America secured all of the Harry Carey pictures and Hunt Stromberg productions released and scheduled for release through Producers Distributing Corporation, including the producing rights of "The Last Frontier."

This spectacular Western epic, for the filming of which elaborate preparations have already been made, will now be produced by Cecil B. De Mille, either under his personal direction or supervision. De Mille's producing activities will be still further increased by his assuming supervision of the filming of the several other big stories, originally scheduled for production by Stromberg, and now, under the terms of the deal, the property of the Cinema Corporation of America.

De Mille's activities will now be expanded to such proportions that two studios, the De Mille Studio and the Hollywood Studio, will be running to capacity under his supervision, while the productions releasecd this season with the De Mille trademark will probably be increased fifty per cent over the twelve originally on the schedule.

Read! Heed!



Form 1201

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

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166W KQ 9

WASHINGTON D C 325P AUG 3 1925

R C ROBIN
PATHE EXCHANGE INC
916 G ST NW WASHINGTON

BLACK CYCLONE OPENED RIALTO THEATRE WASHINGTON D.C. EXCELLENT BUSINESS VERY FAVORABLE COMMENTS LOOKING FORWARD KNOCK OUT WEEK REGARDS

J V CARNEY
MANAGING DIRECTOR RIALTO THEATRE

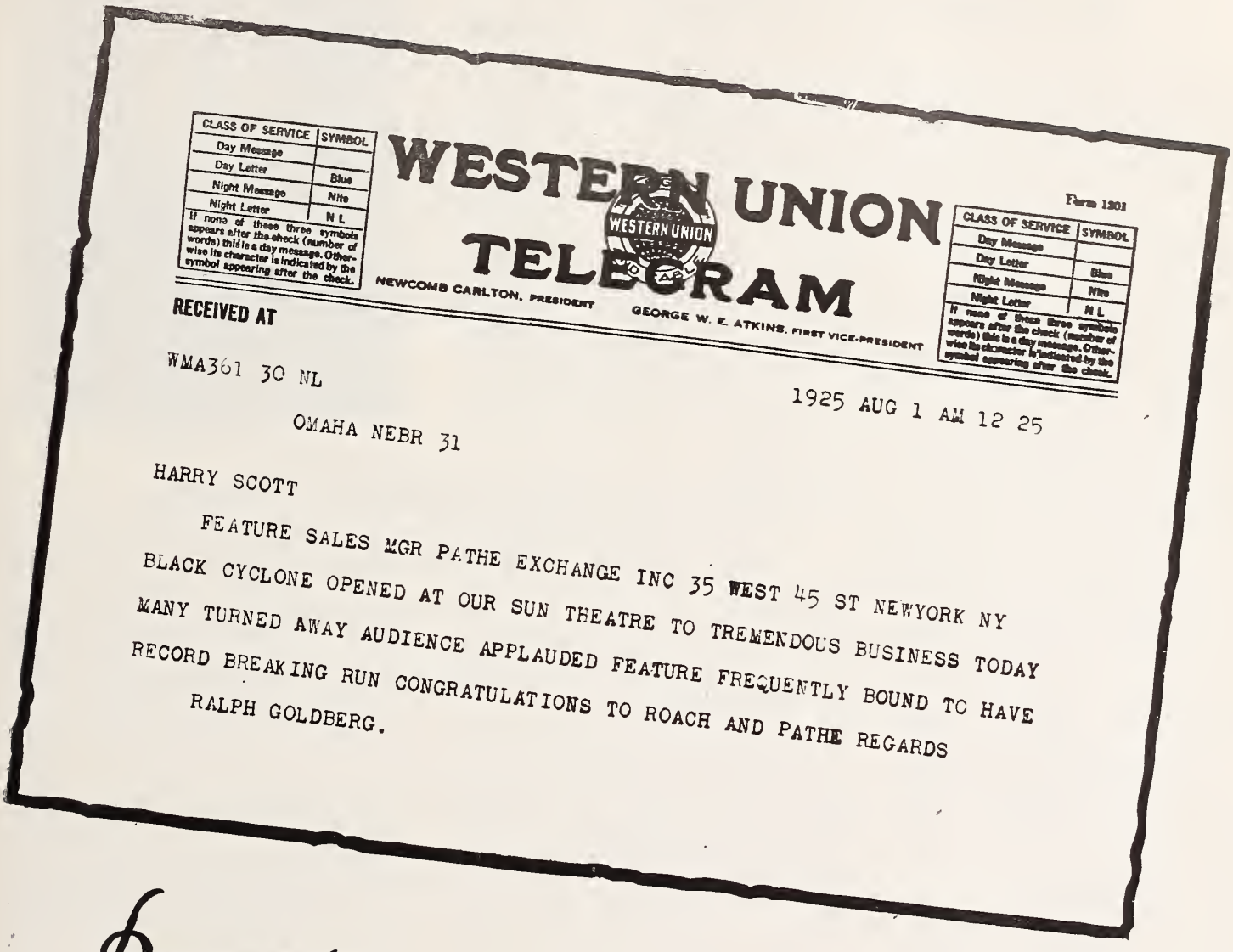
405P

Hal Roach

Black

with Rex

Story by Hal Roach
Directed by Fred Jackman



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1925 AUG 1 AM 12 25

OMAHA NEBR 31

HARRY SCOTT

FEATURE SALES MGR PATHE EXCHANGE INC 35 WEST 45 ST NEWYORK NY
BLACK CYCLONE OPENED AT OUR SUN THEATRE TO TREMENDOUS BUSINESS TODAY
MANY TURNED AWAY AUDIENCE APPLAUDED FEATURE FREQUENTLY BOUND TO HAVE
RECORD BREAKING RUN CONGRATULATIONS TO ROACH AND PATHE REGARDS
RALPH GOLDBERG.

Presents

Cyclone

the Wild Horse

Pathépicture

TRADE MARK

Koerpel Opens Many European Branches for First National

PARIS may be the city of wine, song, light and laughter but, following the recent trip to the Gay Capital, one cannot but help realize that in one imposing building at least, work and determined work is the sole object of existence. For at 25 rue de Courcelles the writer found a veritable hive of activity under the direction of J. A. Koerpel, the European headquarters of First National Pictures.

Following the decision of E. Bruce Johnson, foreign manager, to cease selling and commence renting, a period of considerable activity has taken place as a result of which First National Pictures is already firmly established on the European continent. How well and how speedily this new effort was carried out will be realized when it is stated that the general European manager has opened not only Paris headquarters but also seven fully equipped exchanges and has engaged the staff of over sixty-two persons within a few weeks of opening. This number will probably be trebled ere long for the general clerical staff has not yet commenced operations, the following being the chief appointments made at the moment: Robert Schless, formerly exclusive agent for First National in France, is at the head of affairs in that country as managing director while assisting him in executive positions are A. G. Krikorian, assistant manager; P. J. Thomson, secretary and chief of accounts department; E. T. McCarthy, booking control; P. M. Rogers, publicity director; J. Faivre, editing and printing department; Messrs. Fontanon, Perrez, Roge, Gatto, Fausser, Lestienne, Pitou, Stewart of the sales department.

Five Exchange Centers

The five last named will operate as exchange managers in the towns of Marseilles, Strasbourg, Lille, Paris and Brussels respectively where excellent offices have been obtained.

For Paris headquarters, J. A. Koerpel took over an entire bank building completely furnished with vaults, executive offices, counters, desks, and all that could be desired and in the course of a fortnight transformed it into a veritable palace of renting. The same hustle and the same excellent results were obtained in the towns mentioned above with the result that First National is now fully established in the new territory.

Schless Also Busy

Meanwhile, Robert Schless and his salesmen had been equally busy with the result that a contract was secured with Reginald Ford of the Cameo Theatre on the Grands Boulevards (The Broadway of Paris) for the showing of the first four pictures: "The Sea Hawk," three weeks; "The Lady," two weeks; "The Lost World," playing its eighth week at the moment of writing, and "The Only Woman."

Trade shows of an unprecedented character were arranged and held with extraordinary success. Over 1,100 exhibitors attended the showing of "The Lost World." Elaborate prologues were staged by P. M. Rogers, the publicity chief, who also worked to good effect in the press with the result that front-page stories of "The Lost World" were carried for three weeks in the biggest evening journal of France, while every newspaper of note reported the showing of "The Sea Hawk" on the flagship "Provence" at Toulon.

J. A. Koerpel's activities have not been confined to France and Belgium alone, however. He has also concluded arrangements for the opening of offices in Holland, having already secured offices in Amsterdam for that purpose. The United Kingdom was, of course, already under way but the European general manager has done much to increase the work being carried out in the ten branches of the British Isles. He has also opened up new channels of liaison with the First National agents in Switzerland, Germany, Italy, Spain, Austria and is also making arrangements for extensive operations in Russia.

J. A. KOERPEL

Producers Distributing Opens British Releasing Organization

WILLIAM M. VOGEL, general manager of the Producers International Corporation, the foreign division of Producers Distributing Corporation, returned to America last Wednesday on the Olympic, after a busy three months' trip. He organized and established a new British distributing company to handle the P.D.C. releases throughout the United Kingdom, and opened "supervising" offices in Paris and Berlin to conserve the interests of Producers International Corporation in the continental markets.

The new British distributing agency has been incorporated as the Producers Distributing Company, Ltd., with headquarters in London at No. 12 Great Newport Street, and eight subsidiary exchanges throughout the provinces. A. George Smith, who headed the British Goldwyn, Limited, prior to its merger with Metro, has been engaged as managing director of Producers Distributing Company, Ltd., and will be in complete charge of the release of the P.D.C. product in England, Scotland, Ireland and Wales.

Film Booking Offices of England handled the 1924-1925 releases of Producers Distributing Corporation during the past year and in view of this, Mr. Vogel intended to give preference to Film Booking Offices for the 1925-1926 productions. But the untimely demise of Sir Edward Hulton, which occurred just a few weeks prior to Mr. Vogel's arrival in London, together with the decision of the executors of the Hulton Estate to sell its film enterprise en bloc, crystallized the Producers International Corporation's desire to open up its own English distributing organization.

While in Berlin, Mr. Vogel arranged for the distribution of the P.D.C. releases throughout Germany with National Film, A. G., of which company Herman Rosenfeld is managing director.

The interests of Producers International Corporation are being supervised for France, Belgium, Switzerland, Spain, Portugal and Italy by Mr. F. de Sacadura with offices at No. 2 Rue de Lancry, Paris. During the next thirty days an office will be opened for the supervision of the P.D.C. distribution through Central and Northern European countries and the outright sale to other European markets reached directly from Berlin.

Further broad expansions in the foreign market are now in contemplation in adidtion to the outright sale of the 1925-26 P.D.C. product in the Balkan kingdoms and republics, which Mr. Vogel closed while in Europe.

VETOES SUNDAY REPEAL BILL

Mayor Jeffries of Moberly, Mo., on Monday, August 24, vetoed the bill repealing the Sunday closing ordinance which prohibits Sunday shows at present.

Six votes are needed in the City Council to beat the mayor's veto. The repeal bill passed last week by a vote of 5 to 3.

Pressure from the Protestant church and reform element caused Mayor Jeffries to veto the bill.

Incorporations

At the rate of two a day or twelve to the week, an even dozen of motion picture companies incorporated in New York state during the past week, an increase over the same period a year ago, and with the companies showing a heavier capitalization than in the past. The following gives the companies, directors chosen for the first year, and the amount of capitalization when specified in the papers filed: Welcome Pictures, $20,000, with A. W. Goldstein, H. A. Krein, Rachel Marmer, New York City; Walker-Hamilton Distributing Company, Inc., $20,000, Henry Modery, Brooklyn; John H. Gould, Port Washington; Seward G. Spoor, Great Neck; Careda Theatres Corporation, $10,000, M. B. Jones, Jr.; R. Beattie, Ruth Rosenblatt, New York City; Play C. Company, Inc., $20,000, Charles Lorete, R. J. Joseph, New York; B. M. Mark, Brooklyn; Weak Sisters Production, Inc., $20,000, J. H. Harris, Charles Hertzman, H. N. Heldc, New York; Edco Producing Unit, Inc., $200,000, I. M. Michelman, R. Liebhoff, A. J. Johnston, New York; Hal Hodes Short Film Exchanges, Inc., $5,000, I. Steinberg, Brooklyn; Hal Hodes, P. Poger, New York City; Easy Terms Corporation, with M. L. Elkin, M. Salit, Anne Eichel, New York; Sawyer and Lubin, Inc., H. G. Kosch, E. Bregstein, A. Thompson, New York; Lariat Productions, Inc., H. B. Goldsmith, Haverstraw, J. F. Gerlach, Bayside; C. Hallmeyer, New York City; Rosie O'Grady Corporation, Thomas Bent, Pat Rooney, Marion Bent, New York; College Point Amusement Co., Inc., Arthur Hoffman, Morris Fox, Rene Epstein, Brooklyn.

Three Hour Conference Fails with "Musics" in Chicago

The meeting of the officers and scale committee of the Musicians Union in Chicago with the committee from the Chicago Exhibitors Association, held recently at the executive offices of Lubliner and Trinz circuit resulted in no agreement after three hours of discussion. The original demand was for 25 per cent. increase and changes in working conditions, but this was cut down to 10 per cent. increase by the musicians before the meeting.

The old scale expires on Labor Day and it is expected that another meeting will be held to bring the interested parties together before the expiration of the old agreement.

The exhibitors committee was headed by Jack Miller of the Chicago association, Ludwig Siegal of the Prairie Theatre, John Balaban of the Balaban and Katz circuit, Emil Stern from Lubliner and Trinz, Julius Goodman from the Goodman circuit, Arnold Schack of the Keystone Theatre, Louis Marks from Marks Brothers circuit, Andrew Karzas of the Karzas circuit, Al Cooney from the National Theatres Corporation and several others from the smaller houses met with the musicians to get together on the new scale.

The main contention seems to be over the working conditions and when another meeting is held both sides may iron out their differences.

BOOTHBY MADE COMPTROLLER

First National Pictures, Inc., has appointed W. C. Boothby, formerly of the First National Bank of Boston, to the responsible executive position of financial comptroller made vacant by the resignation of C. S. Pinkerton. Mr. Boothby has already assumed the duties of his new position.

Connecticut Tax

(Continued from page 134)

"For the present at least nothing can be done toward having this burden shared by the public, the motion picture theatres of Connecticut have had to expend thousands of dollars in the middle of one of the worst seasons in their history, and there is no way that they now see that they can get it back.

"As far as the independent motion picture exchanges are concerned some have closed their New Haven offices, not from a desire to boycott anybody, but because their slim resources are in danger of being wiped out by the tax.

"This association is not in favor of any carpet-bagging activities, and does not desire in any way to enter into the situation except to give such aid as is necessary to keep the theatres open and the business running.

"If this can be made plain to the public, possibly the people would have a better understanding of the actual situation. It is the purpose of the Independent Motion Picture Association of America to co-operate insofar as possible with the Motion Picture Theatre Owners of Connecticut and the owners and managers of the independent exchanges serving theatres in that state."

Niagara Strikers Replaced; Buffalo Gives 5% Increase

MUSICIANS, stage hands and motion picture operators, failing to have their demands granted, have "walked out" at the Strand, Bellevue and Cataract Theatres in Niagara Falls, N. Y. The union men quit August 29 and their places were taken at once by 43 members of the National Theatrical Federated Union, all of whom were brought from New York City to the Falls a week in advance preparatory to any strike on the part of the local men.

The stage hands demanded an additional man on every local stage crew as well as a 12 per cent increase. The operators demanded a boost of $16.25, or three-three and one-third per cent, while the musicians wanted an increase of 10 per cent and a clause inserted in their contract that if a man was hired and kept two weeks he could not be "fired" without the consent of the local union. The musicians also demanded that not less than eight men be employed in the pits.

The Lumberg and Amendola Theatres in Niagara Falls, both gave in to the demands of the unions. It is announced that the new men have come to the Falls under a year's contract. The Strand and Cataract Theatres are managed by A. C. Hayman while Herman Lorence manages the Bellevue.

After seven hours of battling on Saturday, August 29, the stage hands of Buffalo theatres reached an agreement with the Buffalo Theatre Managers' Association, whereby the men are to receive a five per cent increase in wages effective September 1, and covering a period of two years. Al Beckerich, president of the association of managers announced the compromise was satisfactory to both sides.

Musicians Threaten Walkout if Frisco Cuts Orchestras

Commencing this month a decided change will be noted in the manner in which moving pictures will be presented in the leading theatres in San Francisco. The customary musical stage concerts will be done away, orchestras will be reduced to the minimum provided for in the agreement with the Musicians' Union and will play only in the orchestra pit.

At the same time all bonuses will be done away with and a straight scale will prevail. The organized musicians have demanded a six months' contract, a decrease in working hours from six and a half hours a day to six hours, and increased pay for organists. They have advised theatre owners that their demands are not subject to change and in turn the Allied Amusement Industries has decided to oppose any changes in present conditions.

A strike is threatened and there is a possibility that instead of reduced orchestras in moving picture theatres there may be no orchestras at all.

ROY CHURCHILL FATHER OF BOY

Roy Churchill, branch manager of the Kansas City F. B. O. exchange is receiving congratulations on the birth of a son.

Saxe Business Hurt By Slanderers

Slanderers, who have spread rumors in Milwaukee that the new $2,000,000 Wisconsin theatre building is unsafe, have caused such a noticeable falling off in business that Thomas Saxe, head of the chain which controls the house, has offered a reward of $1,000 for information leading to discovery of those responsible.

Mr. Saxe, in order to prove to Milwaukee that the rumors are entirely without foundation, recently invited the city engineer, theatre inspector, a fire chief, a member of the building inspector's office and newspapermen to make a minute inspection of the entire building. These investigators announced following their tour that the building is one of the safest structures in the city and there is not a trace anywhere of weakness.

Milwaukee Unions Still Negotiating On Wage Question

Demands for pay increases, ranging from five per cent in outskirt houses to thirty-two per cent in de luxe downtown houses, are being made by members of the operators' union in Milwaukee.

Thus far theatre owners have unanimously rejected the demands, but negotiations are still being carried on and although some members of the union are talking strike, it is the opinion in most quarters that an amicable adjustment will be reached and serious trouble averted.

Stage hands also are seeking increases which thus far likewise have been refused, and the two unions are working together in an effort to obtain advances.

Some of the downtown houses are somewhat worried over the demands because they are inclined to believe that the outskirts may be swung over to grant the increases because they are not large where their own houses are concerned.

MIDWEST GOLF TOURNAMENT

The first annual Fall Midwest Film Golf Tournament, will be staged at the Bob-o-link Golf Club of Highland Park, Chicago, September 16.

This event will mark the inauguration of an arrangement whereby the Midwest Tournament will be semi-annual affairs. Judging from the rate at which entries are pouring into Committee Headquarters, the entry list for the Fall Tournament will set a new high-mark.

The Committe in charge consists of F. M. Brockell, General Manager Balaban & Katz Midwest Theatres; L. H. Mason of the Motion Picture News; Ashur Levy of the Orpheum Circuit; J. J. Jones of Jones Linick and Schaeffer; and R. C. Seery of the First National.

THE PARAMOUNT THEATRE MANAGERS' TRAINING SCHOOL

On the extreme left is John F. Barry, the director of the school, and on the extreme right Edward J. Myrick, chief of the instructors. The other views are of the fully equipped auditorium

Warner Bros. Announce New Appointments in the Field

APPOINTMENTS of a number of new managers of Warner Bros. branch exchanges, and special representatives were made public this week by Sam E. Morris, general manager of distribution.

Jacob M. Klein, an experienced salesman and executive, has become manager of the Albany office. His work heretofore has been largely in Boston territory. Lloyd Willis, another veteran in motion picture sales work, is now a special representative out of the New York office, and Edwin Silverman, in addition to his duties as a district representative, has taken over the management of the Chicago exchange.

George H. Dumond, general manager of Warner Bros.' theatres, announced the selection of managers of a number of Warner houses in the south. These appointments were made by Nat L. Royster, managing director of the Warner southern theatre with the approval of Dumond.

B. H. Stough, former manager of the Rialto Theatre, Birmingham, Ala., has become assistant manager of the Broadway, in Charlotte, N. C. Previous to his connection in Birmingham he was associated for twenty-eight months with Sid Grauman, in Hollywood.

Ed. C. Pearce, formerly owner of the Amusa Theatre, Winston-Salem, N. C., has been appointed manager of the Broadway, Columbia, S. C. Ed. W. Williamson, formerly of Columbia, is the new manager of the Lexington Theatre, Lexington, S. C., and M. Merriweather, of Winston-Salem, N. C., becomes manager of Warner's New Concord Theatre at Concord, N. C.

POSTER TAX OVER $1,000 MONTHLY

An important technical change is being made in the poster censor's bureau at Montreal, Quebec, which is under the direction of Martin Singher, a former local newspaperman. The bureau was opened a year ago as a division of the Montreal Police Department as it was considered as a disciplinary feature of the civic administration. The bureau has now been transferred to the city treasurer's department because of the recognized and admitted fact that it has become more of a revenue producing office than anything else, local exchanges and exhibitors paying the bill. More than $1,000 per month is being collected through the poster taxation locally.

MILWAUKEE AUTO PARTY RESULTS IN A TRAGEDY

Miss Evelyn Benson, an employe of F. B. O., was killed and Bob Turner, of the same company, suffered a fractured leg when an automobile in which they were returning to Milwaukee following a party at a nearby lake resort left the road and crashed into a tree. Two other members of the party also were injured.

Rothafel to Study Theatre Conditions in Europe

S. L. Rothafel will sail for Europe aboard the Leviathan September 5. He will be accompanied by Arthur H. Sawyer, one of the leading spirits in the organization recently formed to build the new Roxy Theatre at 50th Street and 7th Avenue, New York City. Mrs. Arthur H. Sawyer, Dorothy Sawyer, Clark Robinson, Mr. Rothafel's art director, who recently resigned from the Capitol Theatre staff to join Roxy's new organization, and Yascha Bunchuk, internationally known 'cellist.

Roxy's European trip will take him into England, France and Germany and is in the interests of the new Roxy Theatre, which is to be built at 50th Street and 7th Avenue, New York, construction starting this Fall.

Further announcements will then be made concerning the theatres which the Roxy Theatres Corporation will erect in Manhattan, Bronx and Brooklyn, in addition to the 6,212 seat house at 50th Street and 7th Avenue, New York. During Rothafel's absence in Europe, Herbert Lubin and William E. Atkinson, his associates, in the theatre building project, will push to completion the plans involving the contemplated Roxy chain of houses.

Fairbanks Leads Taxpayers With a Check for $182,190

By SUMNER SMITH

NOT all of our movie stars have gone bankrupt. In testimony witness the income tax figures made public this week by federal authorities, Douglas Fairbanks bounds to the top of the list with $182,190, while Mary Pickford Fairbanks handed over $34,387. Charles Spencer Chaplin gave the curious a conversational treat when his personal return showed only $345. The Chaplin Studio, Inc., came across with $1,994. Another surprise occurred when Roscoe Arbuckle, thought by many to be "broke," paid $6,116. Monsieur Jackie Coogan wrote out a check for $268. Rudolph Valentino paid $1,995, and that other sheik of the screen, Ben Turpin, $6,104. No wonder he doesn't get his optics aligned.

Gloria Pays $57,075

Gloria Swanson indited a check for $57,075. Jesse L. Lasky got separated from $48,592. James Cruze lost some "Covered Wagon" salary when he paid $40,353, as did Ernest Torrence with a return of $22,209. Pola Negri paid $15,108 and Tom Mix dug down into his cowboy pants for $7,514. Agnes Ayres, otherwise Mrs. M. Richi, paid $317.

The Beerys ran a pretty close race, with Wallace paying $2,671 and Noah $2,398. Also among the "B's" appear the names of Monte Blue with $3,996 and Madge Bellamy with $891.

Dropping our eyes Turpin-fashion to the "C's" we discover A. E. Christie with a return for $13,974 and Charles H. Christie paying $13,784. That's fair enough. Lew Cody's villainy cost him $996 in income tax.

Among the "D's"—just as though all tax payers didn't come under that heading—we find Viola Dana paying $5,469 and Bebe Daniels $75. Cecil B. DeMille's tax was $11,240.

Zane Grey, the author of profitable westerns, paid $21,222. D. W. Griffith came across with $7,777, his lucky numbers. William S. Hart's check book now is shy $15,785 and Rupert Hughes, the author, bemoans the loss of $7,608.

Buster Keaton continued to look serious after handing over $2,702, while Harold Lloyd's expression was not photographed when he made out his check for $28,151. Bert Lytell's tax was $2,213.

Other returns were: Mrs. Marshall Neilan (Blanche Sweet), $3,220; Conrad Nagel, $6,740; Jack Pickford, $5,218; Marie Prevost, $3,154; Hal. E. Roach, $8,828; Alolph Ramish, $543; Charlotte P. Smith (Lottie Pickford), $34,267; Lewis Stone, $12,853; Constance Talmadge, $5,809; Conway Tearle, $1,550.

4 real box-office attractions in a row— all made, ready to see, sold under a guarantee!

MONTY BANKS
in
"Keep Smiling"
with
ANNE CORNWALL, ROBERT EDESON
and a stellar cast

produced by Howard Estabrook
story by Herman Raymaker & Clyde Bruckman
directed by
Albert Austin & Gilbert W. Pratt

Four In a Row

Well, now that we are on the subject of box office successes—and we certainly are, right now—I can name you four independent ones in a row from one company. I know some more also but we are now dealing with the first four pictures for the new season from Associated Exhibitors.

To begin with, there is the picture "Headlines," a title I don't fancy much because it hasn't much lure but after all a lot of these lureful titles are falling flat on their noses and maybe, soon, the title won't be as important as the picture. "Headlines" is a story of a woman's sacrifice, not an old and ugly woman, but a woman young and sweet enough for any man's bother and happily played by Alice Joyce. Her sacrifice is for her cruelly young daughter, a flapper with all the extreme selfishness of youth in the modern manner. Virginia Lee Corbin is the best flapper the screen has presented. She teaches a lesson as well as entertains and the picture, while broad, extreme and swift, can laugh at all censors because it actually shows the unlovely side of flapperism. It's better than a sermon because it's convincing.

One of my reviewers saw this picture and praised it with faint damns. Later he told me it was better than "Flaming Youth." He was so right in his private comment that I've given him another chance because this is one of the really great pictures of ten years. It's well written, Peter Milne saw to that, it's logical, sane and with a fine and intriguing plot. It's compelling, powerful and delicate and could run at the Capitol, New York for four weeks to everybody's profit.

I think Jack Woody is a conservative when he says he's just "strong for that picture."

What it needs in every local community is exploitation, going to it in a showman's way, because it has everything that goes to make real compelling entertainment.

Well, so much for that, and now we come to the Monte Banks starring effort, called "Keep Smiling." I took the liberty of recommending some cuts which I was advised already had been made because I only saw the sample print. But here really is a great big, fine exciting picture with danger and comedy walking along side by side like the Siamese twins and very nice too, all the way. I don't know whether I regard Banks as really a comedian but certainly this is a picture of box office power and attraction value. It's the sort of thing that can be exploited and make good on the exploitation and what more can those with money hunger ask?

Then there's "Under the Rouge," running to fine and well deserved business at the Colony. Tom Moore is the star and in excellent support are Mary Alden, Eileen Percy, Chester Conklin and Carmelita Geraghty. Lewis H. Moomaw directed it from A. P. Younger's story and he has made one of the very best box office pictures of the year. It's a strong, properly sentimental play, gripping and absolutely satisfying as real entertainment. Mary Alden, the woman magnificent of the screen, contributes tremendously to the power of the play. "Under the Rouge" is a real production.

Now we come to "Manhattan Madness" an Oscar Price offering with Jack Dempsey and Estelle Taylor. It is delightfully preposterous and has enough battle in it to satisfy all that could have been expected from the heavyweight champion of the world. The box office power of Dempsey will ride this picture into money and there again we get into the thing that satisfies.

Four in a row! A fine start for the season. We congratulate the exhibitors who are using and who will use independent pictures.

ARTHUR JAMES

MOTION PICTURES TODAY

Monty Banks in
"Keep Smiling"
Associated Exhibitors

As a Whole ... HAS A COMEDY PLOT THAT IS BETTER THAN THE AVERAGE BUT THEY DON'T STICK TO IT CLOSELY ENOUGH. SLOW AT START BUT HAS FINE FINISH

Star ... Doesn't seem to warm up until the picture is well under way but they'll like his comedy boat race and the wild antics he goes through.

Cast ... Ann Cornwall a pretty lead. Stanhope Wheatcroft the comedian's enemy and Robert Edeson the typical rich sportsman, father of Ann.

Type of Story ... Comedy. They had a better idea to go to work on in "Keep Smiling" than is usually found in these comedy features. It was a trifle short on situations for a picture of feature proportions but at that they had a chance to make a good short feature of it and get it through with some good laughs. Instead of sticking to the story, however, they've brought on a lot of irrelevant slap-stick that isn't a bit funny and only serves to make the picture drag. As a result it gets off to a slow start. If they're patient enough to wait around a while, though, they'll enjoy a hilariously funny motor boat race with Monty at the wheel of a speed boat which he knows nothing about. They've pocketed this race with a fine lot of gags, original and amusing and it brings the piece to a swing finish. It is a pity some of this speed couldn't have been injected into the early reels.

The plot concerns the efforts of Monty to interest a rich man in a life saving belt, his own invention. Monty arrives at Ryan's home during a party and through some mix-up he's announced as Bordino, the great motor boat racer. Monty is forced to race Ryan's speed boat. After a wild ride, and through no fault of his own, Monty wins the race, Ryan's daughter as well, and sells his patent in the bargain.

Box Office Angle ... If they could manage to speed up the first few reels and eliminate some occasional overdone slapstick this ought to come through in much better shape.

Exploitation ... Motor boat race with Monty Banks on his hair-raising ride will get them interested. Run a trailer showing bits of this sequence. It has thrills and laughs, too.

Direction ... Albert Austin and Gilbert W. Pratt; haven't distributed the laughs evenly.

Authors ... Monty Banks, Herman Raymaker, Clyde Bruckman.

Scenario ... Monty Banks, Herman Raymaker, Clyde Bruckman.

Cameramen ... James Diamond Lee Garmes, Donny McGill.

Photography ... Fair

Locale ... Coast town

Length ... 5,400 feet

Release Date ... Sept. 6

FILM DAILY

"Keep Smiling"—with Monte Banks
(Astd Exh., Fall release; 5400 ft.; 62 to 77 min.)

This is a combination of farce and melodrama, and an entertaining one. Its entertaining features are, however, mostly thrills. These are caused by motor-boat races, mostly by the hero. The danger of colliding with some object and smashing his boat and himself to pieces. In most of these scenes the spectator is held breathless. As little comedy is created by the awkwardness of the hero a fishing-village boy, when he finds himself in society. The direction is good. So is the acting of all, particularly of Monte Banks, he is consistent all the way through in the role of a rube—

The hero grows up to hate the water, because his father, a sailor, had been drowned at sea. He is determined to invent a life belt that will work unfailingly under all conditions. He succeeds, but as he has no money for financing it, he secures a letter of introduction to a wealthy shipping magnate. His letter of introduction gets mixed up with that of a famous motor boat racer, and the hero is taken for the famous racer. He makes ready to leave the wealthy man's mansion secretly, when he is spied by the wealthy man's daughter (heroine), whose life he had once saved, and is held back. The heroine expresses the hope that he will win the race. The hero takes lessons in motor boat running. On the appointed day the hero loses his nerves, but his antagonist, seeing a chance to make the wealthy man lose the race and thus win the heroine's hand, detains the hero and forces him to run the race. But luck is with the hero and he wins the race, and the girl.

HARRISONS REPORTS

Encore Pictures

Physical Distributors
Pathé Exchange Inc.

Associated Exhibitors
JOHN S. WOODY *President*
FOREIGN REPRESENTATIVE INTER-GLOBE EXPORT CORP.

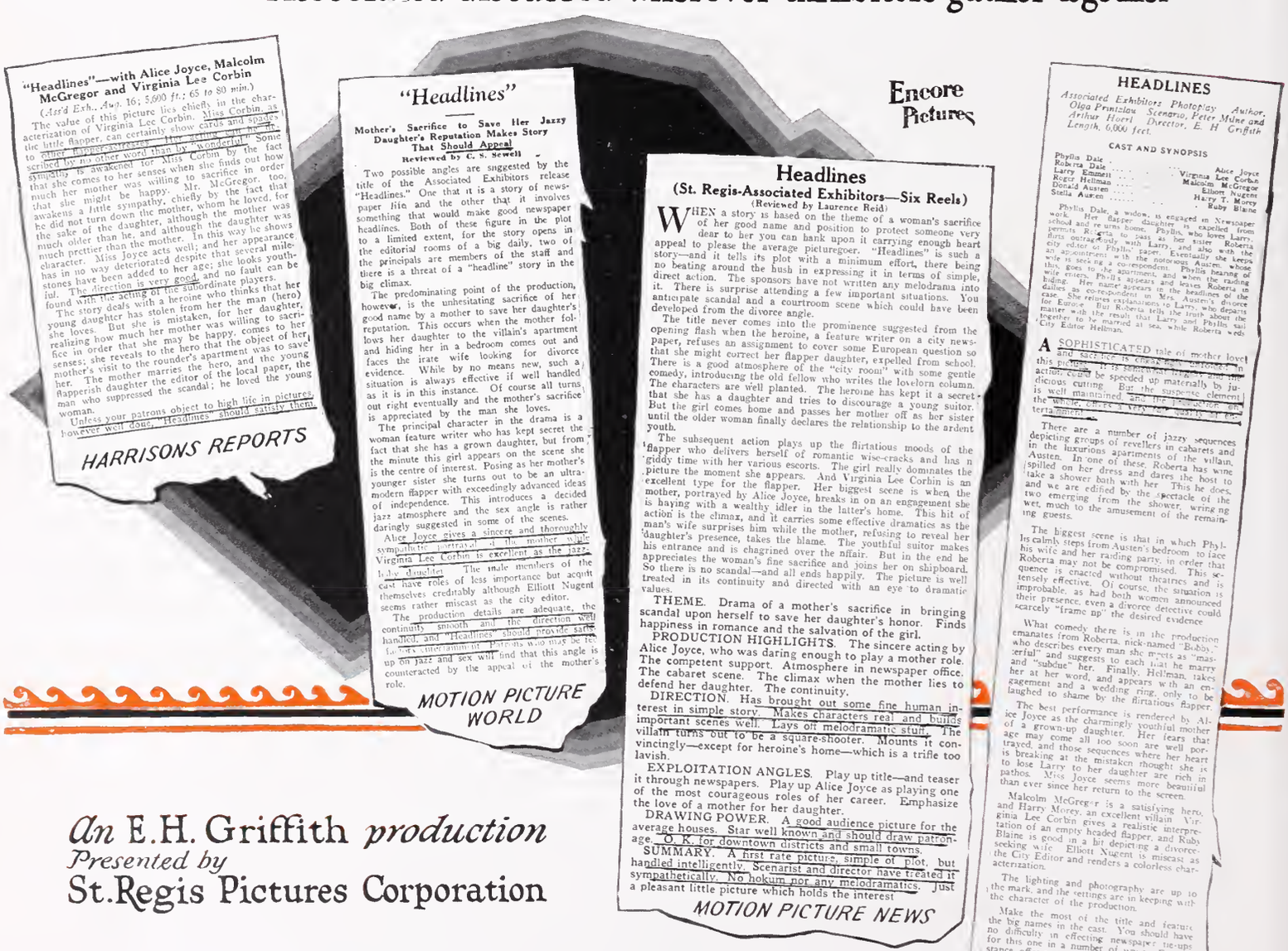
"A First Rate Picture, Handled Intelligently," says the MOTION PICTURE NEWS of

ALICE JOYCE

MALCOLM McGREGOR, VIRGINIA LEE CORBIN, ELLIOTT NUGENT *and* HARRY T. MOREY *in*

"Headlines"

Another one of the truly big pictures that are making Associated discussed wherever exhibitors gather together


"Headlines"—with Alice Joyce, Malcolm McGregor and Virginia Lee Corbin
(Ass'd Exh., Aug. 16; 5,900 ft.; 65 to 80 min.)
The value of this picture lies chiefly in the characterization of Virginia Lee Corbin. Miss Corbin as the little flapper, can certainly show cards and spades to other flapper stressers. Her acting with a scribed by no other word than by Wonderful! Some sympathy is awakened for Miss Corbin by the fact that she comes to her senses when she finds out how much her mother was willing to sacrifice in order that she might be happy. Mr. McGregor, too, awakens a little sympathy, chiefly by the fact that he did not turn down the mother, whom he loved, for the sake of the daughter, although the mother was much prettier than he, and although the daughter was much older than the mother. In this way he shows character. Miss Joyce acts well; and her appearance has in no way deteriorated despite that several milestones have been added to her age; she looks youthful. The direction is very good, and no fault can be found with the acting of the subordinate players.
The story deals with a heroine who thinks that her young daughter has stolen from her the man (hero) she loves. But she is mistaken, for her daughter, realizing how much her mother was willing to sacrifice in order that she may be happy, comes to her senses; she reveals to the rounder's apartment was to save her. The mother marries the hero, and the young flapperish daughter the editor of the local paper, the man who suppressed the scandal; he loved the young woman.
Unless your patrons object to high life in pictures, however well done, "Headlines" should satisfy them.
HARRISONS REPORTS

"Headlines"
Mother's Sacrifice to Save Her Jazzy Daughter's Reputation Makes Story That Should Appeal
Reviewed by C. S. Sewell
Two possible angles are suggested by the title of the Associated Exhibitors release "Headlines." One that it is a story of newspaper life and the other that it involves something that would make good newspaper headlines. Both of these figure in the plot to a limited extent, for the story opens in the editorial rooms of a big daily, two of the principals are members of the staff and there is a threat of a "headline" story in the big climax.
The predominating point of the production, however, is the unhesitating sacrifice of her good name by a mother to save her daughter's reputation. This occurs when the mother follows her daughter to the villain's apartment and hiding her in a bedroom comes out and faces the irate wife looking for divorce evidence. While by no means new, such a situation is always effective if well handled as it is in this instance. Of course all turns out right eventually and the mother's sacrifice is appreciated by the man she loves.
The principal character in the drama is a woman feature writer who has kept secret the fact that she has a grown daughter, but from the minute this girl appears on the scene she is the centre of interest. Posing as her mother's younger sister she turns out to be an ultra-modern flapper with exceedingly advanced ideas of independence. This introduces a decided jazz atmosphere and the sex angle is rather daringly suggested in some of the scenes.
Alice Joyce gives a sincere and thoroughly sympathetic portrayal of the mother while Virginia Lee Corbin is excellent as the jazzy baby daughter. The male members of the cast have roles of less importance but acquit themselves creditably although Elliott Nugent seems rather miscast as the city editor.
The production details are adequate, the continuity smooth and the direction well handled, and "Headlines" should provide safe fare for any entertainment. Patrons who may be fed up on jazz and sex will find that this angle is counteracted by the appeal of the mother's role.
MOTION PICTURE WORLD

Encore Pictures

Headlines
(St. Regis-Associated Exhibitors—Six Reels)
(Reviewed by Laurence Reid)
WHEN a story is based on the theme of a woman's sacrifice of her good name and position to protect someone very dear to her you can bank upon it carrying enough heart appeal to please the average picturegoer. "Headlines" is such a story—and it tells its plot with a minimum effort, there being no beating around the bush in expressing it in terms of simple, direct action. The sponsors have not written any melodrama into it. There is surprise attending a few important situations. You anticipate scandal and a courtroom scene which could have been developed from the divorce angle.
The title never comes into the prominence suggested from the opening flash when the heroine, a feature writer on a city newspaper, refuses an assignment to cover some European question so that she might correct her flapper daughter, expelled from school. There is a good atmosphere of the "city room" with some gentle comedy, introducing the old fellow who writes the lovelorn column. The characters are well planted. The heroine has kept it a secret that she has a daughter and tries to discourage a young suitor. But the girl comes home and passes her mother off as her sister until the older woman finally declares the relationship to the ardent youth.
The subsequent action plays up the flirtatious moods of the flapper who delivers herself of romantic wise-cracks and has a giddy time with her various escorts. The girl really dominates the picture the moment she appears. And Virginia Lee Corbin is an excellent type for the flapper. Her biggest scene is when the mother, portrayed by Alice Joyce, breaks in on an engagement she is having with a wealthy idler in the latter's home. This bit of action is the climax, and it carries some effective dramatics as the man's wife surprises him while the mother, refusing to reveal her daughter's presence, takes the blame. The youthful suitor makes his entrance and is chagrined over the affair. But in the end he appreciates the woman's fine sacrifice and joins her on shipboard. So there is no scandal—and all ends happily. The picture is well treated in its continuity and directed with an eye to dramatic values.
THEME. Drama of a mother's sacrifice in bringing scandal upon herself to save her daughter's honor. Finds happiness in romance and the salvation of the girl.
PRODUCTION HIGHLIGHTS. The sincere acting by Alice Joyce, who was daring enough to play a mother role. The competent support. Atmosphere in newspaper office. The cabaret scene. The climax when the mother lies to defend her daughter. The continuity.
DIRECTION. Has brought out some fine human interest in simple story. Makes characters real and builds important scenes well. Lays off melodramatic stuff. The villain turns out to be a square-shooter. Mounts it convincingly—except for heroine's home—which is a trifle too lavish.
EXPLOITATION ANGLES. Play up title—and teaser it through newspapers. Play up Alice Joyce as playing one of the most courageous roles of her career. Emphasize the love of a mother for her daughter.
DRAWING POWER. A good audience picture for the average houses. Star well known and should draw patronage. O. K. for downtown districts and small towns.
SUMMARY. A first rate picture, simple of plot, but handled intelligently. Scenarist and director have treated it sympathetically. No hokum nor any melodramatics. Just a pleasant little picture which holds the interest
MOTION PICTURE NEWS

HEADLINES
Associated Exhibitors Photoplay Author, Olga Printzlau Scenario, Peter Milne and Arthur Hoerl Director, E. H. Griffith Length, 6,000 feet.
CAST AND SYNOPSIS
Phyllis Dale ..... Alice Joyce
Robert Dale ..... Virginia Lee Corbin
Larry Emmett ..... Malcolm McGregor
Roger Hellman ..... Elliott Nugent
Donald Austen ..... Harry T. Morey
Stella Austen ..... Ruby Blaine
Phyllis Dale, a widow, is engaged in Newspaper work. Her flapper daughter is expelled from school and returns home. Phyllis, who loves Larry, permits Roberta to pass as her sister. Roberta flirts outrageously with Larry, and also with the city editor of Phyllis' paper. Eventually she keeps an appointment with the notorious Austen, whose wife is seeking co-respondent. Phyllis hearing of this, goes to the apartment, and when the raiding wife enters, Phyllis appears and leaves Roberta in hiding. Her name appears in the headlines of the dailies as co-respondent in Mrs. Austen's divorce case. She refuses explanations to Larry, who departs in disgust. But Roberta tells the truth about the matter with the result that Larry and Phyllis sail together to be married at sea, while Roberta weds City Editor Hellman.
A SOPHISTICATED tale of mother love and sacrifice is presented in this picture. It is somewhat [illegible] in action, could be speeded up materially by judicious cutting. But the suspense element is well maintained and the [illegible] the whole, clears a very [illegible] entertainment.
There are a number of jazzy sequences depicting groups of revellers in cabarets and in the luxurious apartments of the villain, Austen. In one of these, Roberta has wine spilled on her dress and dares the host to take a shower bath with her. This he does, and we are edified by the spectacle of the two emerging from the shower, wringing wet, much to the amusement of the remaining guests.
The biggest scene is that in which Phyllis calmly steps from Austen's bedroom to face his wife and her raiding party, in order that Roberta may not be compromised. This sequence is enacted without theatrics and is tensely effective. Of course, the situation is improbable, as had both women announced their presence, even a divorce detective could scarcely "frame up" the desired evidence.
What comedy there is in the production emanates from Roberta, nick-named "Bobbs," who describes every man she meets as "masterful" and suggests to each that he marry and "subdue" her. Finally, Hellman, takes her at her word, and appears with an engagement and a wedding ring, only to be laughed to shame by the flirtatious flapper.
The best performance is rendered by Alice Joyce as the charmingly youthful mother of a grown-up daughter. Her fears that age may come all too soon are well portrayed, and those sequences where her heart is breaking at the mistaken thought she is to lose Larry to her daughter are rich in pathos. Miss Joyce seems more beautiful than ever since her return to the screen.
Malcolm McGregor is a satisfying hero, and Harry Morey, an excellent villain. Virginia Lee Corbin gives a realistic interpretation of an empty headed flapper, and Ruby Blaine is good in a bit depicting a divorcee-seeking wife. Elliott Nugent is miscast as the City Editor and renders a colorless characterization.
The lighting and photography are up to the mark, and the settings are in keeping with the character of the production.
Make the most of the title and feature the big names in the cast. You should have no difficulty in effecting newspaper tie-ups for this one in a number of ways. For instance, offer a pass to any citizen whose name may be spelled from the letters on the front page headlines of the paper whose cooperation you secure
TRADE REVIEW

An E.H. Griffith *production*
Presented by
St. Regis Pictures Corporation

Associated Exhibitors

JOHN S. WOODY *President*
FOREIGN REPRESENTATIVE INTER-GLOBE EXPORT CORP.

Physical Distributors
Pathé Exchange Inc.

"Strong melodrama, suspensive in the extreme," says HARRISON of

TOM MOORE

and EILEEN PERCY

in

"Under the Rouge"

with MARY ALDEN, JAMES MASON
CLAIRE deLOREZ and CHESTER CONKLIN

Produced and directed by Lewis H. Moomaw
Written by A.P. Younger

"Under the Rouge"—with Tom Moore and Eileen Percy

(Astd Exhib., Oct. 18, 6038 ft., 70 to 86 min.)

A good crook melodrama. It reaches one's emotions and holds one in suspense. The scenes showing the hero in the heroine's apartment about to be arrested for the murder of the chauffeur who had given him and his pal away, are suspensive in the extreme; because the hero, though a crook, was shown to have some character, he arouses sympathy, he had protected the heroine from an unscrupulous crook . . . The most pathetic scene in the picture is the one showing the hero in the house of his dead pal's mother, out in the country, instead of telling the old woman the truth—that her son died in his arms from a bullet fired by a detective when they were caught robbing a warehouse—he tells her that he died in his arms in France, fighting bravely . . . The scenes in the country town where the hero, the heroine and the crooked side of the hero's past will become known by the treachery of the fake evangelist's aide, and the opportunity of the hero and the heroine, who had decided to go straight, of leading a quiet life will be lost. . . . The scenes showing the heroine, in an attempt to end her life, being carried down stream by the swift current and the hero rushing to her rescue, are thrilling. . . . Bruce Guerin, William V. Mong, James Mason and Chester Conklin are some of the other players in the cast. . . . It should give excellent satisfaction to those who enjoy strong melodrama.

HARRISONS REPORTS

"Under the Rouge"

Crook Story With Intense Drama, Comedy and Heart Interest Is Excellent Entertainment

Reviewed by C. S. Sewell

About a year ago Associated Exhibitors released "The Chechacos", the first picture filmed entirely in Alaska, thus focusing attention on Lewis H. Moomaw its producer. Now this company is offering another Moomaw production "Under the Rouge" which is of an entirely different type.

"Under the Rouge" is a story of the underworld. Its leading characters are crooks and some of its situations melodramatic, but it differs greatly from the familiar type of crook melodrama. It throws no glamour over the commission of crime and is concerned entirely with the better natures of a man and a girl whose circumstances had made them crooks.

Mr. Moomaw has succeeded in developing strong dramatic tenseness right at the outset and a sympathy for the characters despite the fact that they are not in the least ashamed of their profession. Several deft touches and original twists make the characters exceedingly human and establish intense earnestness and sincerity.

So well established is this angle that the story sustains its suspense and holds the attention despite the fact that so many new characters are continually being introduced that the theme becomes rather involved. That lack of dramatic concentration would cause the interest to waver were it not for the fact that it is over-balanced by the power of the main theme.

"Under the Rouge" has a great melodramatic climax which develops additional punch because it comes when you are sure that you are going to see old stuff. There is certainly nothing new in seeing the hero start out in a boat to rescue the heroine who is being swept through the rapids towards a waterfall, but when you see them swept over the edge of the falls and saved by grasping a tree at the waters edge there is an honest to goodness thrill.

It is along human interest lines, however, that Mr. Moomaw really shows to best advantage and makes his characters unusually convincing and appealing. In fact this is the keynote of the production. He makes you feel that Whitey, though a crook, is every inch a man, his friendship for his young pal and his devotion to the girl who is persecuted will warm your heart and there is a tremendous tug in the scene where he gives his own war medal to his pal's mother to make her believe he died a hero instead of while fleeing from the police. And an unusual and effective note is the detective who instead of hounding Whitey, aids him at every turn and urges him to go straight.

The work of the entire cast is excellent. Tom Moore and Eileen Percy have the leading roles with Eddie Phillips as the pal, James Mason as the villain, Claire DeLorez as a vamp, Mary Alden as the mother and Carmelita Geraghty as the susceptible village girl. In the role portrayed by Wm. V. Mong, that of a confidence man who turned evangelist, there is a suggestion of a "Miracle Man" theme.

This picture should please the majority and rate well above the average as a box-office attraction.

MOTION PICTURE WORLD

UNDER THE ROUGE

Associated Exhibitors Photoplay. Story and Scenario, A. P. Younger. Director, Lewis H. Moomaw. Length, 6,055 feet.

CAST AND SYNOPSIS

Kitty	Eileen Percy
Whitey	Tom Moore
Skeeter	Eddie Phillips
Mal	James Mason
Daisy	Claire De Lorez
Martha Maynard	Mary Alden
Fred Morton	Tom Gallery
Jim Gordon	Stanley Blystone
Evelyn Maynard	Carmelita Geraghty

Whitey and Skeeter, war heroes, are now safeblowers, and Whitey is in love with Kitty, also a member of the underworld fraternity. Skeeter is killed, and Whitey is arrested because of information given the police by the skunk-like Mal, lowest of all lounge lizards. Whitey arranges with Detective Gordon, with whom he served in the war, to send Kitty to the country. Released from jail, he follows her and finds her in love with Fred Morton, a bank cashier, and living at the home of Skeeter's mother. Mal nearly succeeds in deceiving Evelyn into eloping with him. To save her Kitty discloses her own past, and Fred, overhearing, promptly breaks their engagement. Whitey saves Evelyn, gives Mal several good lickings, finds that Fred is stealing the bank's bonds, rescues Kitty from suicide, and marries her. Their decision to go straight, are have found the road to happiness.

THIS is sorking good crook melodrama, replete with action, heart interest, and a wealth of dramatic situations. It is capital entertainment.

There isn't a dull moment throughout the length of the film. From the first clash between Mal and Whitey until the latter rescues Kitty from a watery grave in a close to closing sequence, there is action every minute.

Beside any number of exciting scraps, there are many moments of tenderness and not a few of pathos. Perhaps the most affecting scene in the picture is that enacted between Whitey and Mrs. Maynard. Whitey discovers a photograph of his dead pal, Skeeter, her son.

Whitey then lies like a gentleman, ascribing to Skeeter his own acts of bravery during the late European unpleasantness. From his tale it appears that Skeeter died a hero instead of being shot down by the despised cops during an attempted burglary. And as a climax, Whitey pins on the mother's bosom his own Croix de Guerre, stating that it belonged to her son.

Another appealing instant is that in which Whitey, with breaking heart, tells Kitty with a smile that he has met another girl whom he loves, in order to clear the way for her romance with Fred.

Tom Moore is at his best in these lovable crook roles, and in "Under the Rouge" he renders an outstanding performance. He smiles his way right into the hearts of his audience.

Eileen Percy is excellent as Kitty. She never overacts, and is convincing in her characterization. James Mason is finely cast in the role of a despicable lounge lizard and makes the most of his many opportunities to win the hisses that are as cheers to a villain. Martha Maynard makes a sweet mother and the rest of the cast contribute their shares to rounding out a first class picture. In minor roles special mention should be given to William V. Mong, as a peddler of post cards and religion, and Claire De Lorez as a colorful cabaret vamp.

In your exploitation make the most of an attractive title, feature the names of the leading players, and stress the crook atmosphere with handbills offering rewards for the apprehension of Whitey.

TRADE REVIEW

"Under the Rouge"

Prod.: Louis H. Moomaw Prod. Dist.: Associated Exhibitors

As a Whole.... VERY INTERESTING CROOK STORY THAT IS SPLENDIDLY ACTED AND HAS A LOT OF GOOD COMEDY RELIEF TO KEEP YOU AMUSED.

Cast.... Tom Moore delightful as the genial crook who just can't help befriending people in spite of his reputation. Splendid in the part. Eddie Phillips good as his pal, but he's killed off a bit too soon. Eileen Percy is the girl in the case. Good also. James Mason, the heavy, and others. Carmelita Geraghty, little Bruce Guerin, Mary Alden, Wm. V. Mong.

Type of Story.... Crook comedy-drama. "Under the Rouge" is a highly amusing crook theme that mixes a very reliable combination—pathos and humor—and serves it attractively through the interesting personalities of a well suited cast headed by Tom Moore, who is at his best as the genial young crook. As "Whitey" he can't stop lending a helping hand to folks any more than he can stop cracking safes. The story revolves about the character of Whitey and includes many new and interesting situations. The direction is first rate and there isn't a dull minute all the way through. It is fecetpaple good entertainment.

Story.... Whitey rescues a girl from Hawkins, another crook. He sends the girl to a farm to recuperate. While she's getting well and falling in love with a local bank clerk Whitey does time. Upon his release he goes to the girl. He loves her but keeps silent when he finds she's in love with the clerk. Hawkins happens into the same town and shows up Whitey who is now going straight and working in the local bank. At the same time Whitey discovers that the clerk has stolen funds but plans to throw suspicion on himself rather than cause the girl unhappiness by knowing that her fiance is a thief. How it works out offers a series of interesting turns and twists and is concluded with Whitey's winning the girl he has loved all the time.

Box Office Angle.... Good entertainment that should thoroughly please your folks. Theyll certainly enjoy Tom Moore's work as Whitey.

Exploitation.... You can assure them a real good entertainment in "Under the Rouge." It is a bright and amusing number that gets over some good punches and has some new angles to keep them interested. Boost Tom Moore's name and be sure to impress them with the good work he does in "Under the Rouge." Should be well worth getting them to see this one.

FILM DAILY

Under the Rouge

(Encore-Associated Exhibitors—Six Reels)

(Reviewed by Laurence Reid)

SHAPING up as a box-office attraction of incident and action, "Under the Rouge" is a first rate crook melodrama. While it is rather involved and some situations are too vague in their treatment in that the action unfolded is glossed over considerably, but there isn't a moment that it fails to sustain the interest.

There is one scene which is given undue emphasis since one of the principal crooks is eliminated. But his death is never explained, nor is the episode clearly established. We see the two crooks in a gun battle with a chauffeur (who is killed) and a couple of cops. But after the lesser crook fades out of the picture and death scene the incident is closed. Meanwhile his pal is permitted his liberty after a few weeks in jail. Which introduces too much charity by the forces of law and order. Otherwise the plot holds up very well, allowing for some coincidence—and a few unimportant gaps.

It is a picture carrying a redemption theme worked out via romance. The crook's sweetheart longs for the peace of the country and when she arrives there she lins a mild love affair with a supposedly honest youth. The hero follows and gets a job in the local bank. But they have enemies in another set of crooks who are posing as evangelists. One of them lures the banker's wilful daughter into a near-scandal with his offer of marriage, but the hero rescues her just in time. There is a lot of incident in this introductory scenes—and plenty of it in the country episodes, which is another way of saying that the plot doesn't lack for action.

It moves briskly and presents some surprise touches as well as a fair amount of suspense. The finish showing the heroine determined to commit suicide is well executed. She has thrown away the paddle and the canoe has approached almost to the brink of the falls when the hero jumps in and saves her. Odd? Yes, but never done any better. The acting is competent.

THEME. Crook Melodrama featuring the redemption of a pair of crooks. When the girl goes to the country the youth follows—and the quiet environment and sympathetic treatment accorded them by the natives has its effect.

PRODUCTION HIGHLIGHTS. The convincing work by Tom Moore, Eddie Phillips, Mary Alden and others in cast. The crook incident. The attempted suicide of heroine and her rescue. Scene when hero's pal dies.

DIRECTION. Has concocted a good crook melodrama, though some of the strings could be tied better. Shows some gaps which need explaining, but in the main has constructed a box-office picture.

EXPLOITATION ANGLES. This title should stimulate interest. Tie up with dealers of cosmetics. Exploit as fascinating crook story enacted by an all-star cast.

DRAWING POWER. Suitable for average houses. Cast should draw and title has magnetic quality.

SUMMARY. An entertaining crook melodrama which allowing for a few gaps is as reasonably true as any of them. It features the redemption theme—and while you may anticipate the action all the way nevertheless it contains some good incident and characterization.

MOTION PICTURE NEWS

a really big picture, one we're proud of, and it's

sold under a guarantee

Encore Pictures

Physical Distributors
Pathé Exchange Inc.

Associated Exhibitors

JOHN S. WOODY *President*
FOREIGN REPRESENTATIVE INTER-GLOBE EXPORT CORP.

"Not an Idle Moment Anywhere in the Picture," says HARRISON of

JACK DEMPSEY
AND
ESTELLE TAYLOR
(MR. and MRS. JACK DEMPSEY)
in
"Manhattan Madness"

with GEORGE SEIGMAN, FRANK CAMPEAU, BULL MONTANA, TOM WILSON and JANE STARR

Estelle Taylor and Jack Dempsey in
"Manhattan Madness"
Producer: Fine Arts, Inc.
Distributor: Associated Exhibitors

As a Whole.... CERTAINLY A LIVELY ONE IF THEY LIKE THEM FAST AND FURIOUS. SHOULD BE GOOD BOX OFFICE POSSIBILITIES IN STAR COMBINATION.

Stars.... First joint appearance since their marriage. Dempsey has a long fighting sequence toward the close that should satisfy his admirers. Estelle Taylor hasn't much to do but escape pursuers.

Cast.... All unimportant. Includes George Seigman, Jane Campeau, "Bull" Montana, Jane Starr.

Type of Story.... Mystery melo.

It's a good thing this turned out to be a joke or you would be apt to wonder why they blamed the "madness" on Manhattan for madness it certainly would be to try and put over anything like this as straight stuff. But it works out that the whole rough and tumble was staged to furnish a westerner with a thrill. There's a wholesale slaughter for about two reels with at least a dozen decaths recorded. Then there is a quantity of mysterious business by way of sliding panels trap doors, trick entrances and exits and all the other mechanical devices that aid to a suspense. On top of this you have the thriving romance of the western hero who gets into all this excitement through his desire to help a lady in distress. There is also some comedy interpolations but these break in on the story abruptly and are never sufficiently amusing to warrant the interruptions. So much happens in these last reels that it would be difficult to attempt a short synopsis. It works around to a surprise finish, however, with hero discovering he was just being shown a good time by some of his friends who wanted to cure him of his pet habit of "roasting" New York. The surprise works out very well and will help to appease whatever ire they may feel for the preceding absurdities. The surprise covers it up pretty well.

Box Office Angle.... No doubt but what you'll find this a good drawing card due to the recent marriage of Dempsey and Miss Taylor. They'll want to see them co-starred in the picture.

Exploitation.... With the recent publicity acquired by the stars it should be an easy matter to get your folks in on the announce "Manhattan Madness". Their joint appearance should bring in a crowd of fans who follow up the private affairs of screen stars as closely as they do their professional careers. Men notes will be interested to know that the champion has plenty of fighting to do.

FILM DAILY

"Manhattan Madness"—with Jack Dempsey and Estelle Taylor

(*Ass'd Exhibitors, Sept. 20, 5,620 ft.; 65 to 80 min.*)

This is an out-and-out melodrama. And it is the kind that should find favor with all those who enjoy a rattle-headed entertainment for the reason that there is something doing all the time; there is not an idle moment anywhere in the picture. Mr. Dempsey acts surprisingly well. Miss Taylor appears charming. The direction is good, and the settings beautiful.

The story is the same one in which Douglas Fairbanks appeared several years ago—when Triangle was in existence. It deals with a cowboy who leaves his ranch to go East for the purpose of collecting money for stock he sold to the German Government. In the East he is met by many of his college chums and because he insists that the West beats New York for thrills, his friends proceed to give him real thrills. With some friend actors, they stage an affair in which the pretty heroine is made to appear as being held forcibly by some mysterious persons. She asks for his help, but just as he goes to help her she disappears behind some sliding wall, being dragged behind it by some mysterious person. Several fights are staged, in which the hero engages many persons at a time. After many thrills, his friends appear, and inform him that everything was framed for his benefit. The hero feels humiliated, but he decides to turn the tables on them; by aid of his two Western chums, he hold his friends at bay with guns, and then carries the heroine away; he had already fallen in love with her, and was angered to think that the kisses she gave him during the time he was trying to rescue her from her captors were insincere. He finds out, however, that she, too, loves him. And so they marry.

HARRISON'S REPORTS

DEMPSEY FEATURE

"MANHATTAN MADNESS." Associated Exhibitors' Photoplay. Stars, Jack Dempsey, Estelle Taylor. Director, John McDermott. Length, 5,620 Feet.—Jack Dempsey, it appears, has not given up the fighting business altogether, for while the prizering has not been honored with his stalwart presence in many a moon, he is now appearing before the camera in his first feature picture. The youngsters, as well as the adults, will undoubtedly wax enthusiastic over this picture, and the name of Dempsey and Estelle Taylor will draw a large audience.

The story is woven about a man who comes out of the West convinced that the East is a pretty tame place. His friends see to it that he shall not suffer from ennui during his stay in New York, and plan a series of entertainments that keep him pretty much on the qui vive. He is kept busy trying to round up a gang of crooks who threaten his peace of mind as well as that of a girl he has met on his trip East. It all turns out to be a harmless and innocent hoax planned by his thoughtful friends. He is called upon in the course of the seven reels to stretch horizontal at least fifty antagonists and needless to say Mr. Dempsey is right at home in this role.

He is supported, if one may use such an expression in connection with a champion, by Estelle Taylor, who gives a pleasing performance. The remaining cast is satisfactory.

MOTION PICTURES TODAY

Manhattan Madness
(Price-Fine Arts—Associated Exhibitors—Six Reels)
(Reviewed by Laurence Reid)

IN looking over the market for a suitable picture for Jack Dempsey, his sponsor, Oscar Price, turned to one of Douglas Fairbanks' most popular stories, "Manhattan Madness," which was made back in the old Triangle days. The new star being an active fellow like Doug, needed an action picture. And the former vehicle was just made to order for him. It has been completely re-written and certainly affords Dempsey forty minutes of some excitement as well as the audience out front.

To the old-timers who remember the Triangle releases (they certainly haven't forgotten this one) it won't appear as much of a novelty. But a new generation of picturegoers have come along since the original. They should like it. Moreover they'll be interested in Dempsey—and that goes for the old-timers. Of course they'll all agree that it is a hokum picture which is built entirely as it is for the patrons—but the latter must belong to the new generation to profit by it.

It is well done allowing for some colorless comedy relief expressed by a pair of eccentric cowpunchers—and some repetitious incident leading up to the climax. We see Dempsey as a westerner bound for New York. He soffs at the big town—says it lacks excitement and thrills. So his friends proceed to show him his judgment is all wrong. They lure him into a mysterious house and put him through all kinds of stunts. It is planted that the friends and their hired "roughnecks" are taking it as seriously as the hero. Dempsey uses his famous left—and his equally famous right. His footwork is agile too. He plunges through trap-doors, is fired on, is forced to defend himself against a dozen men—or more. He squares accounts by kidnaping the heroine and compelling her to elope with him. The players are forced to work hard here. Dempsey has them frightened now and then. But it is easy to see that he "pulls" his punches so as not to punish them too severely.

THEME. Adventure romance of westerner who comes to New York and helittles the city. His friends surprise him with plenty of excitement.

PRODUCTION HIGHLIGHTS. The episodes of adventure when westerner is lured to suburban house and compelled to fight for his life. The speed of the incident.

DIRECTION. Has speeded up the episodes leading to climax, but gets off to a rather slow start. Might have dispensed with some of the comedy relief—which is not funny.

EXPLOITATION ANGLES. Fans should be interested in Dempsey—and his name well exploited should bring business. Also feature his wife, Estelle Taylor, who is co-starred with him. Bill as a snappy, action picture.

DRAWING POWER. Most everyone is interested in the champion and his bride. Suitable for average houses.

SUMMARY. This is a new version of the Fairbanks picture—the first being made several years ago. It affords Jack Dempsey an active role in which he has occasion to "clean up" the boys, but to anyone who saw the original there isn't any suspense.

MOTION PICTURE NEWS

Encore Pictures

directed by John McDermott
produced by Fine Arts Pictures, Inc.

Physical Distributors
Pathé Exchange Inc.

Associated Exhibitors
JOHN S. WOODY *President*
FOREIGN REPRESENTATIVE INTER-GLOBE EXPORT CORP.

Langley Sells Share in West Coast Chain

C. L. Langley, president of West Coast Langley theatres, this week announced the sale of his interest in this circuit, which constitutes one-third of a chain of twenty-one theatres. Arthur Bernstein, production manager of Jackie Coogan productions, is the purchaser. The consideration is said to be around a half million dollars.

New Contract

(Continued on page 136)

exhibitor having a run immediately prior to that of the exhibitor named in the contract.

(d4) In the event any photoplays shall not be exhibited in a first-run theatre in the key city or exchange center in the territory embracing the theatre named in the contract within a reasonable time after its production, and within such period no definite booking therefor shall have been fixed by any such first-run theatre, then the distributor obligates itself to fix a general release date which shall be within a reasonable time after the completion of the production of the photoplay and such release date so fixed shall be deemed the release date for all purposes under this paragraph. Said photoplay shall thereupon forthwith after such date become available for exhibition under contracts, with the same force and effect as if such release date were the date of expiration of the protection period herein above in the preceding subdivision referred to.

(d5) In case the contract shall embrace a series of featured photoplays featuring a particular star or director, the exhibitor shall not be required to exhibit more than one photoplay of such series every five weeks.

(d6) So far as the same may be feasible, the distributor agrees to distribute the photoplays embraced under the contract at equal intervals apart, to the end that the exhibitor shall be enabled to exhibit such photoplays within a year at approximately equal intervals.

(d7) In the event of the failure of the distributor to make available to the exhibitor the photoplays embraced under the contract as provided herein, the exhibitor may at his option cancel the contract embracing such photoplays not made available by giving written notice of cancellation to the distributor.

(d8) If any of the photoplays specified in the contract shall be released by the distributor after the year specified in the contract, the distributor shall be obliged to deliver such photoplays to the exhibitor as though released within the year specified and the exhibitor may at his option accept such photoplays at such later period and pay for and exhibit same pursuant to the terms of the contract.

(e) In case the exhibitor shall be delayed in or prevented from performance of the contract or any part thereof by the elements, accidents, strikes, fires, court orders or Acts of God, such delay in or prevention of performance shall be excused and all damages arising therefrom are hereby expressly waived by the distributor.

In case the distributor shall be delayed or prevented from making deliveries of a photoplay or photoplays as provided in the contract by reason of accidents, elements, strikes, fires, censor rulings or an Act of God, such delay in or prevention of delivery shall be excused and all damages arising therefrom are hereby expressly waived by the exhibitor.

The distributor or the exhibitor, as the case may be, shall give prompt notice in writing to the other of the happening of any of the above mentioned contingencies, and the reasons therefor.

Identified by the president of

this day of , 19 .

.....

Denouncing Present Contract, Wisconsin Would Revise It

ABOUT 100 Badger exhibitors, attending the annual convention of the M. P. T. O. of Wisconsin at Milwaukee on August 25 and 26, denounced the present uniform contract as the root of all evil and took steps to have the entire system of ironing out disputes radically revised. Arbitration was the outstanding topic of the convention. It was discussed from all angles and when the two-day discussion was ended it was decided that a committee of three exhibitor members of the arbitration board arrange a conference with members of the Milwaukee Film Board of Trade in order to bring about the desired changes which are intended to spell equality.

Just how the system is to be changed was left more or less to the discretion of the conference, but it was made plain in no uncertain terms that Wisconsin exhibitors will not tolerate attempts which, it was charged, were being made to convert arbitration boards into mere collecting agencies for film exchanges.

Complaints against the existing system of arbitrating disputes were numerous, but in each case the complaint was directed entirely against evils resulting from the uniform contract and in no way against members of the board who, it was repeatedly pointed out, were doing all in their power to help the exhibitor.

The general sentiment expressed was that the hands of exhibitor members of the arbitration board were virtually tied, as long as the present uniform contract remained in effect.

The convention showed how it regarded the few complaints which have been directed against the board itself when, in a vote of confidence, it went on record as thanking members of the retiring board for the efforts put forth in behalf of exhibitors.

Fireworks which had been expected in some quarters as a result of a special invitation extended to Hannah & Martin, of Mineral Point following complaint which that firm had made regarding treatment at the hands of the board, failed to materialize because the invitation to attend the convention was not accepted. As a result, the complaint of the Mineral Point exhibitors was not even discussed.

The new arbitration committee, upon whose shoulders will fall the task of obtaining the desired equality, consists of the following: Eugene Phalen, Allis Theatre, West Allis, chairman; Andy Gutenberg, Grand, Milwaukee; Steve Bauer, Venus, Milwaukee; Herbert Welch, Iris, Milwaukee, and Al Robarge, Merrill, Wis. The latter two are alternates.

Second in importance only to the question of arbitration was the decision of the exhibitors to lend their full support and cooperation to Independents week in October.

Contrary to advance indications, the fight, which had been anticipated over the presidential post, failed to take form and Fred Seegert, of the Regent, Milwaukee, was returned to the office for the third consecutive term without opposition.

Other officers elected include the following: F. J. McWilliams, Madison, vice-president; Max Krofta, Idlehour Theatre, Milwaukee, recording secretary; Ernest Langemack, Colonial, Milwaukee, treasurer, and Phil Jacobs, Lexington, Milwaukee, sergeant-at-arms. J. H. Silliman, of the Silliman chain, Milwaukee, was named national committee man and E. W. Van Norman, Parkway, Milwaukee, was chosen a member of the executive board.

The free show evil, making serious inroads in attendance at regular theatres in the northern part of the state, came in for its share of discussion and the board of directors was instructed to investigate the matter thoroughly in an effort to see what can be done to eliminate this problem.

The convention also set the ball rolling in an effort to obtain the classification of film shipments as perishable and a committee was appointed to work towards that end with representatives of the express companies. It was pointed out that reclassification was the only way to eliminate delays in shipments which are proving costly. Those on the committee are: Charles Trampe, Phil Jacobs and Executive Secretary Henry Staab.

The report of the financial condition of the organization proved especially pleasing, it being shown that due are being paid with greater promptness than ever before, that all expenses were met during the year and that there was a gain of ten per cent in the membership ranks during 1925.

The convention departed from its usual custom somewhat when it presented a program without a single outside speaker. It was explained that it was the belief of the officers that more good could be accomplished by using the time for a free for all discussion among members and following the convention President Seegert expressed himself as well satisfied with the experiment.

The usual dinner dance also was missing this year, but in its place the Milwaukee M. P. T. O. acted as host to outside members of the state organization.

Although previous conventions have drawn a greater number of exhibitors, President Seegert declared he was well satisfied in view of the fact that the national convention had attracted many who could not make another trip to Milwaukee.

Wisconsin Business Not Up to Par

Business in Wisconsin theatrical circles, for the first six months of 1925, was approximately 25 per cent behind that during the same period in 1924, according to reports reaching Fred Seegert, president of the M. P. T. O. of Wisconsin. The slump was felt mostly by houses in the smaller communities of the state and in the outskirts of the large cities, the reports show.

"Too many poor pictures and an educated public that has become very critical and refuses to fall for any but the good productions," is the explanation of Seegert.

F. B. O. Branch Managers Placed on Percentage Basis

MAJOR H. C. S. THOMSON, president and managing director of Film Booking Offices announces that effective October 1, 1925, the branch managers of all the F. B. O. exchanges throughout the United States will be placed on a percentage basis for remuneration of services, in lieu of salary. Major Thomson emphatically emphasizes that the new arrangement is not a bonus plan in the commonly accepted sense of the word bonus, but is a percentage that will be earned by managers on the business that is done by each exchange.

In putting into effect this plan for percentage remuneration, F. B. O. emphasizes the personnel policy of the company—a policy of promotion from the organization. All of the company's recent appointments to managerships and within the home office have been made from the orginization itself, a policy which has met with an enthusiastic response from the men in the organization. Five members of the field sales force are now on the waiting list for managerships and will have absolute preference over new applicants. Salesmen are being recruited as well from the exchange staff instead of being selected from outside applications.

In commenting on the percentage arrangement, Major Thomson said:

"F. B. O. is moving forward at a fast pace. The organization has been built up in the past three years until today we have one of the finest selling organizations in the business. This plan of remuneration, we expect, will not only encourage the managers to the maximum sales effort, but will stabilize the organization and permanently settle the problem of remuneration. It means, on the basis of the present business, a raise for every manager in the organization.

"F. B. O.'s the second company in the industry to adopt the percentage plan of remuneration for branch managers."

FLAMES CAUSE FILM LOSSES IN KENTUCKY

Through excellent work on the part of the fire department at Lexington, Ky., the Kentucky Theatre was saved from damage, when a $75,000 fire destroyed an adjoining building, which housed an electric shop, tire shop, music store and other concerns. The fire occurred early the morning of Aug. 25.

The Bonita Theatre, at Copperhill, Ky., was destroyed by fire early the morning of Aug. 23, when the heart of the business district of the copper mine town was destroyed, causing loss of a half million dollars to property and merchandise.

INVENT "DIVING BELL"

A diving bell which, it is claimed, is capable of filming pictures of deep sea life at a depth of 1,800 feet has been invented by four Milwaukee men, it has been announced. Those who made the bell possible intend to organize a company at once, to be known as the Submarine Pictures and Salvage Corporation, and begin operations shortly.

CHARLES K. STERN

Charles K. Stern, assistant treasurer of Metro-Goldwyn Distributing Corporation, has been an active factor in the destinies of that company since the original organization of Metro. Mr. Stern has had wide financial experience.

Warner Bros. Acquire State Theatre; Pittsburgh

Warner Brothers added this week to their rapidly extending list of first-run theatres by taking over for a long period the State Theatre, Pittsburgh, Pa., from the Rowland & Clark interests. This is a downtown house, one of the best known in Pennsylvania.

The State is the latest acquisition of Warner Brothers, who are taking over leading theatres in key centres throughout the country to assure first runs for their productions.

Announcement of the acquisition of several others also has been made recently.

NEW EXHIBITORS' ORGANIZATION

It is reported that all Wyoming exhibitors have been invited to attend an organization meeting which will be held at Casper, within the next week. The meeting is reported to be sponsored by Carl Ray of the Carl Ray Amusement Company of Cheyenne, Wyoming. The purpose of this meeting will be to create an organization of exhibitors of all similar lines for the motion picture theatre owners' organizations throughout the country. If these plans materialize this will be the second theatre owner organization in the Denver territory, the other being the M. P. T. O. of Colorado, which has been in existence for several years.

KANE'S CHAIR OFFER CONSIDERED BY CALIFORNIA

Regents of the University of California, Berkeley, have received an offer from Robert T. Kane, of New York, to endow a chair to be devoted to the art of the screen, the endowment involving an expenditure of $5,000 a year. Full details of the offer have not been received, states Robert G. Sproul, comptroller of the University, but these are expected to be at hand in time for consideration by the board of regents at its September meeting.

FRED DWYER DIES IN DUNKIRK

Fred P. Dwyer, who for many years was connected in the theatre supply business with his brother Leo E. Dwyer at Columbus and Cincinnati, Ohio, passed away at his mother's home in Dunkirk, Ind., on August 22. He had been ill for six years.

SIDNEY M. KATZ

F. B. O. officials last week appointed this live-wire sales expert to be assistant sales manager in the home office.

THREE CANADIANS IN AUTO CRASH

Three prominent moving picture theatre men of Western Canada were victims of a spectacular motor car accident a few miles from Portage la Prairie, Manitoba, recently when their car turned over three times and was demolished when the steering gear of the automobile suddenly went wrong. One of the three passengers, Henry Morton of Winnipeg, owners of no less than five houses there, was seriously injured. The two others in the car who escaped serious hurts were J. Weiner, owner of the Colonial and Regent Theatres at Winnipeg, and W. Narvey of the Capitol Theatre at Portage la Prairie.

WEST COAST BUILDING 2 MORE

West Coast Theatres, Inc. are erecting new houses at Marysville and Chico, Cal., each having a seating capacity of about 1,800. The White Theatre at Fresno has been redecerated and will be reopened with moving pictures and a season of Orpheum vaudeville. Orpheum shows will also be offered at Stockton.

FILMDOM HONORS BASEBALL PLAYER

John H. Kunsky has been named a member of the committee on entertainment for the municipal observance of the 20th anniversary of Ty Cobb's membership on the Detroit American league base ball team. The principal entertainment will be a banquet at the Hotel Book-Cadillac. The city has appropriated $1,000 with which to purchase a suitable memorial for Cobb.

"The Dark Angel"

"A great woman's picture. A great man's picture, too, at that. Yes, I guess we can say a good all around audience picture. And that only tells the half of it.

"The other half is Vilma Banky. A new face, a welcome face, and a face that before the year is out is going to be one of the stellar ones of the screen.

"There's the whole story. Two plus two makes four. Audience hokum—and we are using the word in its best showmanship sense—plus Vilma Banky makes a picture that registers straight, true, and right."—R. E. W.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Benton Building Another Theatre in Mechanicville; Open October 12

Like many a horse that has nosed his way to victory during the past month, William Benton, owner of the Congress Theatre in Saratoga Springs, with another in Plattsburg, is running true to form these days in the third that is under construction in Mechanicville. Even before Mr. Benton let the contract for the Mechanicville house, he decided that it should open on October 12, Columbus Day. And with that thought in mind, the work has progressed week after week, and the new theatre, one of the most beautiful in this part of the state, will swing open on the appointed day. August has been a big month for Mr. Benton, big in the pictures he has played, big in attendance. True, he has boosted prices for the month, when tens of thousands flock to the resort, but for thirty and fifty cents he has given such pictures as "Little Annie Rooney," "Don Q," "Sally of the Sawdust," "Graustark," "The Coast of Folly" and others, several of which in their presentation at Saratoga Springs received their world premiere. To "The Ten Commandments" goes the house record, however, for the summer, and in fact for the entire history of the house. Mr. Benton has a five-piece orchestra. His theatre is admirably situated, directly across the way from one of the large hotels.

Abe Stone, who runs the Arbor Hill Theatre in Albany, is a busy individual these days even though he has surrendered the lease of the Delaware Theatre. You see, it's this way, Abe has been commissioned by Herman Stern, local F. B. O. manager, to care for a puppy presented him by Samuel Goldstein, one of the best known exhibitors in Massachusetts.

The three fattest men on the screen—"Fat" Karr, "Tiny" Alexander and "Kewpie" Ross—in Standard Fat Men Comedies which Joe Rock is producing for F. B. O.

Not satisfied with having fished every lake and stream in the vicinity of Kingston, with a boat of tan that would do credit to a life guard, Harry Lazarus, who has one house in Kingston and is planning to build another, has now hied himself to Schroon Lake on the excuse that he needs a vacation.

With Ed Trembley looking his part in a brand new blue serge, and right out in front to greet the people, and with the ticket window framed with a couple of bouquets of gladioli, girl ushers in gray and white, and with every seat occupied, it's no wonder Moe Mark of New York and Walter Hays of Buffalo smiled with satisfaction when they glanced in at the reopened American in Troy the other day. It has been decided to run a serial on Wednesday, Thursday and Friday of each week, or at least so says the placard in the lobby.

Lew Fischer of Fort Edward has five or six theatres these days, largely because he isn't afraid to work. In shirtsleeves and wielding a broom, Mr. Fischer has been hard at it during the last week or so, getting everything in readiness to reopen the Bradly in Fort Edward, the fore part of this month. And maybe Mr. Fischer isn't as proud as a peacock of the house. And he has a perfect right, for the improvements, costing about $6,000, represent money well spent.

Someone along Film Row was unkind enough last week to suggest that Nate Robbins of Utica engage his sleeping car reservations between Utica and New York a month in advance, and three nights to the week. It seems that every time a film salesman journeys to Utica Mr. Robbins is either on his way to New York or just coming home.

Bert Griffin, who has the Lyceum in Red Hook, is a regular human dynamo. He couldn't be otherwise. In addition to running his theatre, he is employed daytimes in a chocolate manufacturing concern, runs a confectionery store, and is likewise proprietor of a dance hall and soft drink emporium. No, he is not taking a vacation this year.

Earl Flack of Potsdam is just itching these days to rejoin the ranks of exhibitors. His place was sold some few months ago and since that Mr. Flack has been driving over New York State trying to unearth a good theatre that is for sale.

John M. Gillies is to take over the Star in Salem on October 1, as L. L. Conners has definitely decided not to renew his lease at that time.

While Mrs. Robert Fonda, who runs the Grand in Scotia, is doing her booking these days in Albany, she is generally accompanied by a member of her family. Said member is just a little over a year old and is beginning to walk and naturally enough is the center of attraction around the exchanges.

A couple of hustlers, Feldman and son, have lately acquired the Lincoln in Schenectady and who, despite the difference in their ages, look like brothers. They are planning to install a new organ in their house and the son, who has been heard in Albany and Troy theatres, will preside at the console.

Harry Hellman of the Royal in Albany, owner of a beautiful summer home at Crooked Lake, is now talking of entertaining the film men of the Crystal City on some Sunday afternoon. The film men will see that Mr. Hellman does not forget his promise.

Claire Windsor, wearing a gorgeous coat in Tiffany's "Souls for Sables."

The Albany Theatre in Albany, taken over on August 31 by the Strand interests, is to be closed for two or three weeks and thoroughly renovated and redecorated. Tony Veiller, who will manage the Mark Strand in Albany, will also handle the newspaper advertising and publicity for the five houses in the Strand group.

The cat is out of the bag. Ben Apple's secret is known. The other day while Walter Roberts, manager of the Troy Theatre, was rummaging around what used to be Mr. Apple's private office at the American Theatre, he dug up a set of twelve books entitled "How to Reduce for Health, Beauty and Efficiency." Ben must have been a poor student, for he still tips the scales around 250 pounds.

Back from New York, Jake Golden of the Griswold in Troy is all set for the fall with amateur nights to prevail once a week. In connection with his Old Home Week, Mr. Golden, featuring amateurs on Thursday, played to the biggest business since last January.

Once more every exhibitor in New York State is invited to the annual outing of the Albany Film Board of Trade at Luther's Hotel on Saratoga Lake on Monday, September 14. The film salesmen, exchange managers, as well as the Albany Film Board of Trade and the Albany Zone, have the tickets.

Mrs. Francis McGraw, now the manager of the Rialto in Little Falls, made a very nice speech when the theatre was reopened a

(Continued on next page)

Albany, N. Y.

(Continued from preceding page)

short time ago. "Slaves of Fashion" was used as the opening. Mrs. McGraw spoke from the stage.

The $250,000 theatre being erected in Ilion by Young, Whitney and Pierce, and which will accommodate 1,600 persons, will be opened on October 15 and will be known as "The Capitol" and will pattern its entertainment after the well known New York house. Mr. Whitney, who is new to the business, has a large stock farm outside of Ilion and recently received $35.000 for one prize bull.

After Charles Sesonske of the Grand in Johnstown dropped a matter of $30 at the Saratoga track the other day, he made bold to inquire of some of the exhibitors who frequent the race course how they were faring. And this is what Mr. Sesonske got in the way of an answer:

"I'm a couple of grand to the good," or "I'm three grand ahead of the game."

And that came from exhibitors whom Mr. Sesonske knows never played more than a couple of dollars on a horse. So from now on if Mr. Sesonske talks in large figures and frequently refers to "grands" he may well be pardoned.

The past week brought Bob Yates of Lake George to town, on his way to New York City to arrange his vaudeville bookings for the fall and winter. Mr. Yates has been helping his mother-in-law this summer to run her theatre, and business is said to have been top-notch.

What is described as a real community theatre is being run at Averill Park by the Faith Knitting Company, and which is handled by Manager Butler. The best pictures are shown and all the company wants to do is to make expenses and entertain their employes.

The past week found Oscar Perrin handling the Capitol in Albany, which will play burlesque the last three days of each week, an announcement that makes certain that pictures will continue at Harmanus-Bleecker Hall throughout the fall and winter. For a portion of last year burlesque held forth at the Hall, being later supplanted by pictures.

Buffalo

Plans have been made and bids called for on a new motion picture theatre which the Schine Theatrical Corporation will erect in Fairport, N. Y., and which will be named The Capitol. The house will occupy the site of the Bucher property in West avenue, which was purchased some time ago by the Schine interests. Charles E. Clark will be the manager. Mr. Clark has been associated with the Schine company for several years.

An old-time song fest was staged in the Rialto Theatre, Erie, Pa., the other night when Manager Partos arranged for slides of a number of Dixie and popular melodies. With Mrs. Partos at the piano, the audience joined heartily in the songs. The event went over so big that Mr. Partos has decided to make it a regular feature at the Rialto. This is a good idea, for community houses especially, and it puts the folks in an amiable mood for the rest of the program.

The Cataract Theatre, Niagara Falls, N. Y., operated by Charley Hayman, reopened for the season Sunday, August 30, with "The Ten Commandments," to be followed by Harold Lloyd in "The Freshman."

Workmen are installing signs on both the north and south sides of the marquise of the New Family Theatre supplanting the signs that were installed when the theatre was reconstructed. The new signs are much larger and of the latest design. Two rows of colored border lights inclose three lines where electrically lighted letters advertising the pictures may be placed.

Frank Cruikshank of Boston has been appointed manager of the Teck Theatre, Buffalo, succeeding Edgar Healey. The Teck opens for the fall season on Labor Day. Eddie McBride, former Fox salesman, will again be in the box office.

J. C. Hilman, manager of the Peoples Theatre, Binghamton, N. Y., is the grandfather of a bouncing baby girl. That's the reason Phil Gentile of First Graphic had his pockets filled with cigars when he got in from the Southern Tier.

Janice Peters, a new screen "discovery," has her first important role in the Gotham production, "The Part Time Wife."

Canada

Manager Bert Crowe of the Capitol Theatre, Peterboro, Ontario, obtained good notice for his presentation of "Cheechacos," the Alaskan production, by inviting the general public to submit advertising displays on the feature for subsequent use in the daily newspaper. An assortment of prizes was offered for the best advertisements, details of the feature having been given by Manager Crowe in an advance newspaper announcement.

Nearly 1,000 real, live, human babies were entered in the third annual baby show which was recently staged by H. M. Thomas, manager of the Capitol Theatre, Winnipeg, as an extra attraction for the house. The judging was done on the stage in view of the audiences, babies of various ages and weights being shown on respective afternoons, the grand championship being awarded on the Saturday.

For years the Palace Theatre, Toronto, has had a lady orchestra, this feature having been maintained by Manager Charles Querrie as a distinctive detail of the Palace. Recently Mr. Querrie got quite a scare when he learned that Marjorie Stevens, the pretty and popular conductor of his orchestra, was to be married. Marjorie relieved his anxiety, however, by informing him that she would continue as the orchestra director. Before the ceremony came off the Palace Theatre staff gave her a wonderful kitchen shower and there were many presents besides from patrons and friends.

John Arthur of Toronto, noted as the director of presentations at the Hippodrome Theatre, has been gaining special attention with his big orchestra through a radio tie-up. Every Monday night for weeks past he has broadcast orchestral numbers and has taken advantage of these occasions to say a word about film attractions at the Hippodrome and the Regent Theatres, Toronto. During the week of August 24 Mr. Arthur staged a broadcasting stunt from the stage of the Hippodrome in plain view of the audiences with a party of artists called "Jack Arthur's Canucks," this being a stunt which was carried out during the current Toronto Industrial Exhibition.

B. J. McKilliem, former photoplay and dramatic critic of the Hamilton Herald, has been appointed manager of the Strand Theatre, Hamilton, Ontario, by Famous Players Canadian Corporation, Toronto. Mr. McKilliem succeeds H. E. Wilton, who was placed in charge of the Savoy Theatre, Hamilton, when it reopened August 17 after being dark some months.

Pete Egan, well known moving picture theatre manager of the Canadian West, has been reappointed manager of the Strand Theatre at Calgary, Alberta, after a few weeks in Winnipeg. Mr. Egan had previously made a big name for himself at the Calgary Strand, which is under the direction of Famous players.

Texas

Contracts for the construction of a new $45,000 theatre building at Lamesa, Texas, has been let to H. O. Allen and for immediate work and completion.

J. R. Rainey will open his new theatre at Clarksville, Texas, in the near future.

The Majestic Theatre at Canadian, Texas, has opened in a new, remodeled location.

All motion picture theatres, the Cameo, Liberty, Strand, People's Pearse, Green Tree and Victor, were taken over at Port Arthur, Texas, by the Jefferson Amusement Company.

The Crescent Theatre at Temple, Texas, has closed for repairs.

Nebraska

A. R. Hanson is building a new moving picture theatre, which will probably be called "The Dundee," at Forty-ninth and Dodge streets, Omaha. It is to have a capacity of 600 and will be decorated and equipped in a manner in keeping with the elite class of trade to which it will cater in that exclusive section of the city.

L. D. Hendricks has sold the Garden Theatre at Lisbon, Ia., to Gilbert Goff of Washington, Ia. Mr. Goff is just entering the moving picture game.

The Strand Theatre at Mount Vernon, Ia., has been completely overhauled this summer. A slight increase in the seating capacity has been effected by the work, and the lobby has been completely remodeled and redecorated.

The new suburban house, The North Star Theatre at Twenty-fourth and Ames avenue, opened late in August. The theatre is under the management of J. E. Kirk, owner and operator also of the Grand Theatre at Sixteenth and Locust streets.

Frank Houston has sold the Moon Theatre at Tekamah, Neb., to Frank Reinert, Jr.

Joe Smith has sold the Majestic Theatre at Fort Dodge, Ia.

C. Gurnette has sold the Opera House at Dike, Ia.

I. M. Blueschel has sold the Isis Theatre at Cedar Rapids, Ia., to Alexander Frank.

J. O. Brownell has sold the Grand Theatre at Oelwein, Ia., to Alexander Frank.

R. A. Jones has sold the Hyland Theatre at Des Moines, Ia., to J. A. Veenshooten.

A. L. Hess has sold the Lyric Theatre at Yankton, S. D., to O. C. Johnson.

Pruscha & Bean have sold the Princess at Parkersburg, Ia., to W. R. Gurney.

Mr. Coons has sold the Majestic at Seymour, Ia., to A. Madison.

C. M. Corbin has sold the New Casino at Glidden, Ia., to E. Goeler.

Elmer Irwin has sold the New Theatre at Faulkner, S. D., to Levi Roberts.

M. J. Herrick has sold the Princess Theatre at Kiester, Ia., to W. Snakenberg.

Rose Blossom, recently signed Metro-Goldwyn-Mayer player, who is to appear in important forthcoming productions.

Chicago

There has been several changes made in the managers of the theatres of the Balaban & Katz circuit. Manager J. T. Knight of the Chicago Theatre will be assisted by W. Elmerman and E. O'Donnell from the Central Park Theatre where he is succeeded by A. Halperin, formerly treasurer of the Chicago. M. Turner will continue as manager of the Central Park Theatre, with Halperin as assistant. L. A. Shead continues as manager of the Roosevelt Theatre and R. L. Davis has been named as his assistant, coming from the Chicago Theatre. R. E. Crabill has joined the staff of McVickers Theatre, assisting Dave Balaban, and R. Bruder from the Tivoli Theatre has been named as second assistant manager. M. Concannon continues as manager of the Tivoli Theatre, and G. R. Fouche from the Roosevelt Theatre has been named as his assistant. E. T. Leaper has been named as manager of the new Uptown Theatre, assisted by H. W. Blair. Both were formerly with the Riveria Theatre.

Joseph Hopp, formerly managing director of the Fort Armstrong Theatre at Rock Island, Ill., and later field representative of the Illinois Exhibitors Association, will be the head of the newly organized American Theatres Corporation that will book pictures for quite a circuit of smaller houses, according to the announcement. The National Theatres Corporation, of which the Cooney Brothers are the leaders, will be a member of the circuit. The offices of the new circuit will be located in the Strauss Building on Michigan avenue.

The Riveria Theatre will be opened as a combination vaudeville and picture house on September 6 by the Orpheum Circuit and Manager Williams, coming from Minneapolis, will be in charge of the house for the circuit. This will make the corner of Broadway and Lawrence one of the liveliest in the city as the Uptown Theatre, which is on the northwest corner, and the Riveria will have a combined seating capacity of eight thousand.

Russel V. Wright has resigned as manager of the Gayety Theatre at Ottawa, Ill., and will announce his new connection in a few days.

Ben Paley has been made musical director of the Senate Theatre of the Lubliner and Trinz Circuit and Eddie House solo organist. House was guest organist at the Chicago Theatre at last Sunday noon's concert.

Polka Brothers Circuit's new house at Sycamore, Ill., is being pushed to completion by a large force of workmen and it is now expected to have it ready for opening early in the fall. Polka Brothers recently repurchased the Melrose Park Theatre which they sold a few months ago.

R. C. Williams of St. Francisville, Ill., has leased the Lyric Theatre at Flat Rock, Ill.

Michigan

Nicholas J. Pappas, proprietor of the Dawn Theatre, Hillsdale, is expending $15,000 in new fixtures and decorations for his house. A new organ is being installed at a cost of $10,000, as well as new seats and new carpets.

The latest of the Henry S. Koppin theatres was opened last week. It is the Piccadilly, situated in a new section at Livernois and Fenkell avenues. This brings the Koppin string to 24 theatres.

The Capitol Theatre's new $60,000 organ has arrived and will be installed during the next two weeks. It will be necessary for the mechanics to work mornings and nights after 11 o'clock during the next few weeks.

JACK DUFFY

Mr. Duffy, prominent character actor in Educational-Christie Comedies, is a YOUNG man who specializes and has been most successful in playing old man parts. He will be seen with Walter Hiers in the Educational-Walter Hiers comedy, "Off His Beat."

Ohio

H. S. Hurlbert, who looks after the Odeon Theatre, Canton, Ohio, is vacationing in Canada, where his family have already spent several weeks.

Tommy Davis, the jovial manager of the Capitol Theatre, Cincinnati, has temporarily thrown his cares to the winds and is sojourning somewhere in Kentucky, where he expects to find a much needed rest.

On the return list we find that Art Buck, manager of the Colonial Theatre, Fostoria, Ohio, is back at his desk after a month's auto trip through Yellowstone Park. William Raynor, managerial head of Read's Hippodrome, Cleveland, is also back on the job after combining business with pleasure for a short time along the Great White Way.

The Community Service Traveling Theatre, Cincinnati, which has been playing at various locations throughout the city for the past several months, has added pictures to its list of entertainment.

Ward Jackson has acquired possession of the Liberty Theatre, Geneva, Ohio, from Miller and Bly, the former owners.

Minneapolis

Special lobbies have been arranged by all Finkelstein and Ruben houses in Minneapolis and St. Paul to exploit Greater Movie Season. The lobbies are a sequel to the Greater Movie Parade last wek.

H. W. McCall, prominent Oklahoma theatre owner, has reopened the new Palace on Hennepin avenue. The theatre will play musical comedy stock, with feature pictures as added attraction.

Frank W. Burke, for the last seven years a member of the editorial staff of the Minneapolis Tribune, has joined the publicity staff of the Orpheum Circuit. Mr. Burke will handle the publicity and exploitation of the Seventh Street and Hennepin-Orpheum Theatres, Minneapolis.

Edward Furni, former Duluth Orpheum manager, succeeds Clarence S. Williams as manager of the Palace-Orpheum, St. Paul. Williams goes to Chicago to become manager of the Riviera.

Finkelstein & Ruben's new theatre at Sioux Falls, S. D., will open about January 1, it was announced at the Minneapolis offices this week.

Lovely Norma Shearer in an attractive fall coat trimmed with white fox. Miss Shearer is now playing in Victor Seastrom's "A Tower of Lies," in which she is starred with Lon Chaney. This Metro-Goldwyn-Mayer picturization of the Selma Lagerlof novel, "The Emperor of Portogallia," has been adapted to the screen by Agnes Christine Johnston and is scheduled for release in mid-October.

Kansas City

Excavation began on the site at Thirty-eighth and Main streets, Kansas City, Mo., for a large suburban motion picture theatre, to be operated by the Blackstone Amusement Company, under the management of Jack Roth. The house will cost $200,000 and it is expected that its doors will open New Year's night. A 25-year lease has been obtained on the theatre by the Blackstone Amusment Company, which also operates the Isis Theatre, suburban house of Kansas City.

Just as the Orpheum Theatre, Kansas City, opened up for what is expected to be a big winter season, the fates decreed that Lawrence Lehman, manager, should be confined to his bed on account of illness. But he has assured friends that he will be on the job in three days, which is taken as being a rather short order.

Not only has Adolph Eisner, manager of the Circle Theatre, Kansas City, been able to increase patronage each week for the last six weeks, but he also has found time to make hurried trips to St. Louis, Wichita and St. Joseph in the interest of booking his "wild Indian," Chief Red Fox, as a specialty number at theatres.

The Hall Theatre, Columbia, Mo., is undergoing an extensive alteration program. Ornamental glass, reshaping and repainting of the ceiling, a new orchestra pit and a "revamped" front are the principal changes to be made.

Never has a theatre in St. Joseph, Mo., had a more auspicious opening than the new Rivoli last week. The house, owned by the Sun Amusement and Realty Company and managed by Ben Greensburg, was constructed at a cost of about $75,000 and is the most modern theatre in that city. The admission price will be adults 25 cents, children 10 cents.

"A new significant chapter in the social and business history of St. Joseph is begun, for a GOOD theatre is socially and commercially an inspiration to the community it serves," reads the opening statement on the program.

Massachusetts

The annual outing of the motion picture industry of Massachusetts took place Tuesday, August 25, at Pemberton Inn, near Boston, and was attended by more than 200 persons.

Miss Carrie Jones of the Boston First National exchange won a prize of $20, leading all other contestants for popularity. First prizes in swimming were won by George Schaefer, district manager for Famous Players at Boston, and Joseph Kennedy of the same company. Edward J. Farrell of the Metro-Goldwyn Boston exchange won the obstacle swimming race.

J. L. "Kid" Harris kept the spectators in an uproar with his burlesque of fancy diving stunts performed in the pool by Miss Alice Eldridge.

Miss Kitty Archibald of the Boston office of the M. P. T. O. A. was awarded the title of "Milk Baby" and her prize was a box of "hankies." The title was for a contest to see who could drink a pint of milk the fastest. The three-legged race for girls was won by Mildred Sweeney and Martha Ferris. In a similar contest for men the honors went to Fred Shehay, manager of the Exeter Theatre, Boston, and Jacob Lourie, head of the circuit that includes the Modern and Beacon Theatres in Boston.

Winners of the ball-throwing contest were Stanley Sumner of the Community Theatre at Newton and Miss Mildred Sweeney of the New England Film Board of Trade.

The judges of the various events were Nathan Yeamans, leading exhibitor of Fall River; Charles Harris, manager of B. F. Keith's Boston Theatre at Boston, and Mrs. E. V. Corbett. Ernest Horstmann of the M. P. T. O. A. was chairman of the committee in charge of the outing.

The selectmen at Ware have announced their decision that it was considered inadvisable at the present time to permit Sunday motion picture shows. They based their view on the industrial conditions in Ware and lack of immediate prospect of improvement. The group of citizens who petitioned for the Sunday shows apparently are satisfied for the present. The selectmen indicated they might reconsider the matter at some future date.

The Goldstein Brothers of Springfield may erect a large office building and theatre in that city. It is reported they have purchased a valuable piece of property for a price said to be $175,000. Samuel Goldstein, while refusing to confirm the report, admitted he and his brother, Nathan, had been interested for some time in the property in question and that he considered it an excellent location for a theatre.

The Theatrical Workers Union and other defendants of Springfield have filed a motion in the Superior Court asking that the temporary injunction against them be annulled on the ground that the status of the plaintiffs, who secured the injunction has changed since the action was brought, inasmuch as Burnham and Roberts, a partnership which owned the Rialto Theatre in Westfield has been succeeded by a foreign corporation, the Rialto, Inc. The injunction restrains the defendants from picketing the Rialto.

R. A. "Al" Somerby, general manager of the Bowdoin Square and Old Howard Theatres in Boston, is wearing the well-known happy smile these days. All this is because of the arrival of an eight-pound baby girl, who has been named Joan Evelyn Somerby.

The Goldstein Brothers, in their plans for improving the Strand Theatre in Holyoke, are seeking a permit to erect a marquee.

Wisconsin

Setting a new record for construction speed, the new Allis Theatre will open to the public in West Allis, suburb of Milwaukee, on September 4, just three months after work was begun tearing down the old showhouse on the site.

Whereas the old structure had a seating capacity of only 500, the new Allis will seat 1,000. All of the seats will be on one floor. A Barton organ, two Motiograph projecting machines and Stafford seats are included in the equipment which Eugene Phalen, owner of the theatre, has installed.

Sid Lawrence, for almost a year the manager of Saxe's million dollar Modjeska Theatre, on Milwaukee's South Side, has resigned.

Milton Harmon, for almost four years employed at Saxe's Princess as assistant manager, has been promoted to fill the vacancy.

Lawrence, it is understood, will assume the managership of an Orpheum house at Champagne, Ill.

Arkansas

C. N. Jenkins will open his new theatre at South Hot Springs, Ark., in the near future.

The Lyric Theatre at Charleston, Ark., has opened after being closed for several weeks for repairs.

The new Capitol Theatre at Paragould, Ark., will open in the near future.

R. E. Pullen will open his Airdome at Foreman, Ark., in the near future.

Kentucky

The Jacobson Amusement Company, Louisville, capital $6,000, has been chartered by Sol Jacobson, Ben Jacobson and Hyman Jacobson.

The Phoenix Amusement Company, at Lexington, Ky., has recently filed amended articles of incorporation, enlarging its corporation powers, which were rather limited as to business lines in which the concern could enter.

A newphotograph of ZaSu Pitts and the baby of which she is so justly proud. Miss Pitts has won critical acclaim for her work in the leading feminine role of Monta Bell's "Pretty Ladies," in which she plays opposite Tom Moore. Ann Pennington is featured in this Metro-Goldwyn-Mayer production of the Adele Rogers St. Johns story with Moore and Miss Pitts

San Francisco

George Mann, who conducts a chain of moving picture houses in Northern California, with headquarters at San Francisco, has moved his main offices from 191 Golden Gate avenue to 298 Turk street. The change was made necessary by the removal of the Producers Distributing Corporation to the Golden Gate avenue location, where it occupies the entire building. Mr. Mann recently added to his circuit by taking over the theatre at Scotia, Cal.

Horton Kahn, house manager of the California Theatre, San Francisco, recently drew a vacation and spent this on an automobile tour of the southern part of the state.

Byard Brothers have disposed of their moving picture theatre interests at Arcata, Cal., to Mrs. J. Matthew, and at Ferndale, Cal., to Mrs. J. Shaw.

The New Wasco Theatre has been opened at Wasco, Cal., by A. W. Thresher. The house has a seating capacity of 600 and is well equipped throughout.

The Crown Theatre on Union street, San Francisco, has been taken over by Joe Carrara, who for a time operated the Rex Theatre in this city.

Los Angeles

The little suburb of Southgate will have its first moving picture theatre September 4 when the new Southgate house will have its opening with a seating capacity of 300. The house will be situated on State street. While no announcement has been made thus far as to the name of the manager, it is understood that he will come from Long Beach.

The new theatre to be built by West Coast at 87th street and Vermont avenue will be completed and ready for occupancy by December, according to the announcement of R. B. Crunauer, general manager of the South Side theatres affiliated with West Coast, in charge of the theatre. The theatre will be built of reinforced concrete and steel and will seat 1,500 persons, including the 350 luxurious leather loges. The architecture will be of Spanish design.

C. L. Langley, president of the West Coast Langley theatres, is making preparations for a gala opening of the new Alexander Theatre at Glendale September 4. The new house seats 2,200 persons and Langley is planning on having a regular New York or Hollywood opening as far as class is concerned when the first picture is thrown on the screen.

Laura La Plante, the Universal star, is preparing to start work on her next picture for Universal's "White List" of better pictures.

Washington

George D. Srigley, owner of the Cameo Theatre, White Center, Wash., just a stone's throw outside the city limits, is treating patrons to first-run pictures, which he is able to book as promptly as exhibitors in other small towns. Mr. Srigley is fixing up his lobby front, which will be much improved by the addition of glass panels in the doors, glass front bulletin boards, new lighting effects, etc.

O'Keefe and Duncan, owners of the Regent and Babcock Theatres, Billings, Mont., have bought out E. J. Myrick's Myrick Theatre, changing the name to the Lyric. Ed Myrick, who is well known in the Pacific Northwest, through a number of years' experience as manager of Jensen-Von Herberg houses, before purchasing his own house, has gone East to teach in Paramount's new school for managers.

When Ray Grombacher opened with "The Desert Flower" at his Liberty Theatre, Spokane, the thermometer registered 90 degrees in the shade. So excellent had been his exploitation that a long line stood out all afternoon in the sun to get in to see the picture. Ray gave 'em the desert stuff on the outside, and cooled 'em off when he got 'em in. Capacity business was done for the entire run.

William F. Code has demonstrated that a weekly offering of vaudeville pays, when properly conducted. It was over a year ago that Mr. Code first staged four vaudeville acts one night a week at his Paramount Theatre, Seattle. Interested bystanders said Mr. Code could not maintain an even quality in his performers. In spite of predictions, however, the house is always filled to capacity on vaudeville nights. Mr. Code has plans all completed for the installation of a balcony to increase seating capacity, which was doubled last spring, by extensive remodeling. The house will not be closed for a single performance during alterations.

Manager Carl Reiter, with the reopening of the new season of Orpheum vaudeville, announced a reduction in matinee prices, exclusive of Sundays and holidays, making available 1,000 seats at 25 cents. Many of these are downstairs. There is every prospect of a brand new Orpheum theatre here before long. Marcus Heiman and Joseph Finn, president and vice-president of the Orpheum Vaudeville Circuit, were in Seattle last week and admitted that Seattle is one of the cities included in their new building program. The trip was in the nature of a tour of inspection of Orpheum theatres in the Northwest territory.

Manager Robert Bender of the Columbia Theatre is having excellent success with broadcasting of organ numbers at the luncheon and dinner hours. The Columbia is always mentioned by the announcer.

Work has begun on a new 650-seat theatre in Longview, Wash. G. W. Swope, formerly of Marysville, Cal., an experienced theatre operator, will own the house, the estimated cost of which has been named as $24,000. The house will be dressed in Chinese colorings and designs and will be called the Peek-In. It will be a popular priced family theatre, and will have five dressing rooms under the stage, equipping it to handle roadshows and vaudeville. The house will occupy a site 100 by 50 feet. It will be ready in ninety days.

Manager Johnson of the Liberty staged a Pioneer Party, tying up for the publicity with an evening paper. Many reminiscences of the old-timers who had traveled West on the first transcontinental railroad were printed, keeping up the interest in the picture, which is now in its third week to big business. Over two hundred old-timers were entertained. An excellent "Iron Horse" ballyhoo was used both in the Greater Movie Season parade and on Seattle streets throughout the engagement.

Antonio Moreno, one of the best known of screen leading men, is now in Europe for six months, during which he will play the title role in Rex Ingram's picturization of Blasco Ibanez's novel, "Mare Nostrum." Alice Terry will play the feminine leading role.

Eddie Rivers, formerly connected with the Heilig staff in Seattle, as publicity chief, is managing the Spokane American, just reopened by John Danz. The house is playing pictures and musical comedy, with one change a week.

Floyd E. Wesp is manager of the Tacoma Kay Street Theatre.

St. Louis

Since the Loew's State Theatre, Eighth and Washington avenue, St. Louis, opened August 21, 1924, there has been a distinct revival of realty holdings in that section of the city. Skouras Brothers are building their $4,500,000 Ambassador Theatre and office building at Seventh and Locust streets, the city has just completed a $1,000,000 market building on Sixth street, while the Nugent Dry Goods Company is gradually putting up a $6,000,000 department store group on Broadway and St. Charles, one block east.

The St. Louis Amusement Company is dickering for the Cinderella Theatre, 2731 Cherokee street, it has been learned. It is possible a deal will be concluded this week.

Freund Brothers own the Cinderella, Woodland and Kingsland in South St. Louis. The Cinderella has about 1,750 seats and is one of the leading show houses of that section of the city.

The St. Louis Amusement Company is said to have made a very good proposition to Freund Brothers for the lease on their theatre. The deal, however, does not affect either the Woodland or the Kingsland.

Shelbyville, Ill., votes September 3 on Sunday shows. Despite the opposition of one prominent minister local exhibitors are confident of the result.

O. W. McCutchin of Sikeston, Mo., has decided to test the state labor law under which local authorities have declined to permit him to hold Sunday shows.

On Sunday, August 23, McCutchin opened his theatre and gave a public performance. He was later arrested on a charge of violating the state law which prohibits the employment of labor on Sunday. He intends to carry the fight to the Missouri Supreme Court if necessary.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

F. B. O.

BANDIT'S BABY. (5 reels). Star, Fred Thomson. The best Thomson to date. Played to two days' good business. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

BANDIT'S BABY. (5 reels). Star, Fred Thomson. About the best picture that Thomson has made. The horse is really wonderful, and the baby caused many laughs. A good entertainment for every class of people. Good tone. Yes for Sunday, no as special. Draw miners and railroad class, town 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

BLOODHOUND. Star, Bob Custer. Another good Custer, as all his pictures are good for anybody that likes westerns with action. Good tone and appeal. No for Sunday or as special. Draw working class, city 13,000. Admission 15-20. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

BROKEN LAWS. (6,413 feet). Star, Mrs. Wallace Reid. A picture that will do a world of good as it has a good lesson and with it good entertainment. Three days to good business. Charles Peterson, Windsor Theatre, Hampton, Iowa.

DANGEROUS COWARD. (6 reels). Star, Fred Thomson. This is the poorest Fred Thomson picture I have ever played. If you have it booked, say no more about it. Fair tone. Appeal 50 per cent. No for Sunday or as special. Draw town and farm class, town 400. Admission 10-25, 15-35. A. H. Higley, Rushmore Theatre (260 seats), Rushmore, Minnesota.

JIMMIE'S MILLIONS. (5,767 feet). Star, Richard Talmadge. Just another of those good Talmadges. Good tone. Yes for Sunday and as special. Draw conservative class, city 23,500. Admission 25. D. J. Adams, Auditorium Theatre (1,000 seats), Concord, New Hampshire.

LADY ROBINHOOD. (5,560 feet). Star, Evelyn Brent. My favorite star. May they all be as good, as I am commencing to bet a hundred per cent. in this neck of the woods with this star's pictures. Evelyn, if you will give us more as good as this one, everybody in this community will be an Evelyn Brent fan. Tone O. K. Oodles of appeal. Yes for Sunday. As special—yep! Draw from small town, 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

LOVE'S BARGAIN. (6,000 feet). Star, Marjorie Daw. A program show with a different twist at the end from the average run of shows. Good tone, fair appeal. Not a special. Draw better class, town 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

MIDNIGHT MOLLY. (6,000 feet). Star, Evelyn Brent. This was a better picture than "Silk Stocking Sal." Brother exhibitors will not make a mistake in playing these two pictures; they pleased my patrons so much I contracted for the rest. J. E. Dowling, Ark Theatre, Logansport, Indiana.

NAPOLEON AND JOSEPHINE. Star cast. A good show, but not the kind for most small town audiences. It is too high class and has not much action. It has a foreign cast which is fair. Good tone. Fair appeal. Maybe for special. Draw better class, town 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

ON THE STROKE OF THREE. (6,757 feet). This is the first time I have ever written a report of this type, but I cannot keep still on this picture and if all the F. B. O. product is like this one I will be more than pleased. The film was in A. 1. shape. The picture deserves better paper as it is surely a knockout; a feature from every point of view. I had ever so many leave my place and say, "It is the best picture I have seen in a long time." That always makes an exhibitor feel good and I just felt like passing it along. Martin Theatre, Villisca, Iowa.

ON TIME. (6,030 feet). Star, Richard Talmadge. Good entertainment for audience that likes action and excitement. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

RICHARD TALMADGE PICTURES. They do well with us. He needs better stories. Just stunts are not good enough, if his popularity is to continue. E. A. McKibbin, West End Theatre, Belfast, Ireland.

SCAR HANAN. Star, Yakima Canutt. A very good western. Tone, O. K. Appeal, good. Yes for Sunday, no as special. Draw mixed class, town 1,500. Admission 10-25. John McGill, Community Theatre (500 seats), Port Orchard, Washington.

SILK STOCKING SAL. (5,367 feet). Star, Evelyn Brent. Another good picture from this star, who is fast growing popular. Evelyn sure knows her stuff. Print good. Good tone and very good appeal. Yes for Sunday and special. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SPIRIT OF THE U. S. A. (8,312 feet). At one time this was a great picture—but the PRINT WE GOT had so many misframes in it it spoiled the show. Good tone. Appeal, with good print, a hundred per cent. In such a case, yes for Sunday and as special. Firkins and Laws, Crystal Theatre, Moravia, Iowa.

THAT DEVIL QUEMADO. (4,720 feet). Star, Fred Thomson. This was not as well liked as the previous Thomson's. Business only fair. C. D. Buss, Strand Theatre, Easton, Pennsylvania.

THAT DEVIL QUEMADO. (4,720 feet). Star, Fred Thomson. Fine stuff. Some comedy, which was good: two good scraps; fast riding, and good love story. My patrons ate it up. About the best of the Fred Thompsons I have shown. Wish I could get more pictures like this one for my Saturday crowds. Lots of good comments on this. Fine prints and dandy photography. Good settings. F. H. Miller, Dayton Theatre, Dayton, Pennsylvania.

THUNDERING HOOFS. (6,913 feet). Star, Fred Thomson. Good western that drew below average Saturday night crowd. Tone O. K. Appeal 75 per cent. No for Sunday or special. Draw small town class, town 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

WILD BULL'S LAIR. (5,280 feet). Star, Fred Thomson. Fred and Silver in another humdinger of a picture; if this don't knock the hardboiled movie fan in the creek it can't be done, as my bunch sure like Fred and Silver. While this one, in my opinion, may not register quite as good as "Bandit's Baby" it is a real picture just the same. In tone, for Sunday and as special, yes. Appeal 100 per cent. Draw from small town, 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

First National

AS MAN DESIRES. (7,650 feet). Star, Milton Sills. This is a good program picture that is two reels too long; however, it has the things your average crowd is looking for and will please them. Not big enough to stir anything up about, though, so don't go after it in such a manner. Fair tone. Appeal 80 per cent. No as special. Draw from industrial town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

CHICKIE. (7,000 feet). Star, Dorothy Mackaill. A good bet, even in hot weather. Ran against an open air, free band concert and did business. Good tone. Yes for Sunday, no as special. Draw conservative class, city 23,500. Admission 25. D. J. Adams, Auditorium Theatre (1,000 seats), Concord, New Hampshire.

CYTHERIA. (7,400 feet). Stars, Irene Rich, Lewis Stone. Just a little above program schedule but very interesting and worth seeing. Rental asked for this entirely too much for the size of the town. No profit for me. Good tone, fair appeal. Yes for Sunday, no as special. Draw farmers and merchants, widely scattered, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

ETERNAL CITY. (7,800 feet). Star, Barbara LaMarr. A very good picture that should entertain a great majority of people. Picture seems to come to a conclusion with a clinch and fade-out and our people started to leave but waited for two more reels. Watch your print. Tone, fair. Sunday, no. Special, no. Appeal, ninety per cent. Mixed class, town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

FLOWING GOLD. (8,005 feet). Star, Milton Sills. An extra good picture that will please any place. Acting good and a good story. Tone, fair. Sunday, no. Special, no. Town and country class, town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

FURY. (8,709 feet). Stars, Richard Barthelmess, Dorothy Gish. A story of the high seas, and far above in interest and merit the usual picture of this sort. It's different. Of course, with these two stars, any picture would be good and this is no exception. It is a fine screen entertainment and has a punch in more senses than one and better than "Tol'able David" and with as great an appeal. Dick as the boy adds to his laurels and Dorothy as Minnie the Waif is a treat. Tyrone Power as the Skipper plays a wonderful role. Get it by all means. Draw city and country class, town 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

GIRL IN THE LIMOUSINE. (5,630 feet). Star, Larry Semon. We have played lots of Semon comedies, and this one drew large crowds and pleased all who came. Draw small town class, town 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

HEART OF A SIREN. (6,705 feet). Star, Barbara La Marr. Was disappointed in picture as well as in attendance. For me not up to First National's standard. Barbara never

will be popular here on account of the pictures they give her. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

HER NIGHT OF ROMANCE. (7,211 feet). Star, Constance Talmadge. An average Talmadge subject that failed to draw for me. Constance Talmadge doesn't mean much here any more, for some reason. If you have played her pictures you know what to expect from this one as it is neither any better nor any worse than her average. Fair tone. Appeal 75 per cent. No as special. Draw from industrial town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

HIS SUPREME MOMENT. (6,565 feet). Stars, Sweet, Colman. Pulled exceptionally well, despite very hot weather. Had numerous favorable comments; no kicks. Appeal 90 per cent. Yes for Sunday and special. G. M. Pedley, Empress Theatre (750 seats), Owensboro, Kentucky.

INEZ FROM HOLLYWOOD. Star, Anna Q. Nilsson. Lots of tears and other "sob stuff." Good acting. Didn't appeal to the masses. Tone O. K. Appeal 50 per cent. Yes for Sunday, no as special. Draw small town class, town 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

LILIES OF THE FIELD. (8,500 feet). Stars, Conway Tearle, Corinne Griffith. One of the finest pictures we have ever run. Yes for Sunday and special. Appeal 99 per cent. C. C. Golden, Missouri Theatre (250 seats), La Belle, Missouri.

MARRIAGE WHIRL. (7,672 feet). Star, Corinne Griffith. Pretty jazzy, and lots of drinking, but a good picture of its kind. Pleased about fifty per cent. here. Not much tone. Fair appeal. No for Sunday. Admission 10-25-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

MY SON. (6,582 feet). Star, Alla Nazimova. A fine picture that will please all who see it; however, not so strong at the box office. Star doesn't mean much any more. Good tone. Appeal 95 per cent. Yes for Sunday. Draw from industrial town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

SCARLET LILY. Star, Katherine McDonald. A very good program picture. Has several pretty scenes in it. No great amount of action but is a fair story that will get by. Reels good. Tone, good. Sunday, no. Special, no. Appeal, seventy-five per cent. Town and country class, town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

SILENT WATCHER. (7,576 feet), Very good entertainment and action. Not good for children. Hardly a Sunday picture. Draw from small town and country community. James Neste, Rialto Theatre, Lake Mills, Iowa.

SO BIG. (8,562 feet). Star, Colleen Moore. You've got to hand it to Colleen for her remarkable work in this one. Great story that pleased all adults but not all the kids as there wasn't enough action. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. High class, town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

SO BIG. (8,562 feet). Star, Colleen Moore. Many called this the best picture of months. Gave fine satisfaction. Business ordinary. Tone, O. K. Appeal, high. Yes for Sunday and as special. Draw better class, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

TALKER. (7,861 feet). Star, Lewis Stone. Too long drawn out. Fair, that's all. Pleased some. Did not draw here. Good tone. Not much appeal. Yes for Sunday. Fair special. Admission 10-25-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

THIEF IN PARADISE. (7,321 feet). Star, Ronald Coleman. This is one of the best pictures in weeks and will please any audience, anywhere, highbrows and lows alike. It is almost one hundred per cent. entertainment. You cannot say too much for it. Go after this one in a big way and you will be pleased with the results. Good tone. Appeal 100 per cent. Yes for Sunday and as special. Draw from industrial town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

Between Ourselves

A get-together place where we can talk things over

Such steadfast tip-sending as the exhibitors do deserves praise.

That's why I am tickled to get a letter from an exhibitor who tells in strong terms how much this unselfish help means to him and to his theatre.

Read it, folks, on the next page; and see what one good friend thinks of your unselfish and voluntary aid.

What he says a host feel though they do not come out in so many words to tell about it.

We want to keep this dependable tip department going strong and growing stronger. You folks who are doing your share can see that it is appreciated.

There are others whose help would go far on the way to making the tips more numerous. How about starting right now?

—VAN.

WHITE MONKEY. (6,121 feet). Star, Barbara La Marr. I'd say you will disgrace your theatre forever if you should run this one. Fair tone. Audience appeal none here. No for Sunday or as special. Draw all classes, city 12,000. Admission 10-20. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

Fox

ARIZONA ROMEO. (4,694 feet). Star, Buck Jones. A crackerjack western and as good a picture as Jones has ever made. Pleased everyone, western fans and all the rest. Good tone. Yes for Sunday, no as special. Draw miners and railroad class, town 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

CYCLONE RIDER. (6,672 feet). Star, Reed Howes. Plenty of comedy and thrills in this one. Went good in our towns. We need more like this. Tone O. K. Appeal practically a hundred per cent. Yes for Sunday, no as special. Draw farmer and small town class, a circuit. Admission 10-25. Allen & Underhill, Pastime Circuit, Chelsea, Vermont.

FOX PICTURES. Wish I could see one good Fox special! Tom Mix and Jones O. K. That's all, here, Fox has. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

GOLD HEELS. (6,000 feet). Star cast. Four days to only fair business. Our regular patrons didn't come to see this one. They are tired of race track stories. Draw general patronage, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

GOLD HEELS. (6,020 feet). Star cast. Just a good program picture sold to me as a special. See one race horse picture and you see them all. Print fair. Tone O. K. Fair appeal. Yes for Sunday, no as special. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HEARTS OF OAK. (5,326 feet). Star cast includes Hobart Bosworth. This is a real picture: the only trouble I had, they would not turn out. They took one look at the title and the advertising (?) that Fox put out, turned up their noses and passed me by. Tone, appeal and for Sunday, yes. No as special. Draw from small town, 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

IN LOVE WITH LOVE. (5,677 feet). Star cast. For me, rotten—not even a program picture. Tone none. Appeal, for Sunday and as special, no. Admission 10-25-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

LAST OF THE DUANES. (6,942 feet). Star, Tom Mix. A fairly good adaptation of the novel by Zane Grey. No complaint to make. Tone O. K. Appeal 90 per cent. No for Sunday or as special. Draw farmers and small town class, a circuit. Admission 10-25. Allen & Underhill, Pastime Circuit, Chelsea, Vermont.

LAST OF THE DUANES. (6,942 feet). Star, Tom Mix. This is a knockout from the box office and one of the best subjects Mix ever appeared in. Good star and title, backed by a fine story and a good production, make it one of the best pictures I have had in months. Go the limit on this one. Fair tone. Appeal 95 per cent. Yes for Sunday and as special. Draw from industrial town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

LAST OF THE DUANES. (6,942 feet). Star, Tom Mix. This is the best one that Mix has made in a long time. A real western that should please anywhere. Plenty of action and no hokum stuff to it. Play this one and it will please everyone. Good tone. Appeal 100 per cent. Yes for Sunday, no as special. Draw railroad and farm class, town 3,000. Admission 10-25. H. C. Porter, Dreamland Theatre (350 seats), New Albany, Mississippi.

TRAIL RIDER. (4,752 feet). Star, Buck Jones. Good picture. Mr. Fox, your westerns and comedies are all O. K. but your specials here don't draw and that's why for me they're no good. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

Metro-Goldwyn

CHEAPER TO MARRY. (5,921 feet). Star, Lewis Stone. Print good. Worst picture that I have shown in my ten years' experience. People walked out. No more. Appeal very poor. No for Sunday and by no means as special. M. J. Daly, Liberty Theatre (1,000 seats), Hartford, Connecticut.

GREED. Star cast. Played this four days to good business. It pleased about half of our patrons. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

GREEN GODDESS. (9,100 feet). Star, George Arliss. Too high class. Did not please. E. A. McKibbin, West End Theatre, Belfast, Ireland.

HIS HOUR. (6,300 feet). Star cast. Very good picture that pleased nearly everyone. Perhaps a few men didn't care for it, but the women did and they are the ones who do the most boosting. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. This is a most interesting story of the early days of New York city, this period faithfully transferred to the screen, with an historical cast of characters true to life of John Jacob Astor dealing in real estate, Cornelius Vanderbilt and his Staten Island ferry, Delmonico, the young caterer, Washington Irving, the novelist, and Robert Fulton, with his new invention, the Clermont, steaming up the Hudson River. Marion Davies masquerading as Patrick O'Day, an impudent Irish lad, is a fine performance, and her jig in the prize ring is a peach. This movie should fill every house from coast to coast and is not only enjoyable but a splendid picture of little old New York as well. Draw town and country class, town 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

RED LILY. (6,975 feet). Star, Ramon Novarro. Good dramatic picture, but a lemon for the box office here. Just another one of those that help make business bad. Tone

bad. No for Sunday or special. Draw conservative class, city 23,500. Admission 25. D. J. Adams, Auditorium Theatre (1,000 seats), Concord, New Hampshire.

SCARAMOUCHE. (9,600 feet). All star cast, includes Alice Terry. A romantic and historical story of the French Revolution with colossal mob scenes and revolutionary uprisings and contrasts between the palatial homes of the aristocrats and the dirty hovels of the starving rabble and the causes that started the fires of the Reign of Terror and the downfall of the French nobility. A big picture by Rex Ingram, almost as good as "The Four Horsemen" with a superb cast including Alice Terry, Ramon Novarro, Lewis Stone and George Selgmann. If your people like quality, get this one. A most artistic production in every detail. Draw city and country class, town 3,000. Admission 20-50. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

Paramount

CONFIDENCE MAN. (6,500 feet). Star, Thomas Meighan. Good picture of the crook type, which seemed to please eighty per cent. Small town class, town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

CROWDED HOUR. (6,508 feet). Star, Bebe Daniels. Did not get to see this one but it did a nice business and pleased those who saw it. Bebe Daniels seems to be coming back again. Tone O. K. Good appeal. No as special. Draw all classes, small town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

EVE'S SECRET. (6,208 feet). Star, Betty Compson. This is a good picture. Nothing heavy and nothing outstanding but nothing to be ashamed of. Tone and for Sunday O. K. No as special. Town of 3,500. Admission 10-20-30. Chas. Le Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

EVE'S SECRET. (6,225 feet). Stars, Betty Compson, Jack Holt. Jack Holt always a drawing card. Fair tone. No as special. Draw general class, city 10,000. Admission 10-25. H. V. Smooths, Vine Theatre (600 seats), Mt. Vernon, Ohio.

FIGHTING COWARD. (6,501 feet). Star cast. A dandy picture. Well liked here although costume type. Tone, okay. Special, no. Good audience appeal. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

HER LOVE STORY. (6,736 feet). Star, Gloria Swanson. Didn't do as well as most of her pictures do with us. Maybe hot weather; maybe too much foreign uniforms—who knows? Draw all kinds, city 100,000. Admission 10-20. S. H. Borisky, American and Royal Theatres, Chattanooga, Tennessee.

LIGHT OF WESTERN STARS. (6,883 feet). Zane Grey story. This is a very fine western. It has a story and beauty of scenery, dramatic action and a lot of life. Tone O. K. Yes for Sunday and as special. Town of 3,500. Admission 10-20-30. Chas. Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

LIGHT OF WESTERN STARS. (6,850 feet). Star, Jack Holt. Zane Grey special. Very good. Pleased a hundred per cent. Good tone and appeal. Yes for Sunday and as special. Draw farmers and merchants, widely scattered town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

LILY OF THE DUST. (6,811 feet). Star, Pola Negri. This seemed to give general satisfaction but, like all Negri pictures, failed to draw them in. She is no good for us. Fair tone. Good appeal. Yes for Sunday, hardly as special. Draw better class, city 14,000. Admission 10-25. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

LUCKY DEVIL. (5,935 feet). Star, Richard Dix. This is full of action and comedy and makes a good program. Tone O. K. Yes for Sunday, no as special. Town of 3,500. Admission 10-20-30. Chas. Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

LOCKED DOORS. (6,621 feet). Star, Theodore Roberts. This is the worst Betty Compson ever made; absolutely nothing to it. Also, film rental too high. Theo. Roberts' acting held it up here. If they keep this kind up—MINE will be Locked Doors! Good tone. Appeal 50 per cent. Yes for Sunday, no as special. Draw railroad and farm class, town 3,000. Admission 10-25. H. C. Porter, Dreamland Theatre (350 seats), New Albany, Mississippi.

LOST—A WIFE. (6,420 feet). Star, Adolphe Menjou. Just another strip of celluloid. Poor tone. Audience appeal here none. No for Sunday or special. Draw all classes, city 12,000. Admission 10-20. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

MADAME SANS GENE. (9,904 feet). Star, Gloria Swanson. A real show, but one that positively must be seen by all audiences from the very start or they'll pan it. Bill it a ten-act comedy drama. Tone, O. K. Good appeal. Yes for Sunday and special. Draw family and student class, town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. Did well and picture pleased. Tone O. K. Good appeal. Draw all kinds, city of 100,000. Admission 10-20. S. H. Borisky, American and Royal Theatres, Chattanooga, Tennessee.

MANICURE GIRL. (5,959 feet). Star, Bebe Daniels. A pleasing picture that will keep audience in good spirit. Had good comedy touches. Tone, good. Sunday, yes. Special, no. Fair audience appeal. Better class and ranchers. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MARRY ME. (5,526 feet). Star, Florence Vidor. A small town comedy drama. Ran it on prize night and came out okay. Print good as all Paramount prints are. Tone, good. Sunday, yes. Special, no. Appeal, seventy-five per cent. Better class and ranchers. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MARRY ME. (5,526 feet). Star, Florence Vidor. Patrons well pleased. Good tone. Yes for Sunday, no as special. Draw general class, city 10,000. Admission 10-25. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

MARRY ME. Star, Dorothy Devore. Very fine picture, well produced and directed and appealing to the better class. It is a James Cruze production, which means a lot. My audience liked it. The price, however, was fifty per cent. too high. Tone, good. Sunday, no. Special, yes. Appeal, seventy-five per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

MEN. (6,564 feet). Star, Pola Negri. This show came to us half gone: several of the reels were about half full, which we believe accounts for patrons howling about skips in the show. No tone. No for Sunday or special. Draw small town class, town 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

NE'ER DO WELL. (7,414 feet). Star, Thomas Meighan. A good program picture. Meighan is good, as usual, but the support is not so great. The book is well known and it will draw well on account of this. Your crowd won't rave over it, but won't be disappointed. Good tone and appeal. Yes for Sunday, no as special. Draw farmer class, town 412. Admission 10-25. John C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

NEW LIVES FOR OLD. (6,796 feet). Star, Betty Compson. Just fair: nothing to get excited over. Fair tone. Appeal none here. No for Sunday or as special. Draw all classes, city 12,000. Admission 10-20. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

NORTH OF 36. (7,908 feet). Star, Jack Holt. Played two days to very poor business. We struck a hot spell but we did extra advertising and did not get them in. A very unsatisfactory showing. Good tone. Special, yes. Appeal, good. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

NORTH OF 36. (7,908 feet). Star cast. Using the gauge habitually applied, it is fully as good as "Covered Wagon." In territory like ours, most people drive to County Seat towns to see specials like this, so that they do not draw much more patronage than average features, when price permits the smaller towns to run them. Good tone. Appeal 100 per cent. Yes for Sunday and special. D. B. Rankin, Co-Operative Theatre, Idana, Kansas.

TEN COMMANDMENTS. All star cast. Very fine production. A miserable failure at the box office. Failed to make expenses after the biggest advertising campaign ever attempted here. Fine tone. Can't tell appeal. Yes for Sunday and special. Draw small town class, town 1,000. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

THUNDERING HERD. (7,187 feet). Star cast. Here is a picture equal to "The Covered Wagon" and "North of 36" only instead of droves of steers you have a thundering herd of buffaloes, and real Indians. It is a wonderful piece of camera work—how do they do it? It's marvellous. The story is full of thrills of the days of 1876 up in Montana and Wyoming, and the plot is excellent, finely interpreted by Jack Holt and Lois Wilson and Noah Beery and Raymond Hatton. If you want for your patrons a picture on a gigantic scale of the pioneer days of American history, get this one. Draw from tourist city of 3,000. Admission on this 20-50. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

Pathe

PERCY. (5 reels). Star, Charles Ray. A dandy Ray show. Murray as "Holy Joe" was a scream. Plenty of good clean laughs in this show. Did extra advertising on this but did not get it back. Good tone—a family picture. Good appeal, not a special. Draw better class, town 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

What Ireland Thinks of Your Tips

"Dean Van: I have wanted for a long time to ask you to convey to the American exhibitors in your paper my most sincere and heartfelt thanks for the splendid help I receive from their Straight From the Shoulder reports.

"I depend on them much more in booking pictures than on the reviews: I find that the same picture that appeals to your small town exhibitor in America in nearly all cases appeals equally to the working class audience in the districts in which our houses (four in number) are situated.

"Your exhibitors have a wonderful way of conveying in a few words exactly the information most useful to a fellow exhibitor.

"I enclose reports of a few pictures that have done well with us.

"With sincere thanks for your very practical help, yours sincerely, E. A. McKibbin, West Side Theatre, Belfast, Ireland."

Is It This Way With You?

"Dear Gang:—I have had it on my mind for several days that I should be sending along some tips . . . so here they are.

"I am wondering just how business is in small towns, as a whole; I find that it is harder every year to get them in, and yet to the best of my ability I try to select pictures that will have sufficient variety and entertainment to please the majority. (I have found out that no picture would really please every one.)

"There are so many good pictures on the market now, and prices are as near a happy medium as they have been since I started in my small way—it seems that houses ought to make money every night; but that is where you turn on the sob stuff. They don't! (Mine, I mean.)

"Summer is here now, and business is much better than earlier in the season, but I could seat a few more natives if I had the chance.

"Your department has surely been a help to me. I find it better to show older releases that are reported good by the majority, than to buy newer stuff that is doubtful to the B. O. and the public.

"It is too bad that more readers of Moving Picture World who, if they were honest enough to admit it, turn first to Straight From the Shoulder, when the paper comes, do not reciprocate by sending in their estimate of the pictures they are showing in their houses."—Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

Producers' Dist. Corp.

HER OWN FREE WILL. (6 reels). Star, Helene Chadwick. Very tame; too slow for our patronage; they want and need pep. Fair tone. Appeal 50 per cent. No for Sunday or special. Draw middle and working class, city 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (360 seats), Greenville, South Carolina.

HOLD YOUR BREATH. (5 reels). Star, Dorothy Devore. Don't let them kid you that it's as good as "Safety Last." Very good little picture that will please. Tone O. K. Appeal 74 per cent. Yes for Sunday, no as special. Draw small town class, town 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

HOUSE OF YOUTH. (6,650 feet). Star, Jacqueline Logan. Very good, entertaining picture, which seemed to please all. Good tone and appeal. Yes for Sunday and special. Draw miners and railroad class, town 3.500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

RAMSHACKLE HOUSE. (6,287 feet). Very good. Audience liked it very well. A first class picture for any house. You're not taking any chances on this one. William Dabb, Lyric Theatre, Shenandoah, Pennsylvania.

ROARING RAILS. (5,753 feet). Star, Harry Carey. I did not care for this picture myself, but our folks were delighted with it. In very warm weather it pulled up our house and did three excellent days' business. Pushed it on the recommendation of reports from a mining town. E. A. McKibbin, West End Theatre, Belfast, Ireland.

TRIGGER FINGERS. (4,775 feet). Star, Bob Custer. Bob is getting better and better. He will soon be where he is an A-One drawing card for me. This one is a knock-down, drag-out western. It will please all your western fans. Good tone. Appeal 90 per cent. Yes for Sunday and special. Draw railroad and farm class, town 3,000. Admission 10-25. H. C. Porter, Dreamland Theatre (350 seats), New Albany, Mississippi.

Universal

RIDIN' PRETTY. Star, William Desmond. This is a fair program picture. Have run better ones than this with same star. I run two reel Keaton comedy last to help out and to satisfy them. Appeal 75 per cent. No for Sunday or special. R. N. Rounds, Scenic Theatre (180 seats), Kadoka (town 200), South Dakota.

SADDLE HAWK. (4,419 feet). Star, Hoot Gibson. Somebody, somewhere, went to sleep when this picture was being made and did not wake up until it was very nearly over, as it has not got the action that Gibson fans look for. Yes as to tone. Some appeal. No as special. Draw from small town, 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

SAWDUST TRAIL. (5,500 feet). Star, Hoot Gibson. Pleased about everyone. A good picture for small town theatres. Gibson is popular here. Tone O. K. Appeal practically a hundred per cent. Yes for Sunday, no as special. Draw farmer and small town class, a circuit. Admission 10-25. Allen & Underhill, Pastime Circuit, Chelsea, Vermont.

SAWDUST TRAIL. (5,500 feet). Star, Hoot Gibson. I overheard one ardent Gibson fan proclaim it best Hoot film ever done. All the western stuff is done inside a wild west show, and Hoot's transformation from a tenderfoot to a real He-Man is highly entertaining comedy. Good tone. Appeal 100 per cent. Yes for Sunday, no as special. D. B. Rankin, Co-Operative Theatre, Idana, Kansas.

SIGNAL TOWER. (6,714 feet). Star, Virginia Valli. We had a good many patrons to see this show a second time—which proves that it's a crackerjack. Tone, and for Sunday, O. K. No as special. Draw small town class, town, 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

SMOULDERING FIRES. Star cast. Went after this one strong; result, standing room only, and the beauty of it was they went away well satisfied as this is a wonderful picture. Appeal 100 per cent. Tone, for Sunday and as special, yes. Draw from small town, 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

STORM DAUGHTER. (5,302 feet). Star, Priscilla Dean. This is a dandy program picture. This is a great sea thriller. Have played several Dean pictures before, always drawing good crowd. Appeal 90 per cent. Yes for Sunday, no as special. R. N. Rounds, Scenic Theatre (190 seats), Kadoka, South Dakota.

TAMING THE WEST. (5,304 feet). Star, Hoot Gibson. Two days to satisfactory business. Picture was well liked. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

UP THE LADDER. (5,922 feet). Star, Virginia Valli. This is a pip of a picture, showing what a red headed woman can do. A dandy, but sorry to say did not make film rent on it; if some of these advertising experts would only get wise to themselves and stop putting out posters showing the shero and hero clinched in a loving kiss, and fond embrace!!! Such posters are driving patrons from the theatre. As soon as the average theatre or movie fan spots one of these so-called posters he decides that it is one of these "sassiety (?)" and loving sheik stories and beats it over to the next village where they are showing, and displaying a poster giving the adventures of Dead-Eye Dick or some other desperate character, and gives that gentleman his two bits. Tone good. Appeal—you bet! Yes for Sunday and special. Draw from small town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

WESTERN WALLOP. Star, Jack Hoxie. Below the average, as all the Hoxies have been so far this season. Tone O. K. Small appeal. No for Sunday or as special. Draw farmers and small town class, a circuit. Admission 10-25. Allen & Underhill, Pastime Circuit, Chelsea, Vermont.

Vitagraph

BAREE, SON OF KAZAN. (6,988 feet). Star, Anita Stewart. Was rather disappointed in this picture. Stewart was good but didn't seem to show up so well as in society. Tone, good. Sunday, yes. Special, no. Average audience appeal. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

FEARBOUND. Star cast. Good picture but somehow it didn't get anything extra. Good fighting toward the last as you ever see. Special, no. Poor appeal. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

HAPPY WARRIOR. (7,885 feet). Star cast. Good program picture. Holds the interest from start to finish. Tone, okay. Special, no. Appeal, below the average. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield. Tennessee.

SANTE FE PETE. Star, Pete Morrison. Not much to it; but westerns go over for me. Fair tone. Good appeal. Yes for Sunday, no as special. Draw working class, city 13,000. Admission 15-20. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

STEELE OF THE ROYAL MOUNTED. (5,700 feet). Star, Bert Lytell. This is good enough for anybody. We had lots of good comments on this picture. Tone, and for Sunday, O. K. No as special. Draw small town class, town 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

Warner Brothers

THIS WOMAN. Star, Irene Rich. "Very good entertainment" was the general opinion. Tone O. K. Appeal 75 per cent. Yes for Sunday, no as special. Draw small town class, town 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

Comedies

BLACK OXFORDS. (Pathe). This is a good comedy; in fact all of the Pathe releases are very good. Print new. Appeal good. Yes for Sunday. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

COMEDIES. Mermaid (Educational) and **Century (Universal)** comedies have been excellent. Also Harold Lloyd and Larry Semon very popular. The latter have gone off lately. E. A. McKibbin, West End Theatre, Belfast, Ireland.

FARES, PLEASE. (Educational). Star, Al St. John. This is an A-One two-reel comedy; in fact, it is a pip, a whiz knockout, or whatever you want to call it, take it from me, and deserves a report. I like to hear them laugh when I run a comedy, and they roared when I ran this one. Draw from small town, 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

KID SPEED (Educational). Star, Larry Semon. This was great and brought the youngsters out in droves to see him (Semon), and pleased them besides. His name has a drag here. Good tone and appeal. Yes as special. Draw better class, town 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

LIGHTNING LOVE. (Vitagraph). Star, Larry Semon. Good slapstick comedy. Kept them laughing, and that is what we want. Good tone and appeal. Yes for Sunday. Draw farmer and small town class, town 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

MOTOR MAD. (Educational). Star, Lige Conley. Another Mermaid that rung the bell for us. It had plenty of laughs in it and with the feature (Ray in "Percy") it made an all-laugh program. Tone O. K. Good appeal. Draw better class, town 4,500. Admission 10-15. C. A. Anglemire, "Y" (404 seats), Nazareth, Pennsylvania.

SEMON 2-REEL COMEDIES. (Vitagraph). We have played nearly all these and without exception they are fine. Beat anything new we have found and think we have tried almost all the comedies. Tone and for Sunday O. K. Draw small town class, town 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

STEP LIGHTLY. (Educational). Star, Lige Conley. Lige pulled off his usual run of slapstick stunts in this one and made everybody get in good humor for the feature following. Good tone and appeal. Draw better class, town 4,500. Admission 10-15. C. A. Angelmire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

UP ON THE FARM. (Fox). This is a real good comedy and the kind that will help a weak feature. Print new. Yes for Sunday. Very good appeal. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Serials

INTO THE NET. (Pathe). Star, Allene Ray. A fine serial that's interesting from first to last. You should buy this if you run serials; if not—buy it anyhow and try it out as I did. You can't go wrong. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

INTO THE NET. (Pathe). Where serials are popular, "Into the Net" is doing extra well with us and keeping business above average for summer. We could run more serials if they were up to this standard. Given interesting stories combined with action, and serials would again become as popular as they used to be. E. A. McKibbin, West End Theatre, Belfast, Ireland.

RIDDLE RIDER. (Universal). Business on opening episode broke records of other serials. Now up to tenth episode and business very good. N. Levin, Victor Theatre, Steelton, Pennsylvania.

Not only in America, where a host of readers profit by your good services, but abroad as well, these dependable tips are helping exhibitors to buck the conditions that work against full houses.

If you run a feature a week or if you show six or seven, send in tips.

Report—and include your short features too. The shorter subjects often save the show.

Whatever you report—REPORT NOW!

Short Subjects

AESOP'S FABLES. (Pathe). One every week for over six months and still they howl at every screening. For genuine humor and unnatural posturings there is not a better cartoon made. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

LEATHER PUSHERS. (Universal). Stars, Denny and Sullivan. While these are running our people did not inquire about the big feature, they simply asked was there an "L. P." on. Audience appeal a hundred per cent. A short-subject special—yes. E. A. McKibbin, West End Theatre, Belfast, Ireland.

STEREOSKOPIKS. (Pathe). By use of colored glasses, objects on screen take on depth and when a pie is pushed out toward audience it appears like one could just lean over and bite out a piece. It's purely a novelty—very short, and just gives people an inkling of what may be accomplished along this line. Price too high. Tone o. k. Appeal just fair. Yes for Sunday. D. B. Rankin, Co-Operative Theatre, Idana, Kansas.

Independents

ALWAYS RIDIN' TO WIN. (State Right). Star, Pete Morrison. Another case of director being asleep at the switch; not enough action and they very nearly forgot to put any comedy in it at all—and then they have the nerve to advertise it as a comedy western. Tone all right. Appeal doubtful. For Sunday, nope. As special—help! Draw from small town, 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

BAREFOOT BOY. (C. B. C.) Star cast. A good picture. It's old, but we had several requests for it, so played it. Tone O. K. Appeal 90 per cent. Yes for Sunday, no as special. Draw farmers and small town class, a circuit. Admission 10-25. Allen & Underhill, Pastime Circuit, Chelsea, Vermont.

FAST FIGHTING. (Artclass). Star, Buddy Roosevelt. This feature does very well, but it is not up to the rest of the series to my way of seeing it; in my opinion it is an ordinary western. Yes as to tone. Some appeal. No for Sunday or special. Draw from small town, 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

FEARLESS LOVER. Star, William Fairbanks. A good police story and Fairbanks is well liked here and goes over. Good tone and appeal. Yes for Sunday, no as special. Drawing working class, city 13,000. Admission 15-20. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

FIGHTING SHERIFF. (State Right). Star, Bill Cody. This star is getting better every picture. This one has plenty of action and lots of comedy. Print new. Good tone and appeal. No for Sunday or as special. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FIGHTING THE FLAMES. (Columbia). Two days to poor business. These shows from some Independents don't get in any money, due to poor advertising material. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

FLATTERY. (State Right). Good acting; but a disappointing picture to our people. Tone O. K. Small appeal. Yes for Sunday, no as special. Draw farmer and small town class, a circuit. Admission 10-25. Allen & Underhill, Pastime Circuit, Chelsea, Vermont.

ONE GLORIOUS NIGHT. (State Right). Good acting; but did not appeal to our people. Tone O. K. Small appeal. Yes for Sunday but no as special. Draw farmer and small town class, a circuit. Admission 10-25. Allen & Underhill, Pastime Circuit, Chelsea, Vermont.

TWO FISTED SHERIFF. (Arrow). Star, Yakima Canutt. Fair western but this fellow is not going the way he should as he is getting worse. Good tone and appeal. No for Sunday or as special. Draw working class city 13,000. Admission 15-20. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

WESTERN PROMISE. Star, Lester Cuneo. Not much to this one, but Cuneo can make good pictures if they give them to him. Good tone and appeal. No for Sunday and as special. Draw working class, city 13,000. Admission 15-20. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

Fill In **Tear Out** **Send Along**

Straight From the Shoulder Report

Van: I am an exhibitor. I want to help exhibitor Independence from poor pictures. So I send this tip and will send others if you will send me your regular blanks. I'll live up to the ethics of "Our Gang" by being fair to picture and to exhibitor. Here's my tip on

Title .....Producer .....Star .....

My report .....

.....

Audience appeal.....Suitable for Sunday?.....A Special?.....

Signature of Exhibitor.....

Theatre .....No. Seats.....Town .....State .....

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Edgar Hart Employs Bathing Beauties To Create Business for a War Picture

ALTHOUGH Edgar Hart knows that a "real" war picture is not apt to be a draw in midsummer, no matter how heavily backed, he also knows that a hook-up with a local veteran's organization is not to be treated lightly. He pondered these two facts recently when the local post of the Veterans of Foreign Wars asked him to run a war picture for their benefit, at William P. Gray's Colonial Theatre, Portsmouth, N. H.

Naturally he consented, but he discounted the drag the society thought it could exercise. Even the Vets could not get the town in to see a war picture in mid-August.

He figured that he needed something big to put the affair over to proper business.

Picks on Bathers

It did not take him long to figure that in August the bathing girl was the best bet. And he figured that he could make it something more than a local stunt with hired models.

There are five nearby beaches, York, Maine; Wallis Sand, Rye and Hampton Beaches, N. H., and Salisbury, Mass. The boards of trade in those five towns were asked to send teams of four girls. That would have made twenty, but only 12 girls turned up; which was ample.

Meanwhile Edgar had sent to Pathe, and from them he received a number of old Mack Sennett bathing girl three sheets, from which he made cutouts with his own copy.

He interested the newspaper, and each of the five beach resorts held meetings.

Made a Production

He arranged a marine setting, hired a little dancer and arranged for the loan of bathing suits to those who required them.

From the Navy Yard he obtained two trumpeters, and stationed one either side of the stage. They were disclosed at the rise of the curtain. The first bugler sounded a call and the first girl appeared, coming down centre as the pianist struck up a waltz, making two revolutions in the centre of the stage and taking her place beside the trumpeter who had sounded her call.

Then the other bugler sounded a different call, a second girl appeared and so on until eight had been introduced. Four, meanwhile, had been posing in a tableau at the rear of the stage. They now came down in a body and as they parted to go to their places with the other girls, they disclosed the dancer, who had come on behind them, covered by their evolution.

As the dance ended, the girls had moved upstage and the light was centered on the bowed figure of the dancer as the screen came down and the picture started.

Gave Seven Shows

In the two evenings the girls appeared seven times and at the close of the performance they were judged by applause, stress being given to the fact that the town of Portsmouth was merely host to the girls, and was not playing favorites, to which end there was no announcement as to the beach they represented until the final announcement that Rye Beach was the winner.

There was a prize to the winning group and a special prize to the "queen" of that group.

A Nice Effect

The girls were all well connected, and although Portsmouth is a Naval Station, there was not the slightest discourtesy shown them. Edgar was all set to throw out anyone passing remarks, but there was no call for the services of a bouncer. The appearance of the girls was their own best safeguard. The audience instinctively realized their claim to consideration; which might not have been the case had hired models been employed.

The people liked the show, the attendance was well toward capacity and the newspapers not only gave advance space but took a pride in calling attention to the fact that Portsmouth was right in line with Atlantic City, Asbury Park and other centres of physical culture; only they did not put it in quite that light.

And it is about the best stunt that Edgar has put over since he came East, in that it works a permanent good for the house and the circuit.

Routes Displays

The lobby displays originated for the Rialto Theatre, Denver, are routed to the smaller houses playing the same picture, and the cost is laid off to the circuit, which permits really fine displays to be made at a small cost.

A display for Black Cyclone did much to help business at the Sterling Theatre, Greeley, Col., and C. T. Perrin got the last possible nickel by treating kids to ice cream cones at the opening matinee. They went home and told the grownups about the wonderful horse, so the adults came in the evening.

Triangular Stage Fills in a Corner

Utilizing a corner of the lobby of the Temple Theatre, a nice display was made for I'll Show You the Town, with a triangular stage and painted set, the feature of which was a miniature billboard for the picture, lighted with the usual reflectors.

A Universal Release

THE MINIATURE STAGE

The setting is in proportion, as are three girls with Denny, cut from the paper, but the toy automobile is too small to be a part of the picture and somewhat spoils the effect.

The house did very well with a contest for amateur photographers in which a local concern offered a $50 camera for the best collection of local points of interest: a photographic showing of the town. At its own cost it mailed out 1,000 announcement cards, and got some fine window material, as well as selling a lot of extra films.

Hot Stuff

Selling by sample, the Knickerbocker Theatre, Nashville, Tenn., got up a display board for Barthelmess in Soul Fire with chiffon flames back of his head. A strong fan and red lighting completed the flame effect, the fire playing about Dick's head very realistically.

A Paramount Release

A DISPLAY FRAME FROM THE PALACE, SAN MARCOS, TEX.

Suggested by Paramounteer Putnam to Manager F. W. Simmerman. The chariot race is a cutout from the 22x28 lobby card. The chief effect is due to the liberal use of stills. Nearly 2,000 heralds were taken by people who stopped to look at the stills.

Pass Bombs Were Better Than War

Dropping throwaways from an airplane is always a good stunt if you did not do it the week before. Making some of them passes is better, but if you can find a real reason for the stunt, that's better still.

Keith's Palace Theatre, Cleveland, used 25,000 airplane cards on Havoc, one side imprinted: "This card fell from an airplane. If it was a bomb Havoc would be created during a war. See this greatest photoplay ever made, now playing at B. F. Keith's Palace Theatre."

The copy is a little stiff. "Was thrown" would be better than "fell" or perhaps "was dropped."

Better copy would be: "It would be as easy to drop a bomb as this sheaf of cards from an airplane. Think of the Havoc that an enemy plane could create in Cleveland. But these are peace times and the biggest sensation in town is the tremendous Fox production, Havoc, now showing at Keith's Palace Theatre. Don't try to dodge this. It's a knockout."

About one per cent. of the cards were overprinted in red with: "This ticket is good for one admission." Advertisement of that fact caused them all to be read.

Backing up a good newspaper and poster campaign, the stunt helped to put the picture over to extra money.

Gains Good Will With His Slides

Using a stunt not altogether new, M. W. Larmour, of the National Theatre, Graham, Texas, is getting a lot of good will and says that so far he has been getting not less than three tickets per, and often as high as a score of sales.

He lets the local photographer make him up a slide from his negatives of babies, first obtaining permission of the parents. He uses two or three of these with each change of picture, and with some such captions as: "The child grows older, the photograph dearer. Miller's Studios" or "In the years to come the photographs of your little folks as they are today will become one of your most valued treasures." Sometimes the straight name caption is used, with a credit line.

A couple of days in advance of a change of slides, the parents are notified that little Willie or Jane or whoever it is will be shown on the screen on certain days and offering them the slide itself after the screen use.

He epitomizes the stunt with: "It pleases the photographer, it sells a few tickets, it makes a few friends and it costs nothing. What more could a fellow want?"

We know the answer. Get the photographer to throw in a few press photos of the National's lobby stunts. He can well afford to. And Mr. Larmour's stunts are good. For instance he used the Oh Doctor thermometer cutout with the tube bursting at 100 degrees. He added the legend: "It's 110 degrees cooler inside." That beats the usual 20 degrees bromide.

A lot of people made bets on the temperature to be decided "by the theremometer in the National lobby" and led their victims down to see the cutout. That helped, too.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

The James A. Fitzpatrick Famous Music Master Series, "George Frederick Handel," and the Mark Strand Topical Review were the two film subjects which augmented the feature photoplay, "Kiss Me Again," the new Lubitsch-Warner production. The balance of the program was made up of two other stage presentations, one being Harold Stern and his Brighton Beach Band, and the other being a soprano in Victor Herbert's selection, "Kiss Me Again," just preceding the photoplay of that name.

The three films were timed as follows: Kiss Me Again," 1 hour and 15 minutes; the Topical Review, 8 minutes; and the Handel music film, 12 minutes. The band did its stuff for 25 minutes and the soprano required 4 minutes for her solo, bringing the whole show to a total of 2 hours and 4 minutes.

Each deluxe performance was opened with the Handel music film, scored with Handel compositions including the "Largo" and the "Hallelujah" chorus from "The Messiah." This accompaniment was played by the famed Mark Strand Orchestra of thirty-five pieces. While the film was being run, 2 purple Mestrum floods of 150-amperes fell on the musicians from the projection room. The large stage had blue foots and borders, and a deep orange and light green spots crossed on the ceiling drapes immediately above the musicians.

After the Topical Review came Harold Stern and his Brighton Beach Band of twenty musicians, presented on the production stage and augmented by the famed Mark Strand Orchestra. The members of the band, dressed in spotless white, were seated on two half-round platforms, one being three feet high and the second six feet high. The black cyclorama was hung in back of the platforms in a semicircle, and two silver transparent cloth columns rose from the second platform to the flies. Inside the base of each column were light green spots shooting upward and showing through the fabric.

The opening was "March of the Toys," starting with dark stage with the silver transparent draw-curtains closed in front of the band. At first only the electric bulb in the director's baton was visible and gradually lights behind the curtains came up deep blue and purple on the musicians, continuing until the end of the selection. The second number was Tschaikowsky's "Overture 1812" by both the band and Mark Strand Orchestra under the direction of Harold Stern. The soft lights gave way at the end of this overture to dazzling white. To break the heaviness of the repertoire, a brief popular melody was dropped in at this point and then came "The Evolution of Dixie," arranged by M. L. Lake. The presentation then closed with "Stars and Stripes Forever," the Sousa composition, by the band, augmented by the orchestra.

The concluding presentation was the soprano solo, "Kiss Me Again," sung on the apron of the large stage. A rosepink spot from the dome covered the soloist. On the concluding notes the picture was flashed upon the screen, hooking up the song with the introductory titles of "Kiss Me Again."

First National Releases

IT COST THE HUNTINGTON THEATRE, HUNTINGTON BEACH, CALIF., JUST ONE DOLLAR

Comes pretty cheap when you can dress three girls on a dollar bill, even with the present skimpy dresses, but that is what F. L. Kelly, assistant manager, put into this three-girl stunt for The Desert Flower. The girls are his ushers, the costumes gunnysacks and the bangle ornaments are bottle caps. Most of the cost was for three hats. On the right they advertise The Lost World.

A Paramount Release

ANOTHER GOOD MECHANICAL IDEA FROM ROSCOE FAUNCE

The manager of the Strand Theatre, Birmingham, Ala., realizes that the animation of a display increases its value as a sales agent many times. A moving searchlight was the high point in this cabinet for Paths to Paradise. Read about it.

Paths to Paradise Had Traveling Spot

A high silk hat with policemen on either side was the lobby attractor of D. Roscoe Faunce of the Strand Theatre, Birmingham, on Paths to Paradise. It was mounted on an easel to permit the hat brim to flare properly and was provided with a rather deep shadow box.

The opening to this box was faced with two layers of black screen wire; not too close together, and on the back of the box was a painting showing Griffith and Betty Compson taking the necklace from the safe.

A strong three-cell spotlight was fastened to an oscillating fan, which was concealed by the solid portions of the hat. This was placed at such an angle that at one of its periods of rest it was directly on the group by the safe. Part of the time it was "off stage" and in between it traveled slowly across the room.

It was very simply done, but one of the most effective displays Mr. Faunce has had.

Life Helped

The week that Carl Maple, of Barney's Theatre, Point Marion, Pa., played Old Home Week, Life put out an Old Home Week number. The entire issue played on the idea.

Mr. Maple bought up all the copies in town, stamped each page with his advertisement, and put the copies in places of resort. You could not buy a copy, so you had to read one of Maple's with its red ink message about Tom Meighan.

Swanke Gets Profit on a Lobby Display

Here is a design from Arthur Swanke, exploitation man for the Rialto and Mission Theatres, El Dorado, Ark., that cost only $3.50 and which was sold off to a neighboring manager for $10, which is reasonable enough when the labor cost is added. Most of Swanke's displays are sold after use in his own houses, and sometimes even before they are made.

A First National Release

SWANKE'S DISPLAY

The color scheme on this lobby piece for The Lady has a black base with white play title. The pillars are marble effect with lavender drapes held with gold cord, the second plane is red with black cord and the third is dark blue with white cords. The back drop is green to match the floor. Four 50 watt lamps give a footlight effect to a cutout of the star. The top cross piece is lavender with the star name in black outlined in white. This sounds as though Swanke had spilled all the paint he had into the color scheme, but the right tones really gave a pleasing and striking effect.

Mr. Swanke writes that he almost switched to a big town recently. He had a signed contract in his pocket, but returned it. He'll hit the cities yet.

A First National Release

TWO DISPLAYS FROM LESLIE CREIGHTON, EXPLOITATION MAN OF ENID, OKLA., RIALTO

The Sea Hawk display has a castle box office that does not show in the cut very strongly. The deer heads are permanent. On the Sally display a tie was made to a Rotary convention and the wheels tell that "Sally is a Rotary Ann" to answer the question as to what has become of her. The fountain pen tie-up was also used on this latter picture.

Phantom Nets Are Phantom Approved

One of the tie-ups for The Phantom of the Opera is with Venida hair nets which will use this display in its magazne advertsing. It also has been produced in 16x20 card form for window work.

"the girls at the studio insist on
VENIDA HAIR NETS
MARY PHILBIN
wearing a Venida Hair Net
"For Women Who Care"
New! VENIDA FACIAL TOWELLETTES
PRACTICAL ~ ECONOMICAL ~ SAVES LINEN

A Universal Release

THE PHANTOM APPROVES

Joe Weil, of Universal, arranged this tie up with a letter to the ever-useful Owl Drug Company, of Los Angeles, ordering 25 dozen nets for studio work. This was locally used and then passed along to the manufacturers. The real value of the stunt lies in the fact that the magazine layout and window cards are identical.

A Paramount Release

MAKING IT EASY TO TAKE THE PATHS TO PARADISE

Guns and burglars' tools (or are guns burglars' 'tools, too?) were displayed on a front board by C. B. Stiff, of the Imperial Theatre, Columbia, S. C. There was a small safe and a searchlight at the base. On the left was a compo board high hat.

High Temperature Brought Standout

Before The Ten Commandments was released to Southern Enterprises as a part of Greater Movie Season, it was decided to try out the pull of the picture against the temperature, and Houston, Texas, was selected for this test, which was made in July, with the mercury around 102 degrees.

It was put on at the Queen Theatre with a two weeks' advance campaign, starting with a lavish display of paper.

With the consent of the local authorities, the lobby was extended to the curb line the week in advance. This structure was two layers of compo board on battens, which not only gave heat insulation, but permitted both street and sidewalk faces to be decorated. It cost more than twice as much, but it was worth its cost as a display stand, for the lobby was crowded all day with people who inspected all of the pictures.

A special newspaper contest was inaugurated, co-ops were used, and everything was done that Harry Van Demark could think of with the assistance of Paramounteer Curtis Dunham.

In spite of the baking heat there never were enough seats to supply the evening demand, and it was decided that it was safe to let the picture open the season, and it has held up well practically everywhere.

A Paramount Release

AN IMPRESSIVE FRONT FOR THE TEN COMMANDMENTS

Planned by C. W. Hallock, of the Victory Theatre, Denver. With an increase of only ten cents it played to three times the normal receipts. All ministers were invited to the opening matinee and there was an auto parade to mark the opening day.

Tied the K. of P. to Old Home Week Sale

When Earl Cuuningham, Paramounteer, dropped into Iola, Kans., to help the Kelley Theatre put over Old Home Week, he found that the Knights of Pythias were planning to hold a street fair and carnival.

That's poison to small towns, so Cunningham persuaded the K.-P. to sell tickets for Old Home Week on a 50-50 basis, which the theatre could well afford to do to forestall the threatened opposition. The Knights had their own tickets printed and got more money than they would have had after the carnival promoters had gotten through with their "expense" bills. Also the theatre had more money and all the crowd.

The chief selling factor was a newspaper contest for the best short articles on former residents who had made good in other places: a sort of typographical old home week. The Knights contributed the first prize of ten dollars, which made it easy to get ten merchants to come in with other offerings, and the newspaper ran ample space, not only because it was good reading matter, but to please the fraternal society.

A Paramount Release

A COMBINATION CUTOUT AND PAINTED BANNER

This is five by fifteen feet and was used in the lobby of the Strand Theatre, Milwaukee. The wheels of the car revolve and a flasher makes the light in the lantern blink, the chicken hops up and down and Griffith's hat bobs on and off. Suggested by Paramounteer Corcoran.

Local Celebration Helped Home Week

Because Sarnia, Ont., was having an Old Home Week, the Imperial Theatre hustled to book the Tom Meighan picture of the same title and put it over for a wow, with the aid of Paramounteer John E. McInerny.

The perambulaor was a farm wagon with a 24-sheet board, pasted on both sides, down the center. Every afternoon and night John Myers would load the truck with young people, give them horns and his blessing and start the truck around town back of the parade. Back of this came an animal act playing the vaudeville part of the bill, an unridable mule and two trick ponies, with the rest of the bill, in make up, following.

For a newspaper hook-up a hunt was started for the oldest inhabitant, and it did not hurt in the least to discover that the first settler was an inmate of the poorhouse. He not only got a season pass, but Mr. Myers sent out a truck and brought the entire crowd of 35 down, adding another to the series of four front page stories.

The classified ad stunt was used for four names a day, and the theatre ad was painted on the floor of the public dancing stand erected for the celebration. This was gained through a donation of passes for prizes.

The telephone was kept going all day to advise the subscribers to compare their own celebration with Meighan's reception, and a tie card was freely distributed printed on one side "This is a warning" and on the other: "Don't you dare miss Tom Meighan in Old Home Week at the Imperial Theatre," with the dates added.

It lifted the curse from the celebration and helped them to get more business instead of losing money.

Wreckage Won

Because the streets of Greeley, Col., are too steep to make it practicable to tow a wrecked car around town, C. T. Perrin merely borrowed an old car, took off one wheel and propped it up against the curb in front of the house. It cost him $1.50 for a card reading that The Lucky Devil or anyone else could have his car fixed at Phelps' Garage; the garage man having the same name as the character played by Dix in this picture.

The car attracted so much attention that an insurance agent paid to be permitted to place his own casualty insurance ad on the car. That's real testimony.

Nobody Winked at Forty Winks

Copying Pat McGee, of Oklahoma City, J. L. Williamson, of the Superba Theatre, Raleigh, N. C., offered to refund the admission to anyone who could prove that they had slept through the showing of Forty Winks. No money had to be returned, but the offer attracted no end of attention.

Another good seller was a winking moon face. This was made double and hung so that it faced up and down the street.

This was made of two circular pieces of compo board, held apart by wooden strips. Each side was painted in gold and black to represent a smiling moon. Both eyes were cut out and overpasted with yellow crepe paper, on which the eyeball was painted. One eye was backed by a 40 watt steady-burning lamp and the other by a 60 watt bulb on a flasher, so that the man in the moon seemed to wink. As the same lamps worked for both sides, one side winked the right eye and the other the left, but it made no difference. It got a smile that sold the ticket in most instances.

Sally Sells Strong Without Billboards

Because The Ten Commandments was showing at the Melba, and sister house, John J. Friedl, of the Palace Theatre, Dallas, Texas, was asked to give his billboards to the Melba for the week. He not only had to face strong opposition, but he had to do it without his usual stands, which were working for that opposition, even though the money all went into the same eventual till.

That put Friedl and his publicity man, Raymond B. Jones, on tiptoe. They had Sally and felt that they should make money with it. They partially offset the lost stands with fifteen cutouts from the threes posted in the best locations they could find, mostly against stores in the business district.

But the thing that brought cold weather business in August was the telephone stunt that no only advertised Sally, but Excuse Me, which was an underline.

The telephone list was called and in each instance the question asked "Is Sally there?" Generally she wasn't. In that case there came a sweet "Excuse me" and the next victim was called. After a while people began comparing notes and located the play titles.

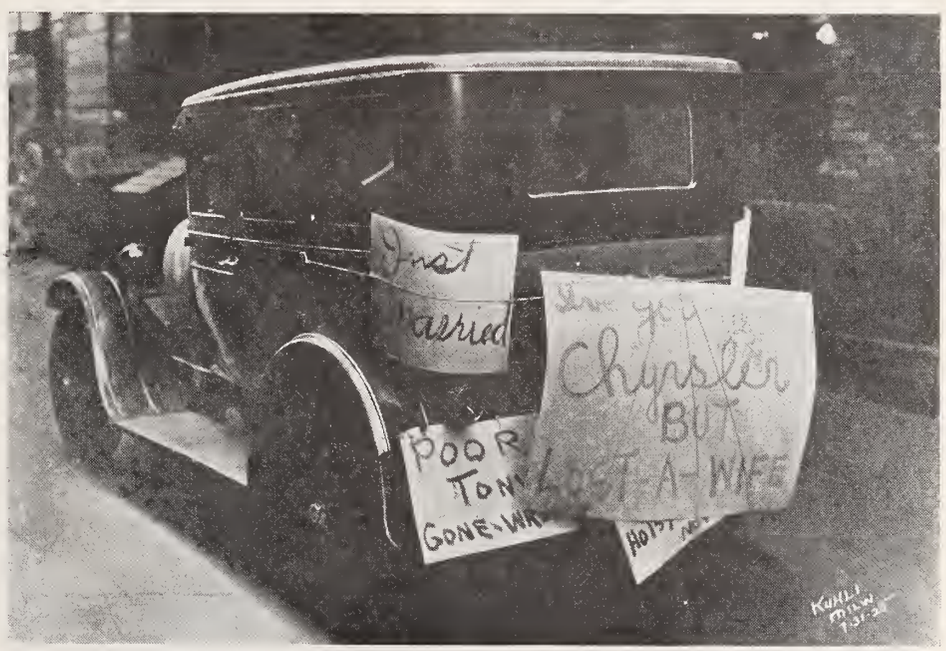
The gumdrop counting contest already has been mentioned, and Jones was especially careful with his newspaper ads to put the punch over.

Good Advice

There was a real thought back of the idea of George T. Cruzen, of the Palace Theatre, Lockport, N. Y.

He sent out as perambulator the most artistic old beggar he could fake up, with pencils and a small tin cup. He displayed a large sign reading: "Blind and Crippled. But before you give me money see The Street of Forgotten Men at the Palace."

It cost only $7 and was worth a lot of money to the B. O. People wondered why and went to find out.



A Paramount Release

THIS BANNERED CAR SOLD LOST A WIFE IN MILWAUKEE

An impersonator rode around and inquired for "Mrs. Tony Hamilton" at all the hotels, explaining that he had lost her. The stunt was not clowned. For two days there was no direct advertising, but then the sign read "I've found her. She's at the Merrill all next week.

Hunchback Still Runs Up Records

Here's an interesting little tribute to exploitation of the right sort. William Mueller, of the Miller Theatre, Jefferson City, Mo., made more money with The Hunchback of Notre Dame at forty cents top than he has grossed with any other picture with admissions as high as $1.65. For the first time in the two years his house has been open he needed the S. R. O. sign, and with Miller Brothers 101 Ranch for opposition in a town where western stars are the money makers.

Maurice Davis, the Universal exploiteer out of St. Louis, helped to put the stunts over. His chief drive was on the churches. Both Protestant and Catholic approved the picture and called it to the attention of the parishioneers, including six Catholic parishes in the outlying towns.

A newspaper ran a critic's contest to help along, but the steady plug is what filled the 1,230 seats. It's not the age of the picture, but its value, plus the way you sell it.

Had Trimmings for Paths to Paradise

Anything that moves is a good lobby stunt. Automobiles are of general interest. Montagu Salmon arranged for a demonstration of an automobile snubber in the lobby of the Rialto Theatre, Macon, Ga., during Paths to Paradise, with a sign telling that with the snubber on your car Raymond Griffith and Betty Compson declared you could ride the Paths to Paradise. The demonstration was with working models, and a lecturer was on the job, with the result that the lobby was packed all day long.

A map showing all of the roads leading to Paths to Paradise was widely distributed, and a man in a high hat rode a bicycle all around town for three days.

But Mr. Salmon did not rest there. He had a motorcycle back stage to run during the big chase scenes, with a small boy shooting blank cartridges now and then to suggest backfires. It had the more excitable standing up in their seats and greatly heightened the effect of the picture.

A First National Release

A NICE DISPLAY THAT COST OSCAR WHITE ONLY $9.50

Greenwood, S. C., is not familiar with such elaborate fronts, so this drew crowds to the Liberty Theatre. It is made mostly from old scraps. The cottage front is 10x6 feet, by 30 inches deep, and is covered with natural vines. It stood all day Sunday in advance.

A Paul Revere

Puyallup, Wash., has a population of about 5,000 and 21 churches. After the contribution plates are all supplied there are not many quarters left for the Liberty Theatre, but a Universal exploiteer helped Mike Barovic get them in for I'll Show You the Town at the Liberty, and a lot of others followed him there.

Cooled Them

Ollie Brownlee, of the Capitol Theatre, Oklahoma City, put up such a cold lobby on The White Desert that he played to above average on a four day run. Imitation snow on the lobby cards and compoboard icicles on the marquise were the chief factors, saving the cost of the usual snow hut.

Local Pride is a Splendid Seller

Once, for a little while, Laura La Plante lived in East St. Louis, which is just across the river from the big town. It was not very long, but it was long enough to suit Phil Cohn, of the Lyric Theatre.

Maurice Davis, Universalist, discovered the interesting fact and passed it along to Cohn along with the booking for Dangerous Innocence.

Cohn started off with single column teasers of three or four inches with such copy as:

"Did you know East St. Louis had a new movie star of its own?"

"What new movie star claims East St. Louis as Home?"

"What East St. Louis girl has just made good in the movies?"

"Not the Gishes, not Tom Mix, but a new movie star from East St. Louis. Who is it?"

Then the East St. Louis Journal broke a two column cut under a three column head to tell all about it, and ran along with daily stories for the run of the play, while Cohn shot out 8,000 throwaways, 100 block ones, stripped ten 24-sheets with block streamers and whooped up his advertising space.

He got the best three-day run he has had in four months. Local pride did it.

Orange and Black

George E. Brown got the second best receipts in ten weeks at the Palace Theatre, Memphis, Tenn., and did it with a nice colored combination. He gave an orange drink to all persons who came to see Black Cyclone. The horse ran a close second to The Ten Commandments.

The drink company bannered their ten trucks, and Brown posted the auto routes out of town.

A Paramount Release

FREE MANICURES WERE A HELP TO BEBE IN COLUMBUS, GA.

George Rea for the display from Athens, and the girl from a local shop, so it cost him little to sell the show at the Grand. He used an auto perambulator for three days to tell about the stunt and to advertise the co-operating beauty parlor.

Six Staff Artists Serve Many Houses

Irving Sinclair writes from San Francisco that he is in charge of the art department of West Coast's San Francisco office and that with a staff of six men he supplies eighteen

A First National Release

TELLING ABOUT SALLY

houses. We met Sinclair three years ago at the Capitol Theatre, Vancouver, where he was doing the art work for Ralph Ruffner, and he very frankly admits that it was fine schooling. It shows in his work, for all of the displays sent in are directed to selling the picture and not the artist, though in this the artist gains greater credit than where he egotistically smears himself all over the space. We are glad to be able to show some house art work that is real advertising and not merely art work. The best of the three examples we have selected is that for Sally, though the likeness of Miss Moore is not as good as in the other selections. But the fluffy skirted damsel will sell whether it is Colleen or someone else. Not much sales argument is offered here. Sally is known, and it is not necessary to argue with the average patron

Gilda Gray
Star of Ziegfeld's Follies
Pet of Broadway
Darling of Fifth Avenue
Dancing Queen of Two Continents
HERSELF—IN PERSON
First Appearance in San Francisco with her
Ziegfeld Golden Dancing Beauties
For Your Comfort—
Come Early
Gilda Gray's appearances Saturday and Sunday 3, 4, 5:30, 7:30, 10
Constance Talmadge
in
LEARNING TO LOVE
LIP. SCHULTZ playing a tribute to Liszt
LOEW'S WARFIELD
DIRECTION WEST COAST THEATRES Inc.
SAN FRANCISCO'S GREATEST ENTERTAINMENT
LIGE CONLEY in "Hello Hollywood"

A First National Release

NOTE THE HEART

He finds his soul in love and music
"His enactment of the role is just about the best work he has contributed to the screen, and this includes his acting in 'Tol'able David.'"
—Motion Picture News.
Richard Barthelmess
in
"SOUL FIRE"
BESSIE LOVE
Fanchon & Marco's Second Annual
BEAUTY REVUE
and
BATHING PAGEANT
25—California's Glorious—25
Lip-schultz Music Masters
LOEW'S WARFIELD
DIRECTION WEST COAST THEATRES Inc.
SAN FRANCISCO'S GREATEST ENTERTAINMENT
"Ko Ko Trains 'Em"

A First National Release

MORE SELLING TALK

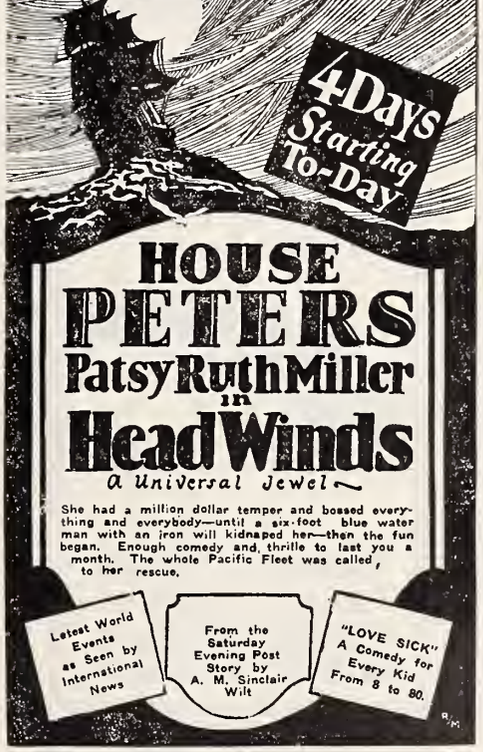
about the play. The fact that it is on the screen is the important point, and that circle does ample selling. Probably you cannot make it out, but between Sally's legs and the figure of Leon Errol are the names of the specialties, and among them Edna Covey. This picture probably ran some time in the Spring. About the middle of July Miss Covey appeared at the Rivoli, here in New York. The next week she was in the Follies and the week after Flo Ziegfeld was taking costly extra space in the New York papers to advertise her as his newest sensation. It just goes to show that if you have the goods—and the luck—you can "make" Broadway without a pull. The second example gives most of the space to Gilda Grey "herself—in person," playing some vaudeville dates during the New York padlock period. This is the same size as the other, a three tens.

Under ordinary circumstances this figure would dominate the space and completely blank Constance Talmadge, whose Learning to Love was the feature. But Sinclair knows his book of tricks and you will notice that a black heart throws the face into a prominence equal to that given Miss Gray's face by the black circle. It is a good enough portrait not to need a label. This is Sinclair's own work, and not from one of his staff. He nicely plans his proportions. The third example is the best portraiture, and also gives more to the picture than the other examples.

There is a good cross-line at the top and an inserted press comment, while the drawing gives a good suggestion of the trend of the story, backing up the cross-line. This practically tells the story of Soul Fire. This is a smaller space than the others, 110 lines by two as against 140 by three, but we think it the most effective display of the three. All of them are practically type ads. There is no small hand lettering to waste opportunity, and the minimum of lettering is done where type would not serve as well. This is the outstanding fact in all three spaces. Sinclair has the rare gift of being able to tell when to use type and when not to. That is something that is worth a lot to his employers, for he does not waste their money with illegible appeal. Every line is so well displayed that you can read it all.

Type and Picture Are Well Combined

This two sevens from Salt Lake City on Head Winds is a nice example of how to combine type and picture and give the type the best of it. It seems to be house work. In most displays the bulk of the selling is done with the type, and in about half the displays the type does most of the selling and


KINEMA
4 Days Starting To-Day
HOUSE PETERS
Patsy Ruth Miller
in
Head Winds
A Universal Jewel
She had a million dollar temper and bossed everything and everybody—until a six-foot blue water man with an iron will kidnaped her—then the fun began. Enough comedy and thrills to last you a month. The whole Pacific Fleet was called to her rescue.
Latest World Events as Seen by International News
From the Saturday Evening Post Story by A. M. Sinclair Wilt
"LOVE SICK" A Comedy for Every Kid From 8 to 80.

A Universal Release

NICELY COMBINED

the cut gets most of the display. Here the cut serves its proper purpose of getting attention for the type, and does it nicely. There is strength to the simple sketch, the black base is nicely carried down to frame the type appeal, and the selling talk, including the an-

nouncement of the short features, is all in real type, clean cut, eligible and convincing. There is more sales value to those six lines of type below the title than there would be in a page of illustration. It sells you an idea that the story must be interesting. It is particularly nice work.

Unusual Designs On Up the Ladder

Maurice Davis, of Universal exploitation, sends in a couple of odd designs from the Kings and Rivoli theatres, St. Louis. One is the opening display and is shown in the original size. It offers a minimum of hand work and that only where hand work does better than type. The K.-R. artist is obtrusive at

A Universal Release

JUST THIS SIZE

times, but here he follows the best practise and comes in only where he is needed. Davis writes that playing up the tele-visionphone idea was a fine box office bet. Quite apart from the story people were interested in "the new invention" and came to see how it fitted in. The small cut supplied a fine kick to the idea carried in the four line description of the story. You can imagine a situation in which a wife can both overlook and overhear. It will be noticed that the title is staggered to give the effect of an ascent, but the longest word comes at the top and partly defeats the idea, though it gets over in a way. This is better carried in a later space as shown in the second cut, which also is in the original size. Here a rule work ladder is used that more graphically gets the idea over.

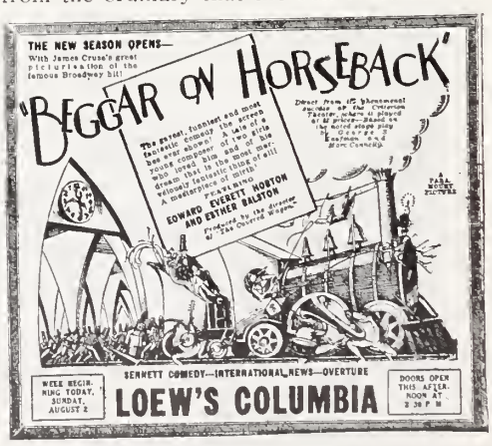
A Universal Release

A RULE WORK LADDER

This last idea is an adaptation from the press book where the design is suggested for a snipe. It works just as well in the newspaper column and takes only thirty lines. Miss Valli has brought money to the Kings and Rivoli before but never as much as on this title, so Davis sapiently concludes that the ads must have helped. Perhaps the greater proportion of type face helped, too. At any rate if you can get them in St. Louis this time of year, you're good. The Kings and Rivoli are two houses, by the way, and not a double title single.

Washington Space Sells the Beggar

Getting away from its usual form, Loew's Columbia Theatre, Washington, D. C., plays up the cut of Beggar on Horseback, knowing that the fantastic cut will best sell the idea of *oddity*, to advertise in fantastic ways tion of cut. Beggar on Horseback is so far from the ordinary that the box office records


THE NEW SEASON OPENS—
With James Cruse's great picturization of the famous Broadway hit!
"BEGGAR ON HORSEBACK"
EDWARD EVERETT HORTON AND ESTHER RALSTON
SENNETT COMEDY—INTERNATIONAL NEWS—OVERTURE
WEEK BEGINNING TODAY, SUNDAY, AUGUST 2
DOORS OPEN THIS AFTERNOON AT 2:30 P. M.
LOEW'S COLUMBIA

A Paramount Release

JUST THE RIGHT CUT

will be watched with interest. If sold from the same angle as any other play the picture is liable to do a terrible flop, but if the manager will start well in advance to sell the idea of oddity, to advertise in fantastic ways and to prepare his patrons for something wholly different, he should be able to show a good profit. The Beggar is entirely a matter of exploitation, and the crazier you can make your exploitation, the better you can sell your patron the idea that he is going to like it. Get your patrons in cold and they will wonder what it is all about and probably be sore on the house. This style of cut will do much to help.

Captions a Cut To Sell a Play

The Parkway Theatre, Baltimore, hangs all of its sales appeal on The Mad Whirl to this cut, but the cut makes May McAvoy look as though she were trying to do Doug Fairbanks stunts with a drover's whip, though the text refers to a horsewhip. The small type below the cut still clings to the whip-

PARKWAY
ZEPHYR BREEZE COOLING SYSTEM USED
Would You Horsewhip The Man You Loved?
The Mad Whirl
with MAY McAVOY and a GREAT CAST
Universal Jewel
She loved him so much she lashed him to his knees! Why did she do it? And what was its amazing result? It is the tensest scene in this dramatic cross-section of human life. You must see it.
Comedy Treat "Papa's Darling"
Parkway Superior Orchestra
V. Nessul Conducting

A Universal Release

TOO MUCH WHIP

ping episode, feeling this to be the big moment in the play. But there is a nicely turned line in the panel in which reference is made to the "comedy treat" instead of treating this added feature a necessary nuisance. This is 100 x 2, a shade more than a two sevens, and rather crowded, but the cut gets the attention and probably sells into reading the talk.

Eleven window displays were gained in New Kensington, Pa., with K, the Unknown, through the device of putting one letter of the title into each window and offering a single pass to all who turned in the correct answer. To prevent guessing, the competitor had to mention the window in which letter was found, which means that he had to look into many stores.

Hundreds of others who were not willing to do all that work to save the price of a ticket were sold on regular admissions to the Liberty Theatre.

THE FIRST RUN

PRESENTATIONS - PROLOGUES - MUSIC

Edited by Colby Harriman

News, Comments of the Week and Guide to New Material

REQUEST FOR NEW DEVICES

WE are receiving requests constantly for new ideas in stage settings, in scenic treatments and in lighting effects. It seems to us that there are many excellent ideas available which have been developed in presentation work, and if we only had the contact with the producers of such devices or appurtenances, we would be glad to put these producers in touch with interested parties. Today, the entire system of scenic and lighting equipment has undergone a change and various effects have been developed in keeping with the basic advancement. Theatres are reconstructing their stages and lighting equipment is being installed in various parts of the houses, all of which means that the art of presentation has reached a point in its development whereby attention must be given to its position as a modern factor in the general program make-up. The pages of this department are open to any producer who has a new idea to advance.

WORLD'S LARGEST SWITCHBOARD

THE new Uptown Theatre, Chicago, recently built by Balaban & Katz, boasts the ownership of the largest stage switchboard in the world. It is an F. A. Major System Board, 24 feet long and 10 feet high. It is built on the Major Remote Control System, containing only pilot switches and is operated by one man stationed at one point of the board. 10 scenes can be set up at one time and any combination of lighting can be set up or arranged and controlled entirely by the action of one switch. Scenes may progress forward or backward and in any rotation desired.

PRESENTATIONS TO TRAVEL

COONEY BROTHERS, Manager of the Capitol Theatre, Chicago, have completed negotiations with Bert Williams of the New Grand Review Theatre, Detroit, whereby the Capitol Theatre Stage Creations, as produced by Francis A. Mangan, will be roadshowed intact between the two theatres.

ROTHAFEL TO EUROPE

S. L. ROTHAFEL will sail, shortly, for a brief sojourn in Europe, where he is expected to secure many new features for his theatre, which opens next year. It has been announced that as an exploitation stunt for the new Roxy, that Rothafel will use the concert platform for propaganda. Duke Yellman's Orchestra which "Roxy" discovered, will be a musical feature in the new theatre, and plans are being made to tour the orchestra in concert sometime in November. A new "gang" is being organized along the lines of the one famed at the Capitol.

ASH PRESENTATIONS DEMANDED

PAUL ASH, whose popularity and excellent programs have sent business at McVickers, Chicago, up into the smiling areas, will appear five times daily, presenting his entire presentation program at the extra show which will open about the "supper hour." The attractiveness of his programs have resulted in long lines of patiently waiting patrons, and it has been decided as solution to the long tedious wait, that the extra show will take care of the over-flow and enable more new patrons to see the first show at night.

ROBINSON LEAVES CAPITOL

CLARK ROBINSON, who has been Art Director for several years at the Capitol Theatre, New York City, has resigned to join Rothafel in his preparatory work for the new Roxy Theatre. Mr. Robinson will also accompany Rothafel when he sails the latter part of September for Europe.

ZURO APPOINTS ASSOCIATE

JOSIAH ZURO, musical director for the UFA film-epic, "Siegfried" at the Century Theatre, New York, has appointed William Kautzenbach to alternate with him as conductor of the orchestra of sixty picked musicians that accompany the picture. Mr. Kautzenbach has been associated with Dr. Karl Muck in Boston and was previously associated with Mr. Zuro as assistant conductor of the Criterion Theatre orchestra.

NEW RADIUM PROCESS

A NEW process for the application and treatment of radium for costumes and scenery has been perfected by Lew Beck, electrican, Chicago. The process will undoubtedly popularize the use of the substance as it reduces the cost to a point where numerous producers can employ same. The radium is sold in liquids, pastes and powders, the phosphorus effect being secured with a spotlight equipped with a special lens. It is possible to apply seven colors to one costume with the cost including the lens at a very nominal figure. One treatment by this method has lasted an entire season.

PATHE PRESENTATION AIDS

PATHE has incorporated two excellent presentation suggestions in its press book for Harold Lloyd's "The Freshman." The press book is sponsored by Barrett McCormick. The page devoted to this subject give a concise outline of the two numbers, and illustrated with artists' sketches and costume plates. This is a valuable aid to the exhibitor as it gives him something tangible upon which to devise his presentation feature when he runs this particular picture. He has been given unlimited aid heretofore in the work of exploitation, with voluminous information as to how, why, and when of "getting the people into the theatre," but the program suggestions are usually passed by with a few brief suggestions. The program is the thing, and to keep the folks coming back is the big idea.

THEATREKUNST PRODUCTS IN U. S. A.

IT is reported that arrangements have been made with a well known New York firm for the sole American representation of the famous Theatrekunst products which is internationally conceded to be superior in design, workmanship, quality and completeness, to that of any other manufacturer. A complete stock will be carried, and every known model and design of sword, dagger, cutlass, gun armor, chain mail and like accessories may be found among the various importations.

Big First Run Presentations

COLONY THEATRE
New York City

Featured Picture: "Seven Days" (Producers Distributing Corp.)

Music

The Colony Melody Masters with E. Charles Eggett conducting, "Rendered morning, noon and night" with Suppe. Dr. Edward Kilenyi has scored the picture effectively and John Priest is at the console.

Ada Forman

Seldom have we seen a solo dancer with such dominant characteristics and working in a setting which correctly interpreted the atmosphere. Miss Forman is one of the few dancers, whose interpretation of various ceremonial dances of the Far Southeast reflects a genuineness of interpretation. If Miss Forman should be presented in any other Motion Picture Theatre, the setting which serves as a background at the Colony should be required. It is as indispensable as her startling makeup. The setting was made entirely of "stock" materials, and while simple in its construction, the arrangement is highly artistic. Four black plush legs form the basis of the drop. A plush leg is hung right and left in two. The other two legs are placed side by side at center on the same set of lines. This leaves an opening at right and left center of about eight feet between the center section and the end sections. About four feet from the floor snap hooks have been attached to the edge of the material. These are brought together and fastened to a standard. In bringing the drops together in this manner, an arc is achieved. The effect is of an inverted oval topped window. The heavy black folds form a rich background to the pagan altar piece which consists of a six foot unit of five steps, painted black and stippled with bronze, leading to a boxed pedestal, upon which a large gold Buddah is placed. In the hands of the idol, an urn is fixed, in which the smoke of burning incense is seen. Hanging, over the Buddah statue, is an orange tinted fabric, in the form of an inverted fan, hung against the top of the center section of the black plush. A sky drop is hung back of the plush. A blue strip tones the drop and through the sweeping openings of the black plush can be seen one steel blue star at right, and at left, three stars are visible. Black plush borders and returns are hung in one. In the area over the altar, six border spots are hung with an even distribution of greens, orange—amber and purple. Two light blue spots are placed off stage at left, and at right a blue spot, with a magenta spot to follow the dancer. An amber spot, cut down to about half, is thrown on the dancer from the front. A gong from the orchestra pit announces the opening of the action. Curtains are slightly drawn, revealing Miss Forman posing on the steps before the altar. She descends to the floor and proceeds through the wild and weird gyrations of a Hindu ceremonial. Her entire body is painted with oil paints. Red, green and bronze colors are distributed in a fanciful design over her form. A gold cloth band which is wired to form the effect of two protruding panieres is worn at her waist and two long streamer trains are attached to the ends. Her headdress is an ornate creation of oriental design studded with rhinestones. During the various movements of the dance, the colors painted on her body shine and glisten in constantly changing forms as they blend with the effective lighting treatment. Jerry De Rosa, who conceived the setting, is to be complimented on the artistry which fairly shouts for this number, and Howard McCoy, the managing director, is to be complimented for his showmanship in securing this excellent interpretive dancer.

Paul Zimm's Chicago Orchestra

This musical organization presents the feature: "School Days to Jazz." A fabric background is used, which consists of three sections of the light fabrics hung in two, with two long panelled windows, bearing a black line design placed right and left center. Fabric draw curtains are placed directly over the window panels to mask the opening between the fabric settings. Red and amber foots highlight the foreground. The drop is toned rose with green and magenta highlighting the folds. The fabric returns in one are toned magenta at right and amber at left. A cylindrical chandelier, composed of fabrics, is hung from center with a gilt painted cable. The chandelier is toned green and magenta from the sides. Black plush borders are used. Attractive tinting is given the windows from the back, with blue-greens, reds and ambers distributed in an effective blend.

Fabric Setting Designed by Jerry De Rosa for Ceremonial Dance by Ada Forman at the Colony Theatre, New York.

RIVOLI THEATRE
New York City

Featured Picture: "The Coast of Folly" (Paramount)

Music

The overture played by the Rivoli Orchestra is "Pique Dame," by von Suppe. Another version of Riesenfeld's Classical Jazz is presented and Harold Ramsbottom presents an organ feature entitled, "Pal of My Cradle Days."

A Seaside Frolic

The presentation this week is atmospheric in its suggestion and forms a good background for the introduction of several bathing beauties and beach habitues. The setting consists of a cut palm tree drop hung back in two, the fronts of the palms forming a border, the legs representing the tree trunks. In front of each leg, right and left, are placed large set palm trees. Down left the front of the bathhouse is visible, the entire side being composed of an orange and yellow striped canvass. At right, a beach umbrella is placed over a bench. Sky drop used to back. A screen is hung down in one. The action opens with dark stage. The lights are gradually brought up on the back drop revealing, in silhouette, the forms of bathing girls. August Werner, baritone, dressed in a naval officer's uniform, appears at right, being highlighted with a blue spot from the side. The lights are brought up slowly as the bathing beauties, who, in this instance are winners of a local bathing beauty contest, appear through the opening of the set house at left. They wear white silk beach shawls, which are emblazoned with colorful floral designs. Light blue and green from the sides highlight the trees and

the upper part of the set, while amber and canary are brought in from the sides to flood the foreground. "The Four Locust Sisters," dressed in colorful afternoon frocks, render two quartette selections. They are followed by four of the Rivoli dancers, who enter in attractive beach costumes, carrying Jap parasols. For the general parade of the bathing beauties, a platform has been erected at left of the proscenium opening. An archway in the left alcove is used by the various girls, who appear on the platform, revealing their shapely forms. They pose an instant, then walk down the steps from the platform to the stage and form a line as a background. White and canary is brought up for the lighting on the spirited finale, which employs all members to the party with the introduction of a ukelele player dressed as a life guard.

RIALTO THEATRE
New York City

Featured Picture: "The Love Hour"
(Vitagraph)

Ben Bernie and Rialto Gang

Bernie takes the Rialtoans into the "Swiss Alps." The orchestra enter the pit dressed in Alpine costumes, brown corduroy knickers, white blouses, green and brown Alpine suspenders, grey Swiss hats and green and brown Alpine suspenders, grey Swiss hats and green woolen stockings. The curtains are drawn, revealing the stage setting, which consists of a drop hung back, on which is painted an Alpine scene. The low runway extends from off right to center. A flat is placed extreme left and painted to represent the front of an Alpine house. At right, a sapling tree with green foliage top is placed. Below it, a table with chairs are set, and another table and some chairs are placed up left. Black plush legs and border are used to mask and carry off. Amber foots and flood are used to highlight the setting and canary spot on performers. The snow effect is worked for the finale, the paper flakes being highlighted with white through the opening right and left up stage. The various artists introduced this week consist of Paul Van Dyke, who proves to be an excellent yodeler. Johnnie Dove does some excellent acrobatic work on roller skates. Miriam Lax, who was unprogrammed, renders a vocal selection and Joe Rose, acrobatic dancer, who was unannounced Monday afternoon, injects much pep into the finale of the program with some sensational acrobatic dancing. Joe Rose should be given a better spot as he is clever. Bob Miller, baritone, sings "I Miss My Swiss." Eight charming dancers, dressed in blue, winter carnival costumes are introduced in the finale. The orchestra, of course, renders excellent selections both before and after stage numbers with the usual Bernie comedy.

CAPITOL THEATRE
New York City

Featured Picture: "The Mystic"
(Metro-Goldwyn-Mayer)

Overture

The Capitol Grand Orchestra renders "Marche Slav" by Tchaikowsky. David Mendoza conducting and alternating with Eugen Ormandy, concert master and associate conductor.

Caroline Andrews

Miss Andrews sings "The Wren" by J. Benedict, with a flute obligato by Arthur Brooks, first flutist of the Capitol Orchestra. The setting is an exterior, comprised of drops used in previous productions. The cut drop of a flowering tree is hung in one, the trunk at center, with the branches extending to fill the balance of the opening. Back of this drop is hung another cut drop, which consists of tree trunks and surrounding bushes, right and left. A sky drop is hung back which is tinted a green-blue, and a water rippler with canary medium is worked at center of the drop, the rippler being visible through the opening of the second cut drop. Blues from right and left tone the back cut drop, and red and blues from the sides tone the foreground to treat the painted flowers and other foliage in their natural pigments.

Divertissements

Three numbers are offered under this heading.

(A) Mlle. Gambarelli and Robert Mebrano

These two artists present a number entitled "Modern Tango," with a sub-title, "Creole Tango." The setting represents a corner of a ballroom overlooking Broadway. A drop is hung back painted with a view of upper Broadway, looking from Longacre Square, with myriad lights, twinkling signs and the familiar skyline. In the foreground, two transparencies are hung in folds, with about a ten-foot opening in center. Directly back of the transparencies, a one-step platform is placed and the opening is backed with a cut-out balustrade. A marble bench is placed left center. The transparencies hung in two are toned a deep blue, which is highlighted with green foots. The back drop is given a leaden-grey and blue tone, with a yellowish red glow above the painted skyline, giving the effect of a glow from other lights up the street. The window and lamp cutouts of the various signs and in buildings are treated with amber. A canary spot is worked on the dancers during their number.

(B) Julia Glass

Miss Glass renders a piano number, "Ballet Music from 'Naila'" by Delibes, the piano arrangement by Dohnanyi. A very simple set proves an ideal background for this number. Dark fabrics hung in heavy folds in two, with a large window with a series of Colonial panels at center, the bottom of the window coming to a point about six feet from the floor. The tips of tree branches are seen in silhouette at the upper left hand corner of the window. The backing in three, visible through the window, is toned green. A large four-paneled screen with characteristic designs upon a gilded base is placed right center above the piano bench. A dark grand piano is placed right of center. The fabric drops are toned a dull blue from the sides, the edges of the folds given a metallic or glistening appearance. The screen is highlighted amber and blue from the sides and the artist works in a canary spot.

(C) William Robyn

This popular soloist is assisted by the Capitol Male Quartette in a rendition of "Dreaming of Tomorrow," by Sanders. The setting represents a landscape, which is a "copy subject" for some artists who are grouped at right. A cut drop with sappling birch trees is hung in two. Large foliage banks, with rose and yellow flowers, placed up left and up right center next to the drop. A heavy foliage border hangs in one. The sky drop hung in three is toned a warm blue. A two-foot platform is back of the cut drop. This platform extends across stage. The five men are dressed in artists' costumes, the soloist standing before an easel placed right center. At the finale of the song, a man and woman dressed in costumes of the romantic period appear on the platform from left, visible through the trees, engage in a bit of amorous pantomime and exit right at the conclusion of the song. A canary flood headlights the singers at right center. Canary foots, with reds brought in to tone, give the entire set a very light treatment. Amber from the sides back of the cut drop highlights the characters who appear on the platform.

Neptune's Daughters

Mlle. Gambarelli and the Capitol Ballet Corps of six present an "undersea" specialty. A scrim is hung at the curtain line. A drop painted to suggest the cavernous depths is hung back. A platform covered with light blue material which blends with a suggested light blue rocky set piece is center. The border hung in one is cut to suggest seaweed. A figure dressed as "Neptune," holding the forked sceptre, stands on the platform at center. The dancers are dressed in green filmy costumes. The entire set is flooded green from the sides, with a blue tone added. Water effects are operated from down in one. A swimming fish effect is operated from left. The undersea illusion is very good. The water effects are so placed that the ripplers are reflected at intervals on the costumes of the dancers.

WARNER S THEATRE
New York City

Featured Picture: "The Limited Mail"
(Warner Brothers)

Herman Heller makes his debut with an orchestra, which is much larger than the one previously employed at the Piccadilly. The composition presented is programmed "Melodies You Know," which is a compilation by Mr. Heller of various classical and popular numbers. This composition was of sufficient breadth to hint at the versatility of what Mr. Heller and his orchestra will be able to offer during the season.

Divertissements

(1) "Sweethearts"

Miss Edith Thayer and Alan Adair appear in a group of songs. The scenic investure is very simple. A black drop with a circular opening is hung in one. The tips of a strand of yellow foliage is visible at the upper right section of the opening and four strands of flowers hung in severe alignment drop from the lower portion of the opening over the front of the drop. The two singers appear back of the circular opening, only the upper portion of their figures being visible. A blue tab sky drop is used to back. A canary spot from front masked down to fill the opening highlights the soloists. Miss Thayer dressed in a quaint costume of the play sings "The Love Song" from "Blossom Time." Mr. Adair dressed in an Irish costume sings "When Irish Eyes Are Smiling." The two artists finish with "Sweethearts" from "Maytime."

(2) Virginia Bacon

A dancer who renders "Valse Bluette" by Draigo. Red foots and borders tone a dark plush hung back. A large lighted candle in a bronze base is painted on profile board and cut out. This set piece is placed at left

(Continued on page 167)

A Moving Picture World Presentation

Detailed information relative to the production of the presentation suggested are printed herewith. Permission is given to any producer or exhibitor to use the Colby Harriman suggestions appearing in this section. Any other information desired to stage the presentation may be secured upon request.

"'ROUND A WORLD OF SONG"
Introducing a Multiple Scenic Screen Device
A Moving Picture World Presentation
Devised by Colby Harriman

ONE of the problems confronting a small theatre in the production of presentations is the lack of sufficient space to permit of several changes in settings. The revolving stage was devised primarily to allow a shifting of scenes not only instantaneously but in limited areas where rigging lofts and a limited depth forbade the installation of the regular equipment. There are many stages that cannot use a revolving stage even with their limited proportions, and a request was made recently, of this Department, for some mechanical novelty that would permit a change of scene on practically any stage. As a result we are offering an arrangement of a screen to be known as a MULTIPLE SCENIC SCREEN. This device may be constructed so that any number of scenes can be presented as backgrounds for songs, dances, etc. In the presentation for this week we are suggesting the use of this screen for the background of a cycle of songs—the songs of people in ths far North, the Tropics, the Orient and in a chosen section of Continental Europe.

ROUTINE

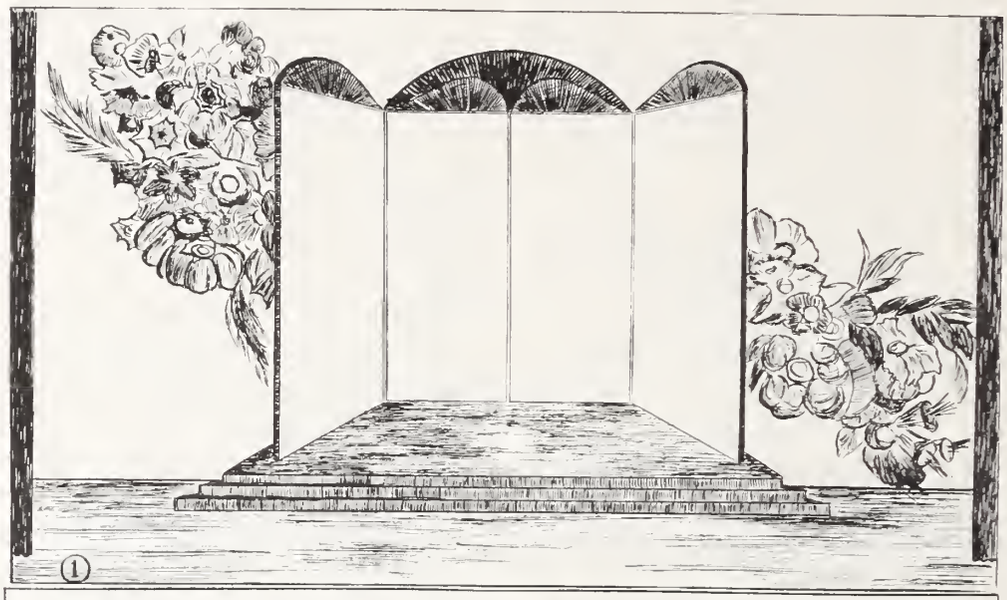
The routine consists of a cycle of four songs or two songs and two dances, as desired by the producer. The scenic panels of the screen are painted to represent the country with which the song or dance is identified. In Plate 1 is given the general scenic setup of the screen and its surroundings. The first characters can be discovered standing on the platform. Towards the conclusion of their song they come down the steps and make an exit right or left. The two following numbers should be worked on the floor with the last number finishing on the platform.

GROUND PLAN

In Plate 3, Fig. 4 is found the ground plan of the set which consists of an angular platform placed at center of the stage. Two steps lead from the stage floor to the platform. The frame of the MULTIPLE SCENIC SCREEN is placed at the upstage section of the platform with the sides of the screen at the right and left of the platform. A back drop either in black plush or black patent leather should be hung, upon which a decorative motive of vividly colored flowers may be painted. The flowers should be of large design. If black patent leather is used it is suggested that the flowers be painted on beaver board and that the design be cut out and hung over the patent leather. Plush returns should be used right and left.

CONSTRUCTION DATA

The MULTIPLE SCENIC SCREEN is very simple to construct. Particular atten-



①

FIG. I

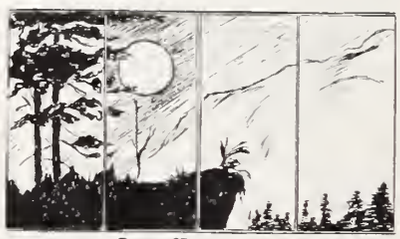


FIG. II

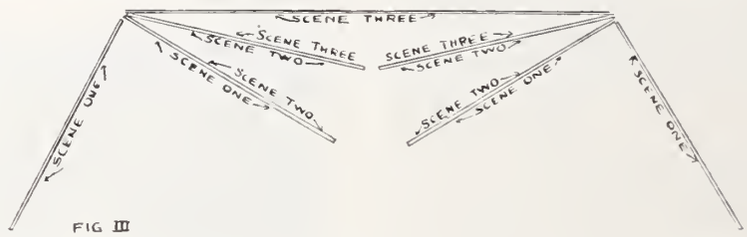


FIG III

②

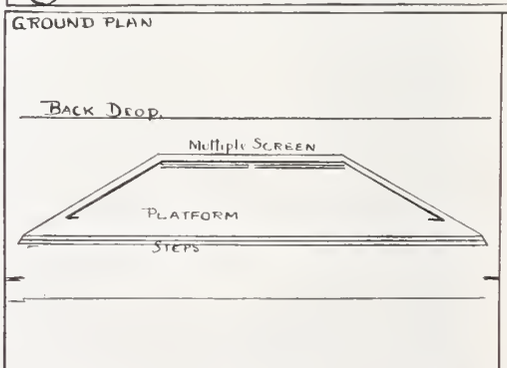
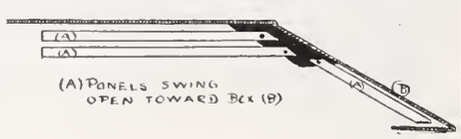


FIG. IV



③ FIG. VI

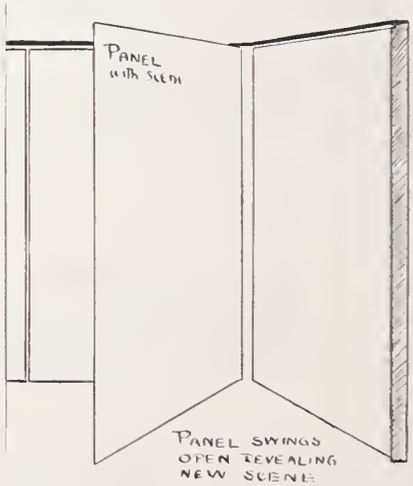


FIG V

tion should be given to the placing of the panels which swing so that same will mask properly when brought into place in the panel boxes on either side of the platform. The screen should be constructed of a frame which not only serves as a backing but will permit the various changes to be made in a manner eliminating any movement of the screen during the changes. The frame should be braced to the platform and floor. The sides of the frame right and left should have a boxed top and end. The end should be sufficiently wide to mask the ends of the panels when they swing into position. The scenic panels which should be cut to fit may be swung from the corners of the screen being attached to the frame itself. In Fig. 5 is shown an outline of one of the panels being swung into position. In Fig. 6 is a detailed description of the method of hanging the panels. (A) represents the panels; the panel should be placed on pivots at the bottom and top of the frame and advanced in flush position at an angle one above the other so that one panel will not interfere with the other when it is opened. The panels may be made of beaver board with a battan attached to the top and bottom, or the entire piece of material framed. The top of the screen can embody a decorative scheme with a cut out design, this being optional with the producer. The method of opening the various panels of the screen depends entirely upon the space allotted for the setting. Cords may be attached to the lower part of each panel and run through eyes to pulleys down-stage with the cord being controlled off stage; or, the panels may be balanced in such manner that when they are released from back of the frame they swing down into position. They can be held in place until ready for use by cords and can be tripped back of the frame. The method of the scenic treatment with the various panels is described under the following heading.

SCENIC TREATMENT

In Plate 2 are suggested two motifs which may be used as scenic backgrounds. Fig. 1 represents a tropical scene and Fig. 2 a northern scene. The motifs have been divided according to the panels. In Fig. 3 is shown the art arrangement of the panels. For instance, at the opening Scene 1 is revealed on the screen; at the conclusion of the number the two panels at the center of the frame open and swing down to position covering the previous scene as painted on the sides, thereby revealing Scene 2. In like manner Scene 3 and 4 are depicted.

LIGHTING TREATMENT

The foreground should be given a treatment of orange amber and green with a subdued vari-colored treatment on the back drop. The flower design being highlighted to bring out the color of the pigments used. Bridge spots should be set to highlight the scenes of the screen with mediums used to bring out the beauty of the scenic panels

Presentations

(Continued from page 165)

center and is toned amber. The dancer works in a canary spot. She is dressed in a shell-pink ballet costume.

(3) Sam Herman

A Xylophone Virtuoso is introduced, playing two numbers, first being "East Is West" lullaby and second "Nola." He appears before gold curtains hung back, which are tinted blue from borders and foots. The artist works in a canary spot. A black border and legs to mask are hung in one. For the second number the lights are brought up. The gold curtains are toned red from the top, with white being shot in from the sides, revealing the faint traceries of what appeared to be an oriental design on the drop. White spot on the artist.

EASTMAN THEATRE
Rochester, N. Y.

Featured Picture: "The Unholy Three" (Metro-Goldwyn-Mayer)

Overture to "Ruy Blas," Opus 95
Felix Mendelssohn-Bartholdy
Eastman Theatre Orchestra
Guy Fraser Harrison and Victor Wagner, Conductors
Organ Recital—Echoes from the Metropolitan Opera House Arr. by M. Tobani
Robert Berentsen
Violin Solo—"Gypsy Airs" Sarasate
Alexander Leventon
Melodies in Jazz
"Nashville Nightingale" Gershwin
"I'll Build a Stairway to Paradise" Gershwin
George Fleming Houston, Baritone
Benjamin A. Machan at the piano

CAPITOL THEATRE
Chicago

Featured Picture: "Lightnin'" (Fox)

Program staged under the supervision of Francis A. Mangan
Capitol Grand Orchestra
Albert E. Short, conductor
"A Medley of Popular Airs."
Arranged and compiled by Albert E. Short
Miss Mamie Stillerman, pianist, playing "Staccato Etude," by Rubenstien
Three Harmony Aces
The Melody Chaps
James J. Corbett and Capitol—Abbott Ballet
Film taken especially for the Capitol Theatre, showing James J. Corbett and Capitol—Abbott Ballet on a visit to Chief of Police Collins and Captain Smith of the Australian Convict Ship
"Two Boys from Arkansas"
Myers and Hanford, the Musical Saws
Leo Terry at the Organ, playing "There Ain't No Flies on Auntie"
Loves of the Evening Tide
(a) "The Midnight Waltz—Instrumental Trio
(b) "Let Me Linger Longer in Your Arms," sung by Frank Sylvano
(c) "I Love You," sung by Esther Nelson.
(d) "Three O'clock in the Morning," Finale

STRATFORD THEATRE
Chicago

Featured Pictures "The Danger Signal (Columbia Production)

Stratford Presentation
Stage scenes of beauty
Henderson and Weber
Harmony As You Like It
Doris Gutow at the organ offering a very unique rendition of "Are You Sorry?"
De Gray-Lester & Company in syncopated bits of musical comedy

UPTOWN THEATRE
Chicago

Featured Picture: "The Marriage Whirl" (First National)

Overture—"A Popular Fantasy"
Uptown Theatre Orchestra, direction of Adolphe Dumont
Miss Melva Moore, coloratura soprano, singing "Voices of Spring," by Strauss
Albert Hay Malotte, at the organ, playing "Pomp and Circumstance"
"The Pearl of Damascus"
Bernard Ferguson, baritone
Burnoff & Josephine, feature dancers
Glen Ellyn, slave dancer
Dancing slave girls

A scene from the prologue to "Sally of the Sawdust" (First National) devised and produced by Edward Hyman at the Mark Strand Theatre, Brooklyn, N. Y.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Merry Widow"

Von Stroheim Produces for Metro-Goldwyn-Mayer Masterful Version of Savage Stage Success

Reviewed by Sumner Smith

Erich Von Stroheim has surpassed all his previous efforts in the production of "The Merry Widow," adapted from the Henry W. Savage stage success and featuring Mae Murray and John Gilbert. It is a beautiful and rythmical interpretation which he has given this classic, and one which will be remembered when hundreds of other pretentious pictures have gone to their last resting places on storage shelves. The picture has a poignant story to tell, tells it in distinctly dramatic fashion and embellishes it with exquisite backgrounds and perfect photography.

It is with no intention of raking up a dead past but only to emphasize a point that we say that a previous Von Stroheim picture found critics because of a couple of unpleasant incidents and what was decidedly a morbid tone. No such criticism can be attached to "The Merry Widow." The romance is one of virile love, but Von Stroheim has handled it in exceeding good taste and without missing an iota of the drama. He drives his incidents home with telling effect, aided by the superb acting of the two featured players and Roy D'Arcy as the crown prince.

The story is of the love of a foreign prince for an American actress, of his ultimate decision against marriage because of pressure brought to bear by relatives, of his later meeting with her when wealth has put her on a social plane equal to his, of crises caused because neither can believe the other really in love. Figuring largely in the skein of events is the crown prince, a cousin and a dastard, who jealously seeks possession of the actress.

The story of "The Merry Widow" might have been compressed into five reels but it could not have been so charmingly told, with such wealth of incident and beauty of background, as Von Stroheim has told it in ten reels. The Viennese settings are works of art, the mobs picturesquely clothed and exceptionally well directed and the story reasonably compact. Audiences will marvel at the number of sets. One exquisite conception after another is flashed on the screen, and without detriment to the story-telling.

The positive character of the prince makes the role not difficult of delineation and John Gilbert scores repeatedly in his interpretation. He makes the prince a gallant, dashing chap with a penchant for the ladies, one who laughs at denials and goes daringly and ruthlessly toward the objective. He has never appeared to better advantage. Where other players might have invested the early scenes of promiscuous lovemaking with crudities, Gilbert manages to surround them with something of the fire of irresponsible romance. Later, when the actress brings love into his life, he rises to real heights in portraying the sorrow of a love that seems hopeless.

Mae Murray, it also may be said, at least equals her best previous endeavors. She, too, gets a depth of feeling into her part. The breezy actress of the early scenes becomes the woman tortured with love. Incidentally, Miss Murray has never appeared more beautiful on the screen.

Without the work of Roy D'Arcy as the despicable crown prince the picture could not be what it is. His is a character study of real power, in which the direction of Von Stroheim shows, for the character is repulsive in a distinctly Germanic way. While there are hundreds of people in the picture, these three players dominate it at all times.

The picture has fire and dash. After a slow beginning it gains impetus and moves along rapidly to a dramatic conclusion. It is thronged with events spiritedly acted, such as an exceptionally well staged duel in the mists of the early morning. The concluding scenes of the coronation are marvels of composition. They have been done in colors and cannot fail to send a thrill through the beholder.

"The Merry Widow," then, is a very fine picture that should find a universal welcome. In theatres able to utilize the famous operatic music it should prove a pronounced hit; in the smaller houses it should be voted one of the best ever.

Cast

The Widow.....Mae Murray
The Prince.....John Gilbert
Crown Prince.....Roy D'Arcy
Queen Milena.....Josephine Crowell
King Nikita.....George Fawcett
Baron Sadoja.....Tully Marshall
Danilo's Adjutant.....Count Conti
Danilo's Footman.....Sidney Bracy
Crown Prince's Adjutant.....Don Ryan
Innkeeper.....Hughie Mack
Innkeeper's Wife.....Ida Moore
Innkeeper's Daughter.....Lucille Van Lent
Dopey Marie.....Edna Tichenor
Hard Boiled Virginia.....Gertrude Bennett
Madonna.....Jacquelin Gadsdon
Ambassador.....Edward Connelly
Ambassador's Wife.....Merlwyn Thayer

Adaptation and scenario by Erich Von Stroheim and Benjamin Glazer.
Based on the Henry W. Savage stage play by Franz Lehor, Victor Leon and Leo Stein.
Directed by Erich Von Stroheim.
Length, 10,027 feet.

Story

The Prince, who has a penchant for the ladies, endeavors to seduce a young American actress visiting in Vienna. He lays his plans carefully but abandons them when he discovers that he loves her. Despite his high rank he determines to marry the actress. The King, Queen and Crown Prince prevent the marriage at the last moment, and the actress believes she has been jilted. She weds Baron Sadoja, the wealthiest man in the kingdom, and he dies on the wedding night. The actress goes to Paris, where she is nicknamed the merry widow. The Crown Prince follows later to marry her and revive the resources of the kingdom. The Prince follows also, still in love with her. The Crown Prince and the Prince have a fist fight over the widow and arrange a duel. The Prince lets his cousin shoot him, believing the widow in love with him. She flies to the side of the wounded man. The lovers are reunited. The king dies and the Crown Prince, on his way to the coronation ceremony, is shot by one he has wronged. The Prince and the actress succeed to the throne.

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It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

"Siegfried"

Splendid Narrative Music Photo-Drama, Produced by Fritz Lang, From the Norse Sagas, for UFA

Reviewed by Charles Edward Hastings

"Siegfried" should receive the attention of the smallest, as well as the largest, theatres. Whether with a great orchestra in a vast auditorium, or with an organist or pianist in a small house, Wagner's music will sustain the massive picture. And it is a pleasant duty we owe ourselves to see this picture.

Herr Lang, working in his colossal studio near Berlin, had all of his scenes done indoors. The effect is little short of marvelous. Herr Hunte shows great imagination with his "sets."

The director selected his actors with great care, apparently. As "Siegfried," Richter covers himself with glory. Schlettow is great. Loos does well. Not so much can be said for the women, the "Kriemhild" being merely beautiful and the "Brunhilde" failing to impress us. Smaller roles were in the hands of great masters of the art of acting.

And the director won great concessions from his photographic experts. Hoffman and Rittau demonstrate high craftsmanship at the cameras. The Icelandic scenes (the Aurora Borealis effects; the Sea of Flames, etc.,) arrest attention and compel admiration. The great bridge; the cathedral scenes (inside and out) and the hunting scenes, all are well done.

The narrative form of photo-drama construction chosen by Herr Lang precludes any thought of suspense, but to see "Siegfried" is a liberal education. By and large, it is a great work to come from a German (or any) workshop.

Cast

Brunnilde ..... Hanna Ralph
Queen Ute ..... Gertrud Arnold
Siegfried ..... Paul Richter
Kriemhild ..... Margarete Schoen
The Reader of Runes ..... Frida Richard
King Gunther ..... Theodor Loos
Alberich, King of the Nibelungen ..... George John
Gerenot ..... Hans Carl Muller
Giselher ..... Erwin Biswanger
Volker ..... Bernhard Goetzke
Hagen Tronje ..... Hans Schlettow
The Priest ..... George Jurowsky
The Page ..... Iris Robert
Mime, the Smith ..... George John

Based on the Nibelungen Lied and the Norse Sagas.

Scenario by Thea von Harbou.

Carl Hoffman and Gunther Rittau at the Cameras.

Sets Designed by Otto Hunte.
Length, 9,000 feet.

Story

Siegfried, son of King Siegmund, of the Nederlands, having mastered the art of forging a sword at the shop of Mime, sets out for home, but is diverted by tales of Kriemhild, princess of Bergundy, and sister of King Gunther. Siegfried, seeking the royal palace on the Rhine, is sent by Mime, jealous of his prowess at the forge, in the wrong direction. In the deep woods, Siegfried encounters Fafnir, the fire-spitting dragon; slays the dragon, bathes in the blood of the beast, and becomes invlunerable against deadly attacks, except in one part of his left shoulder where a leaf had clung while he was bathing. Siegfried discovers where the treasure of the dwarfs is hidden, and proceeds to Bergundy, where he meets Kriemhild. He goes with King Gunther to Iceland; aids the latter in winning Brunhilde to wife, and in turn marries Kriemhild. Brunhilde plans to have Siegfried slain, after telling Gunther a falsehood and Gunther's uncle, Hagen Tronje, on discovering from Kriemhild just where Siegfried is vunerable, hurls a spear at the hero, when hunting. Siegfried is carried home, dead. Brunhilde kills herself at the bier of Siegfried, after confessing to Gunther that she had spoken falsely about Siegfried.

"Hell's Highroad"

A Cecil B. DeMille Supervised Drama of Love and Luxury Starring Leatrice Joy, for Pro.-Dis.-Co.

Reviewed by Charles Edward Hastings

Leatrice Joy's American public is sufficiently large to guarantee the box-office value of "Hell's Highroad." Miss Joy rises to unusual heights of emotion—plumbs the depths. Whether the character is drawn with any adherence to values, psychological or otherwise, it fits Miss Joy perfectly. It may be that she never had a better role. Splendidly directed by Mr. Julian, and supervised by Mr. DeMille, this offering omits very little that lovers of the DeMille-Joy combination delight in.

That Miss Joy is a perfectly natural actress, and compels our attention almost to the point of fascination, are points we have hitherto expressed in cold type. And truly, type is cold. As the poor girl, in the opening sequences, battling against the rain, Miss Joy remained natural, and there was never a suggestion of anything artificial when, arrayed in a gorgeous gown in the closing sequences, she visits the home of the banker to discharge her obligation. Between these opposites, Mr. Julian has scattered new, and deft touches of a Miss Joy we seem not to have noticed before.

You exhibitors are perfectly safe in promising, in advance, that your patrons will like Miss Joy in a great role. It is the role of a girl who gets off to a poor start, and, ultimately discovering that her husband is following in her very footsteps (and perhaps bettering the instruction), she brings about his financial ruin in order to hold him and his love. But whether "Judy Nichols" has, ever had or ever will have, a counterpart in the life of any living woman, the author has furnished a role that give us Miss Joy, again, just as we like her best.

The supporting cast is excellent. Mr. Edeson makes the banker a human being, and never too heavy for the "heavy." Not weighted down by absurdities. Miss Faye is stepping out. We've been watching Miss Faye for lo, these many months. It may be that Mr. DeMille will find larger opportunities for her in the not distant future. We trust that this is so. Miss Sullivan is just her own, rare self again. Mr. Burns plays "Ron."

The photography is very good, and the sets meet every requirement.

This, the first "personally supervised" DeMille production, tempts us to look for big things from Mr. DeMille in another little while.

Cast

Judy Nichols.....Leatrice Joy
Ronald McKane.....Edmund Burns
Sanford Gillespie.....Robert Edeson
Anne Broderick.....Julia Faye
Dorothy Harmon.....Helene Sullivan

Story by Ernest Pascal.
Adapted by Leonore Coffee and Eve Unsell.
Directed by Rupert Julian.
Supervised by Cecil B. DeMille.
Released by Producers Distributing Corporation.
Length, 6,084 feet.

Story

Judy Nichols, a poor Chicago girl, decides that marriage without money would be folly. Ronald McKane, a struggling young civil engineer in New York, urges her to come to "the Big City" and marry him. Judy comes to New York to receive a sum of money under a will, and disappointed because the sum is but $8.35 a week for life, she refuses to marry Ronald. After a quarrel, she goes to the home of Mrs. Anne Broderick, a former girl chum, who lends her gowns, shoes, hats, etc., and introduces her to Sanford Gillespie, the banker, whose friendship plays a part in putting Ronald on the road to riches. Judy and Ron marry, and Ron climbs the ladder and adds to his wealth, until Dorothy Harmon, a very rich widow, meets and wants him, and offers Judy to gamble, the stakes being $1,000,000 vs. the young husband. Judy scorns the offer, but finds Ron interested in the widow. Ron seems so enthusiastic when Judy suggests that she divorce him, Judy runs to Gillespie and begs him to bring about Ron's financial ruin. Gillespie agrees, after Judy promises she will do anything he asks in return. Ron's fortune is swept away, next day, and Judy visits the banker to pay her bill. While she is there, Ron calls, to punish the banker for the part the latter played in bringing about the former's ruin. Gillespie tells Ron that Judy is in the next room and Ron attacks her, and is choking her when Gillespie breaks in. There is a reconciliation between the lovers and all ends well.

"In the Name of Love"

Delightful Love Theme with Excellent comedy Touches Should Register Hit for Paramount

Reviewed by Tom Waller

Ricardo Cortez, Greta Nissen and Wallace Beery, aided by a supporting cast including some well known names, furnish one of the box office angles for "In the Name of Love." The theme itself, essentially one of romance interspersed with much well timed comedy, is of a category that should make the picture a general favorite. It is described as being an adaptation of Bulwer Lytton's story, "The Lady of Lyons."

Cortez, as a Chicagoean returned to his native province in France in search of his childhood sweetheart, opens the story. Rustic village scenes overshadowed by imposing chateaux are realistically portrayed.

The story takes a true-to-fiction and highly entertaining turn when the naturalized American, upon learning that the girl of his dreams has become a society snob in search of a titled husband, assumes the cognomen of a Latin prince.

Hatton and Beery, as men of inherited and bought titles, respectively, seek to avenge the slurs of the beautiful snob of lowly birth by persuading Melnotte, played by Cortez, who also was subject to a slight, to play the royal imposter.

In princely garb Melnotte is married in a magnificent chateau just before the true prince, middle aged and in civilian attire, arrives on the scene. Greta Nissen gives an admirable interpretation of the snob who finally succumbs to true love with a modest business man.

Cast

Raoul Melnotte.....Ricardo Cortez
Marie Dufrayne.....Greta Nissen
M. Glavis.....Wallace Beery
Marquis de Beausant.....Raymond Hatton
Mother Dufrayne.....Lillian Leighton
Mother Melnotte.....Edythe Chapman
Dumas Dufrayne.....Richard Arlen

Adapted from Bulwer Lytton's story, "The Lady of Lyons."
Directed by Howard Higgin.
Length, 5,904 feet.

Story

Melnotte returns from Chicago to the French town of his nativity in search of the sweetheart of his childhood days. He finds that she is a wealthy social climber in quest

of a titled husband. She slights him when she learns that he is just a business man. Marquis de Beausant and M. Glavis have also been denied the hand of Marie Dufrayne, the snob. To avenge themselves they persuade Melnotte, when they learn his story, to masquerade as a prince. Melnotte does and marries the girl while still an imposter. After she learns he is nothing but a business man she becomes infuriated. But later, when his identity as her childhood sweetheart is unveiled, she becomes a dutiful wife.

"Havoc"

Rowland V. Lee Produces for Fox Intense Drama of the War Days with Fine Cast

Reviewed by Sumner Smith

In "Havoc," a Fox production, Director Rowland V. Lee has supplied a picture of war days both in and behind the lines. The story, which is taken from the stage success of the same name, deals with the hysteria of the times. Buddies lose their heads and fight each other in the trenches, while in London drawing rooms a siren alternates in showing preference for two men, and they too, later, figure in a catastrophic ending of their friendship.

This is really the story of two close friends, played by George O'Brien and Walter McGrail, who loved an unworthy woman, played by Margaret Livingston. Her fickleness leads the weaker character, McGrail, to twist orders at the front and leave O'Brien to what seemed sure death in a German attack. He escapes, however, McGrail kills himself and O'Brien finds a truer understanding of life in a character played by Madge Bellamy.

The picture has been well directed and much stress is laid upon some excellent battle scenes. These, it is said, 300 veterans of the Allied forces assisted in making, and they are realistic and dramatic enough to suggest that real soldiers were used. A night attack by the Germans is put on in especially effective fashion. The story is sound and wholly plausible as well as indisputably dramatic, and the action moves at a good rate of speed. Furthermore, the players do good work, especially O'Brien and Miss Livingston. There is some comedy relief.

It seems that "Havoc" will go well, especially with ex-soldiers who will never forget the greatest moments of their lives. The picture is too long, however, and will be improved by careful editing.

Cast

Dick Chappell.....George O'Brien
Roddy Dunton.....Walter McGrail
Violet Deering.....Margaret Livingston
Tessie Dunton.....Madge Bellamy
Smithy.....David Butler
Babe.....Leslie Fenton
Biddle.....Harvey Clark
Sergeant Major.....Wade Boteler
Alice Deering.....Eulalie Jensen
Mr. X.....Bertram Grassby
Mrs. Chappell.....Edythe Chapman

Adapted by Edmund Goulding from the play by Henry Wall.
Directed by Rowland V. Lee.
Photography not credited.
Length, 9,283 feet.

Story

Violet Deering, beautiful and unscrupulous, tells Capt. Roddy Dunton she loves him. He goes to the front determined to distinguish himself. Later Violet meets Dick Chappell and convinces him she loves him. He, she says, must tell Roddy. Dick is a lieutenant in Roddy's company. Undermined by the strain at the front, Roddy leaves Dick in a front-line trench when the Germans attack. Dick escapes and Roddy kills himself, Tessie Dunton, Roddy's sister, cares for Dick on his return, blinded, to London. He recovers his sight and his reason, repels Violet and finds happiness with Tessie.

"The Call of Courage"

Art Acord a Lazy Cowboy in Dramatic Universal Blue Streak Western Picture

Reviewed by Sumner Smith

Art Acord, his horse and his dog dominate "The Call of Courage," a Blue Streak Western produced by Universal. It is a love and adventure story of a lazy cowpuncher and teems with action based on a false accusation of murder. Art's escape from various posses are thrilling examples of fast riding.

The opening scene is a corker, showing the star, his horse and dog all dozing in a heap on a beach. Ort's head is pillowed on the horse's head and the dog reclines on the horse's neck. They seem a very human and congenial family.

After interesting characterization the picture swings into drama. A ranch owner is murdered and Art is framed by his own brother. In attempting to flee the state he commandeers a stage coach and is captured as he meets the girl he loves. The scenes of the stage coach racing and the riding of the posse are very effective. Art's horse does some clever work at this time by going into hiding with the dog. Later the horse and the dog rescue Art from jail.

"The Call of Courage" is a rather conventional western, but it is well acted, the events progress swiftly and dramatically and the horse and dog will make huge hits with all people who like animals. All the players do good work.

Cast

Steve Caldwell.....Art Acord
June Hazelton.....Olive Hasbrouck
Sam Caldwell.....Duke R. Lee
Slim.....Frank Rice
Jeff Hazelton.....John T. Prince
Jimmy.....Turner Savage
The Cook.....Floyd Shackelford
The Servant.....Mrs. Chris Martin

From Harold Shumate's story, "Red Lawn."
Directed by Clifford S. Smith.
Photographed by Edward Linden.
Length, 4,661 feet.

Story

Steve Caldwell's besetting sin is laziness. Sam, his brother, shoots Jeff Hazelton, ranch owner, and the evidence points to Steve. He flees but is captured. June Hazelton, daughter of the dead man, believes in him. Steve's horse and dog effect a jail delivery for Steve, who goes to hide in the mine. There he is astonished to find Hazelton alive. The two men return and confront Sam, who seeks to escape. He leaps into the ocean and Steve goes after him. Sam is dead when brought ashore. Steve is cleared and free to marry June.

"The Mystic"

Tod Browning Produces Interesting Story of Fake Spiritualists For Metro-Goldwyn-Mayer

Reviewed by Sumner Smith

The employment of fake spiritualism by a band of crooks to win money from an heiress is the chief point of interest in "The Mystic," a Tod Browning Production for Metro-Goldwyn-Mayer. The cast is an excellent one, consisting of Aileen Pringle, Conway Tearle, Mitchell Lewis, Robert Ober, Stanton Heck, David Torrence, Gladys Hulette and Dewitt Jennings. There is also a strong love interest to the story.

Of greatest interest is the disclosure of the methods that are or might be utilized to fake spiritualism. The little band of crooks has set the stage to trick the heiress out of her money. The audience clasps hands, the end men gripping door knobs, thus forming a circuit for an imperceptible electric current that signals on a dial when police unclasp hands to disclose the deception. Wierd things happen in the dark but the police are frustrated.

This scene is intensely interesting because of the tricks it discloses—so interesting, in fact, that it threatens to slow up the drama of the picture.

The picture opens on a fortune teller's caravan abroad. The opening has a distinctly foreign flavor. Then the action is transported to the United States and proceeds along conventional lines, with the gang influencing the girl to intrust her money to their keeping. Love interest follows when the chief crook feels compunction at robbing her and the mystic accuses him of losing interest in her. In the end he escapes the police and the gang is deported. He rejoins the mystic abroad and assures her of his love.

This picture has elements of strong drama because of its renunciation theme, the love interest and the jealousy and distrust of the minor crooks. Thus it should please most audiences. But certainly it seems that its most fascinating feature is the detailed expose of fake spiritualistic methods.

Cast

Zara.....Aileen Pringle
Jimmie Burton.....Conway Tearle
Zazarack.....Michell Lewis
Anton.....Robert Ober
Carlo.....Stanton Heck
Bradshaw.....David Torrence
Doris Merrick.....Gladys Hulette
Inspector of Police.....Dewitt Jennings

Story and direction by Tod Browning.
Scenario by Waldemar Young.
Length, 5,147 feet.

Story

Jimmie Burton, an American crook, induces Zara the mystic and her followers to come to America and delude a young heiress into trusting her money to them. A seance is staged and the spirit of her father tells her to do so. The heiress, however, is so trusting that Burton feels compunction. Zazarack, Anton and Carlo accuse him of planning to double-cross them, and Zara accuses him of losing his love for her. The police raid the gang and disclose their game. Jimmie escapes and the others are deported. Jimmie follows them and assures Zara of his love.

"The Limited Mail"

Sensational Railroad Melodrama With Train Collision and Much Heart Interest Is Warner Offering

Reviewed by Tom Waller

"The Limited Mail" is a crashing, racing and whistling melodrama, with a love story and mysterious career underlying the rushing of many giant mogol engines, armored mail cars and luxurious pavilions on wheels. Warner Brothers have provided Monte Blue with a vehicle second to none in its class.

The fast mail with its hundreds of passengers plunging head-on into a wildcat freight train, tearing down a treacherous mountain pass, will double the pulse beats of the most sophisticated fan. The thrill is highly accentuated because real cars and monster locomotives are seen actually derailed and smashed to bits on the side of the dizzy precipice.

The wreck is this melodrama's dazzling climax when Monte, as a new engineer on the Limited, loses a pal but gains a wife.

No point has been overlooked in the heart interest and intensity of this story. It is crammed full of everything from escaping convicts, fistic encounters, loyal and faith-

less women to the stirring railroad scenes and the tremendous punch that smashes steel monsters. The story is as active as its fastest freight and the limited, itself.

Cast

Bob Wilson } Bob Snobson } .... Monte Blue
Caroline Dale.....Vera Reynolds
Joe "Bub" Potts.....Willard Louis
Jim Fowler.....Tom Gallery
Bobby Fowler.....Master Jack Huff
"Spike" Nelson.....Edward Gribbon
Mr. Jeffrey.....Otis Harlan
Mrs. O'Leary.....Lydia Yeamans Titus

Adaptation and scenario by Darryl Francis Zanuck
Directed by George Hill
Length 7,144 feet
Story

Bob Wilson, erstwhile wanderer, is taken aboard the Limited Mail after preventing train from being wrecked in a mountainous pass during a storm. Jim Fowler in the mail car gets him a job with the railroad and a few years later he is assigned to engineer the Limited. Prior to the trip Bob has fallen in love with a waitress who lives at Jim's boarding house. Jim has seen a blonde woman caress Bob at the crossing and he thinks she is Bob's girl.. This confuses things and makes Jim believe the waitress is in love with him. A runaway freight train crashes into the Limited. Jim is killed but his boy and Bob are saved. Bob later saves the Limited from again being wrecked by stopping it before it passes through a tunnel, the sides of which have given way. A convict friend of Bob's rescues the boy from being drowned in a stream. The waitress happens to be in the Limited at the time and everything terminates with a perfect understanding.

"The Love Hour"

Vitagraph Offers an Odd Combination of Melodrama and Slapstick That Should Please Most Audiences.

Reviewed by Epes W. Sargent

Although "The Love Hour" suggests an hour of stolen love, that's "just audience stuff." The only attempt at a clandestine affair gets it, not in the neck, but squarely in the seat of the pants. That's no figure of speech, but a record of fact. This is an original story, built by Bess Meredyth to please the audience, and to perpetuate summer with the critical writers. It evidently was argued that it would be better to please several million paying patrons than to cater to a handful of professional deadheads.

The plot is "number three, in the old book;" the one in which the loving heroine must yield herself to the villain to send poor hubby or poor old mamma away to regain health. In this instance it is the husband. So Hubby starts for Switzerland, where lives the one surgeon who can perform the necessary operation, and the wife puts a gun to her head and says "Foul fiend, you have bought my body, but you cannot buy my soul!" but before she can pull the trigger the door is kicked in and the villain gets arrested.

In this development about two reels are given to Venice, the Los Angeles shore resort, where the heroine meets the hero. It's great "audience stuff." There is more of the same in a dinner scene where Willard Louis tries to chew a rubber ball in the belief that it is a boiled potato. But scenarist and producer rise to the heights in the "big" scene, in which Louis and Louise Fazenda boot the villain until Miss Fazenda's right stocking parts from its garter. In between kicks John Roche, the aforesaid villain, does falls over davenports, tables and smaller articles of furniture.

Mack Sennett's entire bag of tracks are compressed into this one scene, and yet the tensity of the situation is upheld. That's the surprising thing. It's a Keystone Comedy in one act and yet the big dramatic moment of the play. It's one of the finest collections of sure-fire hokum ever gathered into a single script and it's going to make a pot of money for exhibitors outside the top of the first-run class.

Don't let this plain statement of facts mislead you into the belief that you don't want to play this. You do, and you'll please a very large percentage of your patrons. Willard Louis and Louise Fazenda get as many laughs to the foot as does Harold Lloyd. Huntley Gordon plays seriously and pleasantly his impossible role and Ruth Clifford is appealing as the heroine. John Roche is a capital villain and an even better acrobat. Some of the locations are of unusual beauty and the beach resort shots include a ride on the merry-go-round and another on a roller coaster that are unusually good, while the distorting mirrors never were used to greater advantage.

Cast

Rex Westmore.....Huntly Gordon
Jennie Tibbs.....Louise Fazenda
Gus Yerger.....Willard Louis
Betty Brown.....Ruth Clifford
Ward Ralston.....John Roche
Kid Lewis.....Charles Farrell
Attorney .....Gayne Whitman

Story and scenario by Bess Meredyth.
Directed by Herman Raymaker.
Length, 7,036 feet.
Story

Rex Westmore, idling at a beach resort, rescues Betty Brown from the unwelcome attentions of a seashore sheik. Interest deepens into love. They marry and after a honeymoon in Europe Betty assumes the head of his household. Ward Ralston, Westmore's agent, falls in love with Betty and connives with a trained nurse and a physician to dope his employer, while he at the same time seeks his financial ruin. The physician (in Ralston's pay) declares that only an operation by a Swiss surgeon can save the husband. Ralston offers to finance the trip if Betty will divorce Ray and marry him. In her extremity she assents, and leads Ray to believe that she loves Ralston, knowing that only in this way can she induce him to travel alone, while she pays the price. The conspiracy is uncovered and Betty is saved just in time.

"The Live Wire"

Johnny Hines' Initial First National Picture Good Box Office Entertainment

Reviewed by Sumner Smith

In "The Live Wire," his initial First National production, Johnny Hines has turned out a picture that should prove a distinct box office asset for exhibitors. While not the best of this star's pictures—we liked "The Crackerjack" a little better—"The Live Wire" combines rich humor, good acting and a dramatic story against colorful backgrounds. At its Hotel Plaza showing last week, a trade audience unmistakably voiced approval of it.

The story is based on "The Game of Light," by Richard Washburn Child. The beginning shows Hines cast as "The Great Maranelli," whose daring head-slide down a sixty-five-foot wire makes him the star of the show. He suffers an injury to his neck and then goes down the ladder of success, until, in company with "Sawdust" Sam, his circus pal, he becomes a knight of the road. Then Hines is bouncer in a tough cafe and, later, electric light and power salesman. These varied roles afford him the fullest opportunity for his comedy talents and he does not disappoint, playing with dash, spontaneity and feeling. One of the high-lights is where Hines does the Charleston dance. In another excellent bit Hines, Edmund Breese, J. Barney Sherry and Mildred Ryan do a dance in an office. Other laughable scenes deal with acquiring the pig-selling angle and the tramp and pawnbroker sequences. A battle with gymnasium paraphenalia also is well put over.

The work of the cast is beyond reproach. Besides those mentioned above, Flora Finch and Bradley Barker appear to advantage. The titles are clever. Two of the best are: "Puppy love often leads to a dog's life" and "Let's drift. Absence of body is sometimes better than presence of mind."

Cast

The Great Maranelli.....Johnny Hines
"Sawdust" Sam.....Edmund Breese
Henry Langdon.....J. Barney Sherry
Dorothy Langdon.....Mildred Ryan
George Trent.....Bradley Barker
Pansy Darwin.....Flora Finch
From the Richard Washburn Child story,

"The Game of Light."
Directed by Charles Hines.
Photographed by C. E. Gilson, John Geisel and Paul Strand.
Length, 6,850 feet.
Story

The Great Maranelli, circus star, becomes a knight of the road, then bouncer in a saloon, then electric light and power salesman. Harry Langdon, president of the power company, with George Trent is backing a new amusement park project. Trent, who is crooked, wants to marry Dorothy Langdon. She takes over the park promotion and calls on Maranelli for help in selling concessions. Trent kidnaps her and has the park dynamo wrecked. Maranelli rescues Dorothy and has the park circuit hitched to the main city circuit. The lights go on, the crowd surges in and the opening is a success. Dorothy promises to marry Maranelli.

"The Coast of Folly"

Gloria Swanson Does Remarkable Acting in a Fine Paramount Production by Allan Dwan

Reviewed by Epes W. Sargent

Advertised as a dual role presentation, Gloria Swanson really enacts three characters in "The Coast of Folly" and throws in a capital impersonation of Mary Pickford in "Pollyanna" to boot. The outstanding feature of her work is that she makes mother and daughter show a family resemblance without looking like the same actress in different dresses. Her young Nadine Gathway is remote from the young Joyce Gathway of twenty years later, and this distinction is not merely a matter of dress, though here there is distinction enough, since she goes back of 1905 for the leg-of-mutton basque and a 1900 automobile.

This character is briefly sketched in a few scenes and does not again enter the play until she has become the Countess de Tauro, considerably older than the 38 to 40 years the time of the action would indicate. This is a weak spot in the development, but probable ages are lost sight of in the enjoyment of Miss Swanson's very fine performance as the rheumatic old belle who seeks to keep perpetually young to hold the love of a husband who asks in his heart only the privilege of growing old comfortably.

In this role Miss Swanson shows flashes of that genius which never has been fully

(Continued on page 173)

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Wild West"

New Patheserial Has Interesting Plot and Picturesque Circus Locale
Reviewed by Sumner Smith

"Wild West," the new Patheserial, with Jack Mulhall and Helen Ferguson, promises splendid entertainment, judging from the first three chapters shown reviewers last week. It was produced by C. W. Patton on the famous 101 Ranch with Miller Brothers' Wild West Show, and thus affords, besides an interesting plot, highly picturesque backgrounds of a circus and open western country.

The first chapter depicts the race for homesteads on the Cherokee Strip in 1893 and introduces the characters of Joe, Zack and George Miller, cowboys, and Dr. Powers' cheap medicine show. Ruth Hardcastle deserts the show, taking her baby, on the intimation that her husband has been unfaithful. At the depot she forgets her traveling bag and into it another mother places her baby. Powers is the father of two boys, one white and one half Indian. A half-breed changes the babies. Powers wounds Hardcastle during the land rush, and the latter puts the half-breed child, which climbed into his wagon, in the care of Joe Miller, and swears to "get" Powers if it takes the rest of his life.

The next scenes show a lapse of twenty years, with Bob Miller, the real half-breed, in the circus. Polly Breen is the star. She learns that she is Hardcastle's daughter and begins a search for him. Bob, a dissolute man, makes love to her. Jimmy Whitehawk, the other child, who believes himself half-Indian, trails rustlers on the Osborne ranch. He meets Polly at the circus and they fall in love, but Jimmy cannot forget that he is a half-breed. The circus goes bankrupt and Bob buys it, so that Polly again meets Jimmy at the ranch.

The principal players are Jack Mulhall, Helen Ferguson, Eddie Phillips, Virginia Warwick, Milla Davenport, Fred Burns, Ed Burns, Dan Dix, George Burton, Inez Gomez and Larry Steers. All of them are skilled artists. Robert F. Hill directed from a scenario by J. F. Hattsford and Joe Brotherton and Harry Cooper handled the cameras.

"Tricked"

(Universal—Western—Two Reels)

Here is a good two reels Mustang with Edmund Cobb. It has a real story and it teems with action and humor. The plot centers around the appearance of a pretty school teacher in Lariat. Competition for her hand is keen, with all the cowboys finally enrolling as pupils. Bob Keene has the edge on the others. He starts a brush fire to lure the others away from the teacher. They swear to get even and dress up "Shorty" as the teacher. Bob embraces "her." Later the boys pretend to abduct the teacher and Bob rides to the rescue, and is madder than ever in discovering the deception. In the end the boys aid him in his quest.—S. S.

"Shorts" Reviewed In This Issue

Fight Within, The (Universal)
Marvels of Motion (Red Seal)
Mme. Sans Jane (Pathe)
My Bonnie (Red Seal)
No Father to Guide Him (Pathe)
Off His Beat (Educational)
On the Go (Universal)
Pathe Review No. 37 (Pathe)
Tricked (Universal)
Wild Beasts of Borneo (Educational)
Wild West (Patheserial)

"Off His Beat"

(Educational—Comedy—Two Reels)

"Off His Beat" is a Walter Hiers two-reel comedy in which the police force off and on duty predominates. Hiers and his mate are in the midst of their snoring when the alarm clock summons Hiers to the door to receive the milkman's gift. Instead of the bottle it is an abandoned baby. Hiers and his chum decide to adopt the waif and the raucous wailings of the infant float over the telephone to the ear of Hiers' girl. That only starts troubles for the batchelors. The landlady is next to arrive with a sign: "No children allowed." One of the most ludicrous situations is when Hiers falls in the police parade with the child under his arm. He shifts the little one around until she finally is settled in the mouth of his huge brass horn. On traffic duty the child again furnishes Hiers with much material for comedy. As a whole this offering should prove to be highly amusing in the average theatre.—T. W.

What Others Think

2.

HUGO RIESENFELD:

"I can say with great gratification that Red Seal product has been consistently fine and a delight to my audiences."

729 Seventh Ave. RED SEAL PICTURES CORP. N. Y. C.

Edwin Miles Fadman, Pres.

"Wild Beasts of Borneo"

(Educational—Special—Two Reels)

"Wild Beasts of Borneo" is one of the most thrilling and complete two-reelers of big game in their native haunts that has ever been caught by the camera's eye. It is a depiction of the experiences encountered by Mr. and Mrs. Lou C. Hutt in their travels through the wilds of the Far East, particularly Borneo. The objective point of these explorers into the field and jungle of remote civilization was not to kill but to study and preserve. As the result they have recorded on film some action which would be hard to duplicate. Snakes, tigers and elephants go squirming, whirling and pacing on the screen. The method of capturing these animals in traps and pits used by the natives is highly instructive as well as entertaining. The roping of a live leopard and the capturing of a giant boa constrictor entwined about a limb high up in a tropical tree are two scenes which in themselves would provide any audience with a superabundance of thrill material. The camera at work in a thick jungle prying into the domestic life of a herd of white elephants is another outstanding scene included in this Hutt presentation. Every inch of the picture should prove a genuine box office hit with every audience in the country.—T. W.

"No Father to Guide Him"

(Pathe—Comedy—Two Reels)

The action in this two-reel comedy is just the reverse of what the title, "No Father to Guide Him," would imply. On the contrary, little Mickey Bennett, as the son, is under the constant supervision of his father despite a separation decree obtained by the wife because of a disgruntled mother-in-law. The picture is one of Chase's fastest and best. It is packed with mirth, particularly those "shots" of the seashore and Chase running around in a barrel and later pilfering the clothes of a private detective. The arrest of the mother-in-law on a phoney charge of beating the boy results in a reconciliation between the young couple. The cast is well diversified. Duke Kahahamoku, famous swimmer, plays the part of a lifeguard. Katherine Grant essays the role of the wife.—T. W.

"Pathe Review No. 37"

(Pathe—Magazine—One Reel)

Beautiful views of the Swanee river are included in "The Swanee Shore," heading "Pathe Review No. 37." "Handle with Care" is another topic of this review which deals with the manufacture of glassware. "Country Life a la Mode" is in Pathecolor and includes "shots" of a lovely French villa.—T. W.

More "Pep" Reviews on following page.

"The Fight Within"

(Universal—Western—Two Reels)

This Mustang Picture features George Larkin with a good supporting cast including the charming Josephine Hill. It tells the dramatic story of regeneration in the Northwest. Jerry Burke, a mounted policeman in love with Rose Raymond, warns her brother Jack to avoid a rascal named Hogan. He is taken in by the wiles of Ruth Royce, an intimate of Hogan, and eventually Jerry has to jail him and incur the hatred of Rose. She aids Hogan in a jail delivery during which Jerry is wounded but continues pursuing. Jerry captures Hogan and Jack and Rose but faints from his wound. Hogan is for escape but Jack and Rose decide to go straight and cover him with their guns. Hogan is jailed, Jack paroled to marry the regenerated Ruth Royce and Jerry and Rose are married.—S. S.

"Madame Sans Jane"

(Pathe—Comedy—Two Reels)

Glenn Tryon and Jim Finlayson provide a lot of fun in "Madam Sans Jane." This two-reel comedy is exceptionally snappy and should prove welcomed material for the program of any theatre. Glenn as the ardent suitor makes up as an attractive female attendant in order to distract Finlayson as the watchful father of a beautiful daughter. The latter role is essayed by Fay Wray. Most of the action takes place aboard an ocean liner. Tryon's makeup is so good that even the captain of the vessel falls for "her" wiles. A rip-roaring situation is provoked by father trying to make love to the attendant and the captain breaking down the door to save "her." Then Tryon tears off his wig, and while father is recovering from his swoon, hastens the marital ceremony.—T. W.

"On the Go"

(Fox—Comedy—Two Reels)

Here is a Sid Smith comedy built along conventional lines but so effectively acted that the gags ought to go over well with most audiences. Sid is a postman in a hilly country. He climbs a long set of steps only to find that the family is on vacation. Then a mother calls him up another long flight to tell her child she'll put him in the postman's bag if he isn't good. Sid finally gets home and relaxes for a good vacation. But wife thinks otherwise and forces Sid on a hike. They meet up with their in-laws and hike some more. All in all, Sid gets no rest for his weary feet, even after they arrive at the cabin, for rain floods the place and the occupants have to flee.—S. S.

"Marvels of Motion"

(Red Seal—Magazine—One Reel)

Issue D of the Fleischer-Novograph process shows horses galloping in a pasture and in a steeplechase. Legendre, the broad jumper, the strange splash a lump of sugar makes when dropped into milk and other interesting scenes. Slow and stop motion work by the camera enables the audience to appreciate these effects to their fullest value.—S. S.

"My Bonnie"

(Red Seal—Song Cartoon—One Reel)

This Max Fleischer Ko-Ko Song Cartoon offers "My Bonnie Lies Over the Ocean" for audiences to sing. It is a clever bit of work. Where formerly the clown danced over the words to emphasize the rhythm, now a bright dot does the marking to keep the audience in time. The subject should sell on sight.—S. S.

"The Coast of Folly"

(Continued from page 171)

developed in any one of her screen plays. There are some bits in this play that rank with her best work; with the best work of any screen player. As the young Joyce she is charming, but just the screen personality we know; a little finer in quality, but a personality rather than a player of parts. The greater interest lies in the mother role. But this interest does not rise wholly from the playing of an aged character. There is inherent appeal in this story of mother-love, and a most refreshing absence of the usual maudlin sentiment. This old woman is human, real, gripping. All your interest is with this faded belle, fighting for her long-neglected child, and risking her own happiness in a belated fight for her offspring. Here the author, adoptor and director share equally, for the story has been well prepared for screen production and as well produced. It is not spoiled with a lot of double exposures. Only once, in a brief scene, are mother and daughter on the screen in the same scene, and here the use of a double with her back to the audience avoids the shock of setting the same player twice. Alec Francis makes a charming old count, Anthony Jowitt an acceptable Larry Fay and Dorothy Cummings a thoroughly despicable villain. All of the characters are well assumed, but only these stand out. "The Coast of Folly" is sound entertainment throughout.

Cast

Nadine Gathway / Joyce Gathway ..... Gloria Swanson
Larry Fay ..... Anthony Jowitt
Count de Tauro ..... Alec Francis
Constance Fay ..... Dorothy Cumming
Cholly Knickerbocker ..... Jed Prouty
Nanny ..... Eugene Besserer
Reporter ..... Arthur Hausman

Story by Conigsby Dawson.
Scenario by James A. Creelman.
Directed by Alan Dwan.
Length, 7,001 feet.

Story

Nadine Gathaway, unable to stand the pomposity of a priggish husband, elopes, leaving her little daughter. After a spectacular career in Europe she drops from sight. Meanwhile Gathway, dying, leaves his fortune to his daughter on condition that she is never concerned in a scandal. Joyce, a thoroughly modern young girl, with the income from eleven million dollars and only the chaperonage of her old nurse, thoroughly enjoys life until she finds that she likes Larry Ray over-well. Larry asks his wife to divorce him. She spitefully declines, but does institute suit against Joyce for alienation of affections, which of course will deprive her of her heritage. In Paris the Countess de Tauro hears of the scandal. Her own past safely buried, she is loath to disinter the notorious Nadine Gathaway, but mother-love, long suppressed, surges up. She comes to America and at the risk of her own happiness forces Mrs. Fay to discontinue the suit and consent to a Paris divorce. Then she bravely goes to face the music only to find that the Count has known all of the time, and to complete her happiness, Joyce at last finds a place in her mother's arms.

"Seven Days"

Christie Scores With Fine Cast in Highly Humorous Producers Distributing Comedy

Reviewed by Sumner Smith

Al Christie's feature comedy, "Seven Days," with Lillian Rich, is assurance that the blues can be dispelled. Transferred to the screen, this stage farce scored decidedly and guarantees over an hour of genuine fun for the theatregoer. The incidents are really funny, the acting has spirit in it and there are no draggy moments.

The story revolves around a group of society people quarantined by small pox in the home of a man entertaining his aunt. She is rabid on the subject of divorce, he is separated from his wife and another woman is posing as his wife. With a situation like that there is plenty of opportunity for comedy and Mary Roberts Rinehart and Avery Hopwood, who wrote the stage play, turned out a success. The motion picture is just as funny, if not more so. The prisoned people seek to escape the house, which is heavily guarded by police, as do a policeman and a burglar also confined.

The best part of the picture utilizes a dumb waiter for a comedy-making device. Eddie Gribbon, who is the funniest person in the cast, rides up and down on this while the policeman, played excellently by Tom Wilson, frantically pursues. The other players are peppy in their roles, especially Mabel Julienne Scott as a woman who thinks she has spiritualistic powers and can make screens and tables dance. Each time she commands the screen, Gribbon, hidden behind it, obliges her by trotting it around the floor.

The gags and cracks in "Seven Days" aren't new to most theatre-goers for many of them have been borrowed from this very play, but there are so many of them and they are so well acted that merriment will be unrestrained. Aiding also, and immensely, in tickling the risibilities are the subtitles. Some of these are gems. Producers Distributing Corporation ought to have no trouble at all in booking this picture everywhere.

Cast

Kit Eclair ..... Lillian Rich
Jim Wilson ..... Creighton Hale
Belle Wilson ..... Lilyan Tashman
Anne Brown ..... Mabel Julienne Scott
Dal Brown ..... William Austin
Tom Harbison ..... Hal Cooley
Aunt Selina ..... Rosa Gore
The Policeman ..... Tom Wilson
The Burglar ..... Eddie Gribbon
The Seer ..... Charles Claty

From the stage farce by Mary Roberts Rinehart and Avery Hopwood.
Directed by Scott Sidney.
Photographed by Gilbert Warrenton and Alex. Phillips.
Length, 6,974 feet.

Story

Jim and Bella Wilson have agreed to disagree. Aunt Selina, who is opposed to divorce, shows up at Jim's home and Kit Eclair, a friend, poses as his wife. Dal and Anne Brown are guests. The house is quarantined for small pox. All try to escape and fail. Also caught in the house are a policeman and a burglar. Anne Brown makes the cop's life miserable by making him a party to her spiritualistic experiments. Then the cop discovers the presence of the burglar and pursues him up and down the dumb waiter until exhausted. At last caught, the burglar tells the aunt of the frame-up. At that moment the quarantine is lifted and auntie relents.

Scenes in "Off His Beat," an Educational-Walter Hiers comedy.

Three Educational Stars Draw Down Great Praise

THE greatest enthusiasm has been aroused, not only among Educaitonal officials but among disinterested critics, over the first performances of the three new comedy stars who are making their debuts under the Educational Pictures banner this Fall. The stars are Lupino Lane, making a series of six two-reel Lupino Lane Comedies at the Educational Studio; Johnny Arthur, signed up for featured roles in the six Tuxedo Comedies being produced at the same studio, and Billy Dooley, brought from vaudeville to play stellar parts in Christie Comedies.

Arthur's first picture has already been shown to New York and other first run audiences, and Lane and Dooley will be seen in the first run houses before the month is over.

"We had high expectations for these three comedians," says E. W. Hammons, President of Educational Film Exchanges, Inc., "and their work is certainly bearing out these expectations. The reception that Arthur received from the critics and the reports from the producers concerning Lane and Dooley, as well as the reaction at previews, certainly all indicate that we were not counting too high when we looked to these stars to make the biggest hits in their first season as regular stars in two-reel comedy series."

"The Tourist" introduced Arthur as a two-reel comedy star to Broadway crowds at the Rialto Theatre. There is no question about the immediate hit he made. One New York newspaper critic greeted him as "a real find—a real star" and declared "The Tourist" altogether "a real knockout that any house should welcome with open arms."

Lanes' introductory comedy, though not yet titled, is being cut and will be titled and shipped to New York within a few days. Unbiased critics who have had an opportunity to watch this master of pantomime work in the studio and to see the picture in its present form, are just as enthusiastic as the studio people in their praise of his work. The distinctive character of his work, placing him in a unique position as a film comedian, is especially commented on.

Lane begins the series of comedies under his own name with a considerable screen experience, following an unbroken record of successes on the stages of both Europe and America.

Dooley's first Christie Comedy, "A Misfit Sailor," which is being shipped to all Educational Exchanges and will soon be available to first runs, is said to bring out the best of Dooleys' work which made him famous on the vaudeville stage as "The Misfit Sailor." So much have the Christie forces been impressed by Dooley's work that Al Christie promises that his first appearance is going to register a real comedy sensation.

Special efforts are being made by the Educational organization for the finest exploitation on the pictures made by these new stars. A press sheet carrying complete advertising and publicity helps has already been issued on "The Tourist," and press sheets will soon be ready on the Lane and Dooley subjects. The feasibility of the exploitation stunts suggested in these press sheets is illustrated by the fact that with the first showing of "The Tourist," the Rialto put one of them over in the form of a smashing tie-up in an automobile display window on Broadway near the theatre.

AILEEN PRINGLE SNAPPED IN HER NEW HOLLYWOOD HOME

The beautiful Metro-Goldwyn-Mayer featured player in Tod Browning's "The Mystic," and soon to be seen in Elinor Glyn's "The Only Thing," is seen here in her new home in the Western film capital. On the left, Aileen is wearing a negligee made from the wedding veil of the late Czarina of Russia. On the right is a detail of her library.

Warners Theatre, Formerly Piccadilly, Is Opened With Gala Celebration

ONE of the big events in picture circles last week was the opening of the Warners Theatre, formerly the Piccadilly, at Broadway and 52nd Street, New York. This ultra-modern home of the photoplay was acquired by Warner Bros. recently to afford a permanent outlet for Classics of the Screen in the largest of key centers.

Immediately after the purchase plans were made and executed whereby the original stage was greatly enlarged, in order that the theatre's presentations should be adequate to accompany the important photoplay specials to be shown there during 1925-26. The orchestra pit also was made much larger.

The evening of the formal opening brought the culmination of an elaborate exploitation campaign, when a concert was given from the marquee of the theatre from 7:30 to 8:30 o'clock. At the same time the theatre broadcast through Stations WGBS and WMAF, the program in the auditorium and the private studio of Warners Theatre being relayed to the big Saturday night crowds in Broadway.

To accomplish this latter bit of exploitation, five cars were employed to carry radio sets through the streets and each set was tuned in upon the stations transmitting the program. Each set was cased to represent an old-fashioned hand organ, a novel touch that assisted materially in arresting attention.

The photoplay selected for the opening of the new Warner Broadway home was "The Limited Mail," the latest starring vehicle of Monte Blue. This picturization of Elmer E. Vance's melodrama, produced for the screen under direction of George Hill, created a decided hit.

George H. Dumond, general manager of all Warner Bros.' theatres, and Herman Heller, musical director, personally compiled and arranged the various divertissements forming the opening program. First, Mr. Heller led the augmented orchestra in the overture, "Melodies You Know," which he had especially selected for this occasion in order to demonstrate the versatility of his ensemble and its individual units.

Other contributions to the program given before the showing of the principal screen attraction included solos by Edith Thayer and Alan Adair, who sang, respectively, "Long Song" from "Blossom Time" and "When Irish Eyes are Smiling." These popular artists then gave in duet "Sweethearts," from "Maytime." Virginia Bacon offered an attractive interpretive dance, to the accompaniment of "Valse Bluette," and the special musical program ended with two xylophone novelties, "Lullaby," from "East Is West," and Felix Arndt's composition, "Nola," played by Sam Herman, who was featured recently in the "Vanities." Warners' News Weekly was shown and a cartoon subject, "Felix Dopes It Out," presented.

All the events of the gala opening week were directed by Myer Lesser, Warner Bros.' director of advertising, publicity and exploitation. On Sunday, August 23rd, the radio was impressed into service to inform the public of the approaching dedicatory celebration and the formal change of name of the theatre.

On Tuesday Warner Bros. made an effective contribution to the success of the Greater Movie Season by invading the New York financial district, and, with the special permission of the Treasury Department, presenting a program from the steps of the United States Sub-Treasury, in Wall street. These exercises were held at noon and a crowd of thousands filled the adjoining streets.

Harry M. Warner spoke pointedly on the importance of motion pictures in contemporary American life, and addresses endorsing the purposes of Greater Movie Season were made by Father Leonard, Dr. Isaac Landman, and the Rev. William L. Phillips, representatives, respectively, of the Roman Catholic, Jewish and Protestant faiths. Vincent Lopez and his orchestra and Vaughn De Leath, Mae Breen and Peter De Rose entertained with selections.

On Wednesday the press of New York was entertained at luncheon in the grand ballroom of the Hotel Roosevelt. Herman Heller made the principal address, telling what his policy will be as Warner Bros.' musical director. "Les" Stevens and his orchestra and Joe Moore, American Olympic skating champion, furnished entertainment which was broadcast through Station WRNY, the Hotel Roosevelt station.

Warners Devise Plan to Send Perfect Print to All Showmen

A PERFECT print for every exhibitor, no matter how large or small his house, is a plan devised by Warner Bros. that will be put into execution with the reopening of their eastern laboratory at the old Vitagraph in Brooklyn.

For a long time the exhibitors in smaller towns have complained of the quality of the prints they received from the various producing companies. While an effort has been made by all concerned to give the smaller exhibitor as good a print as the bigger showman, of a necessity in receiving the prints after they had been used over the country the smaller house owner got the worst of the wear and tear on the film.

Warner Bros. have devised a plan to remedy this situation by booking all prints, after they have been run a certain period, to their eastern and western laboratories for reconstruction. The plan calls for the booker to assign each film running east of the Rockies to the Brooklyn laboratory for inspection, and the western prints to the laboratory at the Hollywood studio. There all scratches, torn sprocket holes, etc., will be eliminated and repaired and the print put in as good condition as when it first left the laboratory.

The great throng massed in front of Warners Theatre, Broadway and Fifty-second street, New York, for the official opening of the house.

Grainger Signing Up Exhibitors On 1925-26 Fox Productions

EACH day brings word of new and important bookings of the Fox product from James R. Grainger, general sales manager of Fox Film Corporation, who is now making a nation-wide tour in the interest of his corporation.

At present Mr. Grainger is in Chicago. From there he plans to return to New York by way of Canada. While in California the Fox sales chief had a number of conferences with exhibitors in the southern part of the Golden State. In Los Angeles he closed arrangements for showing "The Iron Horse" at the palatial Criterion Theatre, its initial presentation there being on September 5. This will be a limited engagement of three weeks, and if the success of the attraction at Grauman's Egyptian in Hollywood can be taken as a criterion, it should play to capacity business during the entire period.

Following the showing of "The Iron Horse," the Fox screen version of John Golden's sensationally successful stage play, "Lightnin'" will open at the Criterion for a limited run, to be followed by "The Fool," the motion picture translation of Channing Pollock's celebrated stage triumph, which ran for two seasons in New York.

From Los Angeles Mr. Grainger went to San Francisco, where he signed contracts for exhibiting a number of the Fox successes. "The Iron Horse" already has opened at the St. Francis Theatre there, and, according to word from the coast, it shattered many existing records, both for attendance and for popularity. The San Francisco critics were unanimous in their praise, thereby agreeing with the press of numerous other cities where this screen story of the building of the first transcontinental railway has been presented.

Particular interest is attached to the San Francisco engagement of this attraction due to the fact that George O'Brien, who rose to stardom as a result of his work in the role of Davy Brandon, was born and reared in the Golden Gate city and his father, Dan O'Brien, the present chief of police, is one of the most popular officials in the city.

The "home folks" were loud in their praise of their "favorite son" who had gained such success in the cinema world. They swarmed to the theatre in droves, after being considerably wrought up because they had to wait so long before they could see "Smiling George" in the characterization that brought him national recognition.

Immediately following the engagement of "The Iron Horse," "The Fool" will play an indefinite run at the St. Francis. Other important bookings contained in Mr. Grainger's latest wire from California Theatre, San Francisco, and the showing of Tom Mix in his first picture since his triumphant European trip, "The Lucky Horseshoe," at the Granada Theatre, also in San Francisco, the home of all the biggest productions to be presented. The "Lightnin'" engagement begins on October 10, and "The Lucky Horseshoe" will start on October 17.

Mr. Grainger, during the past month, has also visited St. Louis, Kansas City and El Paso, where he succeeded in interesting a number of the larger exhibitors in the Fox 1925-26 product.

While in Los Angeles Mr. Grainger visited the Fox West Coast Studios and reported that every production unit was working at top speed. He saw the finishing "shots" being made on "The Silver Treasure," the screen version of Conrad's "Nostromo," under the direction of Rowland V. Lee, with George O'Brien in the leading role.

"LAYING DOWN" ON THE JOB

Director Alan Hale (on the left), with his cameramen and Gertrude Claire, filming an interesting scene in reclining postures, for Leatrice Joy's second Cecil B. De Mille starring vehicle, "The Wedding Song." Charles Gerard, the "heavy," alone is forced to stand, at the back of the sofa.

Freeman Wood and Ethel Clayton in "Wings of Youth," an Emmett Flynn production for William Fox.

Work on Chadwick Special

Cast for "The Count of Luxenbourg" Now Being Assembled

Preparations for the production of "The Count of Luxembourg" are well under way at the Chadwick west coast studios. This production is scheduled to be one of the biggest special features on the coming season's Chadwick program. An all star cast is now being assembled for this picture and the announcement of the complete cast is expected within a short time.

With the acquisition of the Independent Studio by I. E. Chadwick, production on this special feature will be greatly facilitated. Studio space will be available for the big and lavish sets planned, and the many scenes in which hundreds of players will take part. This production will probably be the most ambitious achievement by Chadwick.

Edgar Norton Engaged

Edgar Norton, noted character player of both the stage and screen, appears in an important role in the Associated Exhibitors' feature production, "The Lady From Hell," directed by Stuart Paton with Blanche Sweet and Roy Stewart in the featured roles.

President Coolidge Sees "Gold Rush"

At the special request of President Coolidge, Hiram Abrams, president of United Artists Corporation, sent to White Court, Swampscott, Mass., a print of Charlie Chaplin's new dramatic comedy, "The Gold Rush," which the President, Mrs. Coolidge and a party of friends viewed on the evening on Aug. 27.

Scenes in "The Mystic," the Tod Browning production for Metro-Goldwyn-Mayer, with Aileen Pringle, Conway Tearle and Mitchell Lewis. "The Mystic" played in New York City at the Capitol last week to big business despite heavy opposition.

"The Merry Widow" Proves Big Success at New Embassy; Has Brilliant Premiere

"THE most notable event of the current cinema year," writes Dorothy Herzog in the New York Daily Mirror, "occurred last night at the new Embassy Theatre when social and celluloid lights turned out en masse to view the premiere of Erich von Stroheim's 'The Merry Widow.' 'The Merry Widow' is a gem. This production unfolds with beautiful precision, artful subtlety and magnificent sets. Mae Murray and Jack Gilbert cover themselves with glory as hero and heroine of this rich romance. Mae Murray looks young and luscious and vivacious. It is von Stroheim at his best. It is throbbing love, enchanting action and superb suspense."

"Erich von Stroheim's pictures are peerless pictures," remarks Harriette Underhill in the New Yok Herald-Tribune. "Perhaps another director could have made as interesting and alluring a version of 'The Merry Widow' as the one Miss Gould presented last night, but we doubt it. It seems to be the first musical play that has been transferred to the screen successfully."

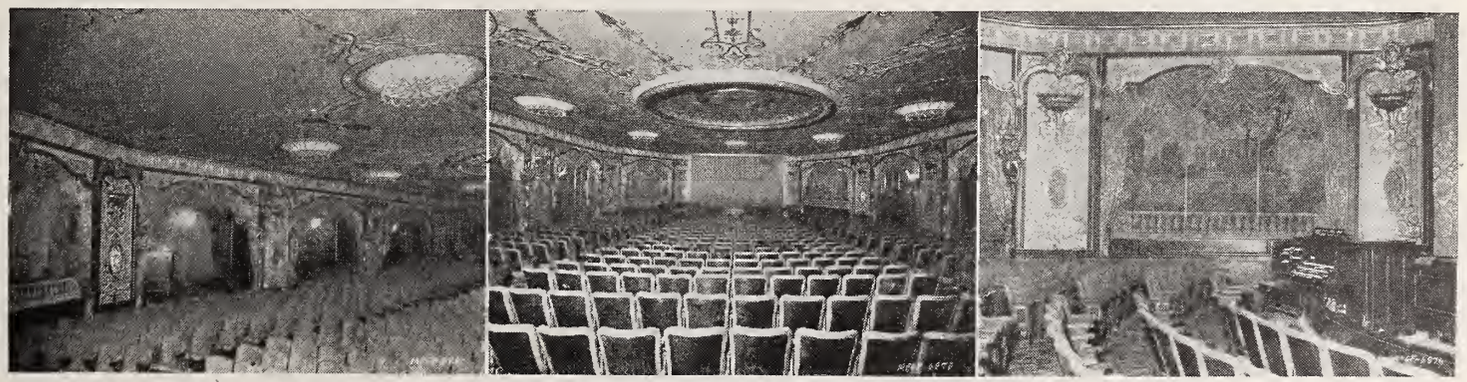
"What a picture!" exclaims Louella C. Parsons in the New York American. "There are touches that are so original and so brilliant we feel an impatience that von Stroheim has wasted his time without giving us more of this type of entertainment. Miss Murray is enchanting. She is not only beautiful, but she gives a fine, sincere performance that is not to be named in the same breath with her other film work. The whole thing is done with a deftness that commands our admiration."

"The first night audience," reports Delight Evans in the New York Morning Telegraph, "applauded to the echo. When the orchestra glided into the 'Merry Widow Waltz' the enthusiasm reached its height; and there was no doubt that 'The Merry Widow,' as conceived by Metro-Goldwyn-Mayer, has found a home on Broadway as long as it cares to stay. Directed by Erich von Stroheim, starring Mae Murray and Jack Gilbert, it is a predestined success. Mae Murray is a revelation in the title role. She has never been so beautiful; and in this part, which seems made to order for her, she improves on all her past performances. Her grace will delight you. Jack Gilbert has lost none of his fiery appeal."

"The picture is one of strong passions," observes Mordaunt Hall in the New York Times. "The Widow is, of course, impersonated by Mae Murray, who demonstrates true acting ability in this effort. Both Mr. Gilbert and Roy D'Arcy as the two Princes acquit themselves with distinction, especially Mr. D'Arcy, who is seen in the role of the Crown Prince. And we must mention the skillful performance rendered by Tully Marshall. The closing scenes made in color are beautiful, as one perceives the colored uniforms, the glittering gems, the pearls and the ermine in the gold gown. And we might add that 'The Merry Widow' waltz has lost none of its charm."

"A captivating picture," testifies the New York Sun, "fraught with the exquisite beauty of a new Mae Murray and having further the charm of John Gilbert's restrained and intelligent, yet full-blooded and robust acting. It is a masterpiece of direction. It is a picture with an appeal to the mind; a thing done with sophistication, poise and intelligence. The picture is magnificently photographed. It is filled with wittily conceived close-ups, expertly massed panoramas and action shot with distinction. It is altogether directed with genius and—is excellent entertainment."

"The opening of the Embassy Theatre last night was both a social and a cinema triumph," declares Regina Cannon in the New York Daily Graphic. "'The Merry Widow' is von Stroheim at his best. In point of artistry, directing, acting and photography nothing better has ever been seen on Broadway. As an operetta, 'The Merry Widow' was extremely popular; as a motion picture it is a sensation! Not only is Mae Murray entrancingly lovely, her acting is beyond criticism. Never on land or sea have there been such ravishingly beautiful close-ups as the director and the photographer give us of Miss Murray. As for John Gilbert—words fail us! His characterization is beyond even our expectations—and we expected perfection at that. Always a splendid actor, as Prince Danilo, Mr. Gilbert has reached the heights and brought them down with him, so that from henceforth he need fear no rival."



Scenes of the interior of the new Embassy Theatre on Broadway, New York City.

I. E. Chadwick Buys Independent Studios; Big Program Planned

THE latest bulletin from the offices of the Chadwick Pictures Corporation announces the purchase by Mr. Chadwick, president of the entire interest in the property known as the Independent Studio, at Sunset Boulevard and Gower Street, Los Angeles, Cal. The consummation of this deal was made when Mr. Chadwick bought out the remaining half interest from Jesse J. Goldburg at the New York headquarters of the Chadwick organization and Mr. Chadwick is now preparing to leave for California for the purpose of making arrangements for the organization of an extensive studio staff to handle the future productions to be made by his company.

Chadwick Pictures Corporation is one of the most important organizations in the independent field and its 1925-1926 program, many productions for which have already been completed, is probably the most ambitious to be offered in the independent market. Several Chadwick special productions are scheduled for release in this program with all star casts and elaborate setting and the new studio will be of material assistance in the producing of these features. "The Count of Luxembourg," "Winning the Futurity" and others of a like calibre which are in this season's program will need an entire studio for production.

The entire Chadwick program includes "The Wizard of Oz," and "The Perfect Clown," featuring Larry Semon, "The Unchastened Woman," starring the famous Theda Bara, "Paint and Powder" and "Winning the Futurity," "The Count of Luxembourg," an all star special, "The Bells," in which Lionel Barrymore will be starred; six action comedy-dramas in which George Walsh will be starred; and two productions starring Charles Ray.

Saxton Joins Chadwick

Charles Saxton, formerly cartoonist with the New York World, is associated with the Chadwick Pictures Corporation. He collaborated with Leon Lee in titling "The Wizard of Oz." Saxton first became associated with motion pictures when Mr. Lee took him to the coast in the capacity of gagman for productions in which Mr. Lee was at that time interested. He later deserted the movie field to assume directorship of the Art department of the Vanderbilt Newspaper Syndicate, and later resigned this post to again work for Chadwick collaborating with Hampton del Ruth on the titles for George Walsh's first production for this corncern, "American Pluck."

Mr. Saxton has just finished titling Larry Semon's second feature length comedy for Chadwick. "The Perfect Clown." This production is said to be the comedian's best and the titles add a great deal to the humor of the picture.

Chadwick Postpones

I. E. Chadwick is remaining in New York to complete arrangements for an intense exploitation campaign on his forthcoming program for the 1925-1926 season. Progress on productions for the forthcoming year has forged ahead steadily and Mr. Chadwick will also arrange for more plays, books or whatever he deems suitable for further production. As soon as these arrangements are completed Mr. Chadwick will return to California and take an active part in completing production on the entire program.

Mae Busch, Metro-Goldwyn-Mayer stock player, in a new Erte creation. Miss Busch is now playing throughout the country to packed houses in "The Unholy Three," in which she is featured with Lon Chaney. Tod Browning directed this smashing success from the story by Tod Robbins.

Carrera and Medina Buys Chadwick Pictures for Cuba

IN addition to the extensive territory already closed for the entire 1925-1926 product in domestic and foreign territories, Chadwick completed arrangements with Carrera & Medina, one of the most prominent exchanges in Cuba, for the distribution of fourteen of its pictures in that territory. The pictures involved are "The Unchastened Woman," hailing Theda Bara's return to the screen after an absence of five years; "Paint and Powder," and "Winning the Futurity," two Hunt Stromberg special productions; "Some Pun'kins" and "Sweet Adeline," starring Charles Ray; "The Bells," adapted from the famous stage play of the same name, featuring Lionel Barrymore; a series of six pictures starring George Walsh, the first three of which are "American Pluck," "Blue Blood" and "The Prince of Broadway," now completed; also "The Man of Iron," with Lionel Barrymore.

Besides operating their important exchange, Carrera & Medina are also owners of a string of theatres in Cuba, and are planning an intensive exploitation campaign to put over these productions.

Arrangements have also been successfully negotiated with the China Film Syndicate of Shanghai for the distribution of these Chadwick productions in China.

Charles Ray, always a splendid actor, splendidly supported by Duane Thompson, in scenes in "Some Pun'kins," a Chadwick Picture.

MEMBERS OF STELLAR CAST IN "THE OTHER WOMAN'S STORY"
B. P. Schulberg has selected several stars for his forthcoming Preferred Picture. Left to right we see David Torrence, Riza Roy, Alice Calhoun and Robert Frazer.

Bachmann at Preferred Studios Arranges Schulberg Schedule Through Next April

AS a result of the production conference being held on the coast between B. P. Schulberg, producer of Preferred Pictures, and J. G. Bachmann, general manager of distribution, a comprehensive production and release schedule has been mapped out providing for the delivery of fourteen pictures by the middle of April, the balance of six to follow by the early summer.

With "Parisian Love" and "The Girl Who Wouldn't Work" already available for first runs, Mr. Bachmann has announced that the third release for the season will be "With This Ring" on September 5. Fred C. Windermere directed this story suggested by the novel by Fanny Heaslip Lea. Alyce Mills, Lou Tellegen, Forrest Stanley, Donald Keith and Dick Sutherland are included in the cast.

On September 25, a romantic melodrama, "Free to Love," directed by Frank O'Connor and featuring Clara Bow, will be delivered. Opposite Miss Bow is Donald Keith with Raymond McKee, Hallam Cooley, Winter Hall and others in the supporting cast.

"The Other Woman's Story," a Gasnier production of Peggy Gaddis' novel, comes on October 16. John Goodrich wrote the screen version of this problem play founded on a famous American divorce suit. Robert Frazer, Alice Calhoun, Helen Lee Worthing, Mahlon Hamilton, Riza Royce and David Torrence are the principals involved.

Following this production on November 16 comes "The Plastic Age," one of the highlights on the Schulberg schedule. Eve Unsell and Fredericka Sagor are responsible for the adaptation of Percy Marks' sensational novel of American youth which registered as 1924's best seller. Clara Bow and Donald Keith are heading the cast which includes also Henry B. Walthall, Mary Alden, Gilbert Roland, David Torrence, and other favorites. Wesley Ruggles is now completing the direction.

"Lew Tyler's Wives" on November 27 will be of special note as the second production of Marcel De Sano, new Schulberg director, whose first release, "The Girl Who Wouldn't Work," stirred critical interest to an unusual degree.

"The Lawful Cheater" comes on December 18. Again Clara Bow is featured in a romance of melodramatic flavor directed by Frank O'Connor from Adele Buffington's story. George Cooper, Raymond McKee and Edward Hearn play in support of Miss Bow's lead.

The first Schulberg release in the calendar year of 1926 will be "Horses and Women," a spectacular story of the turf based upon L. B. Yates' Saturday Evening Post novel, "The Biography of a Race Horse."

"Eden's Fruit," by John Goodrich, to be directed by Gasnier will furnish the Preferred release for January 28.

"The Romance of a Million Dollars," by Elizabeth Dejeans will be ready for exhibition by February 18. This will directly precede the big screen version of Bronson Howard's play, "Shenandoah," to be released on March 11. Both of these stories are now in preparation.

"Dancing Days," by J. J. Bell, which shows the feverish pursuit of continual excitement by a mother, father, son and daughter of a never-stay-home family will be shown on April 2. It is planned to make this a Gasnier production.

Larry Evans' story, "The Aristocrat," originally appearing in Hearst's Magazine will reach the screen on April 25.

The Schulberg program will be brought to a close with six other stories, release dates on which have not yet been decided upon. These properties include "Shopworn," by Patricia Wetherill, "Exclusive Rights," by Evelyn Campbell, "Studies in Wives" and "Shameful Behavior"—both stories by Mrs. Belloc Lowndes—"His New York Wife," by John Goodrich and "The Worst Woman," by Larry Evans.

Donald Keith and Clara Bow, who are appearing in B. P. Schulberg's screen version of "The Plastic Age."

Scenes in "Married Neighbors," a two-reel Century Comedy, featuring Constance Darling and Billy Engle. Charles Lamont directed this Universal release.

Columbia Pictures Official Says: "We Stay Independent"

PERSISTENT rumors have been current in the motion picture field and in Wall Street for the past two weeks that Columbia Pictures Corporation has been sold to one of the picture producing combines, which statements are vigorously denied by Treasurer Jack Cohn, who with Joe Brandt and Mr. Cohn's brother Harry, are the owners of this progressing producing company.

Mr. Cohn admits that a number of flattering offers have been made in the past few weeks, but denies unequivocally Columbia Pictures Corporation is on the market despite all the stories which have been published of late.

"Our growth," Mr. Cohn explains, "has been consistent and solid from the very start, and we are planning to make more, and bigger, pictures next year. Just at present our franchise holders are in the midst of the sales campaign of our 1925-26 productions, and we find that exhibitors are favoring us more than ever before.

"Next year we expect to make the best ever offered by any independent picture producer. Although last year the exhibitors were unstinted in their praises of our productions, today, on the strength of this year's bookings, we are encouraged to make offers to the biggest stars now available.

"Mr. Brandt, President of Columbia Pictures, with many years of experience in the production and distribution end of this business, as General Manager for Universal, has been the big factor in our lining up responsible distribution sources all over the country—as a matter of fact, all over the world. Today we have franchise holders everywhere and we consider our distribution channels as strong as those of any national organization.

"In his travels across the country Mr. Brandt has come into personal contact with thousands of showmen who have given him their direct assurances of whole-hearted cooperation and they have already backed up this assurance by booking Columbia Pictures.

"As proof of the fact that we do not intend to sell out, we are formulating plans for a bigger production season the coming year and we have completed plans for the acquisition of one of the largest studio units on the coast.

"We have acquired several plays, books and stories of wide circulation. And on top of this, because of the support of the exhibitors this year, we have backed up our promises by our cash in order to help the exhibitors make more money.

"In our next year's plans we undoubtedly will use a greater array of stellar talent than ever before and with our established distribution, both national and foreign, we are assured of responsible outlet wherever pictures are screened. We have successfully fought our battles as independent producers from the very first year of our entry into the business of producing pictures. With fifteen years of complete motion picture producing and distribution experiences we know we can offer as much to the exhibitor as a national organization. And we are going to stay independent in doing it.

"We have the support of the best exchange men in the country, men who know all the 'ins and outs' of picture distribution, to handle our product. They want us to continue making pictures for them. The backing which they have given to us is real proof. Such keen exchangemen as North, Charnas, Amsterdam, Ellman, Hyman, Sheffield, Oldknow, McConville and Montague, Rosenthal & Steinberg, Mayne, Grauman, Friedman, and H. & W. distribute Columbia Pictures everywhere successfully.

"We are in the business of making pictures as independents, and as long as we have the support of the exhibitors we will continue as independents and we will not consider any offer to sell out no matter how flattering it may be."

Scenes in Allan Dwan's Paramount production, "Night Life of New York," with Rod La Rocque, Dorothy Gish, George Hackathorne and an excellent cast.

"Kentucky Pride" and "Havoc" In Fox Release List for September

CLOSE on the heels of "Lightnin'" and "The Lucky Horseshoe," released in August, come five widely varied supreme attractions on Fox Flm Corporation's September program. "Kentucky Pride," "As No Man Has Loved," "The Wheel," "The Timber Wolf" and "Havoc" run the gamut from a racing story of the Blue Grass country through historical romance, society drama and western thriller to a powerful drama of war-dazed women.

"Kentucky Pride," which opens on September 6 in first run theatres, is the autobiography of a racing filly. In producing this romance of the kings and queens of the turf, John Ford secured such sterling equine actors as Man o' War, Negofol, Morvich, Fair Play, The Finn, Virginia's Future and Confederacy to play the principal roles.

The merely human actors are Henry B. Walthall, J. Farrell MacDonald and Gertrude Astor. Dorothy Yost wrote the story, which is laid in the Blue Grass country. The picture includes two of the most thrilling horse races ever filmed.

"As No Man Has Loved," based on Edward Everett Hale's story, "The Man Without a Country," has already had a successful three months' run on Broadway. With the excellent literary material at his disposal, Rowland V. Lee fashioned an enthralling photodrama of adventure and romance against a background of American history. Edward Hearn enacts the role of "the man without a country," Pauline Starke is his sweetheart and Lucy Beaumont is his mother. September 13 has been set as the release date.

J. Farrell MacDonald, the "Corporal Casey" of "The Iron Horse," who portrays "Jerry, the Mailman," in the William Fox production, "Once to Every Man," directed by John Ford.

The second supreme attraction of the John Golden unit of clean American pictures, "The Wheel," by Winchell Smith, will be presented on September 20. Of this, his first picture under the Fox banner, Victor Schertzinger has made a vividly human story of high pressure life. The photodrama retains all the dramatic power and high voltage thrills of the original Golden stage play. Margaret Livingston, Harrison Ford, Claire Adams and Mahlon Hamilton head the cast. The diverting comedy titles were written by Montague Glass, creator of Potash and Perlmutter.

On the same date as "The Wheel," Buck Jones will appear in his first starring vehicle of the season, "The Timber Wolf," based on Jackson Gregory's thrilling novel. He essays a new type of role, that of a rich lumberman who is a champion of the weak and a terror to their oppressors. Elinor Fair is the charming heroine and Dave Dyas is the villain.

The mightiest picture of the five is "Havoc," based on the international stage success of the same name by Henry Walthal. "Havoc" is the story of the devastation wrought by a beautiful woman without a soul. The drama moves through the gay night clubs and homes of a London under the stimulating and demoralizing influences of war. The action of the picture takes the hero and the villain, George O'Brien and Walter McGrail, to the front in France in scenes of startling realism.

Madge Bellamy is the heroine, and Margaret Livingston is the heartless woman who laid waste men's hearts. Leslie Fenton, Bertram Grassby, Eulalie Jensen, David Butler and Harvey Clark have important roles. This is the second Rowland V. Lee production of the season.

Marion Davies in the role of "Fely" in her latest starring production for Metro-Goldwyn-Mayer, "Lights of Old Broadway," a Monta Bell production for M.-G.-M.

DeMille Signs Schildkraut Who Will Give Up the Stage

JOSEPH SCHILDKRAUT, internationally famous stage star, who has just completed work in the featured role of Cecil De Mille's personally directed production, "The Road to Yesterday," has been placed under a long term contract to appear exclusively in De Mille productions immediately upon the completion of his present starring contract with the producers of the sensational stage play, "The Firebrand."

The run of "The Firebrand," one of the biggest Broadway successes in recent years, was interrupted this summer to allow the players a vacation and to permit Schildkraut to appear in the De Mille special. It will now be resumed and run for several months with Schildkraut in the title role before the star will return to Los Angeles and again take up work at the De Mille studio.

"It is my belief," states Cecil De Mille, "That when Joseph Schildkraut devotes his entire time to motion pictures, the screen will have gained another outstanding personality.

"He has triumphed splendidly on the stage. A stranger from Europe, in four years he has won the highest honors offered by America's legitimate drama. He is a splendidly trained actor, vividly colorful, and I have in mind a number of roles which he should do magnificently.

"His performance is superb in 'The Road to Yesterday,' adapted by Jeannie Macpherson and Beulah Marie Dix. The role he portrays is an extremely romantic one, with scenes laid in both 1925 and 1625, and his handling of the characterizations exceeded all my expectations."

Although Mr. Schildkraut is a Roumanian subject by birth, he has taken out his first papers and will soon petition for American citizenship. He came to America after three triumphant years in "Liliom" in Vienna.

He was educated in Hamburg and Berlin and at the age of 13 created the role of "The Wanderer." He has played Shakespeare, Molnar, Hauptmann and Goethe plays all over Europe, alone, and with his father, Rudolph Schildkraut.

In this country he has played "Peer Gynt," "Liliom," "The Highwayman" and "The Firebrand." Under the De Mille contract he will now give up the stage entirely in favor of motion pictures.

Finish Two More Pictures

Advice from Hollywood state that Warner Bros. have added two more finished productions to their 1925-26 schedule. The two completed this week are "Hogan's Alley" and "The Clash of the Wolves."

EUGENE O'BRIEN

Appearing in the title role of "Simon the Jester," the first Frances Marion production to be released through Producers Distributing Corporation.

Stupendous Sets Built for DeMille's "Road to Yesterday"

IN filming the final sequences of "The Road to Yesterday," Cecil B. De Mille, this week is using the biggest set he has employed since his production of "The Ten Commandments."

A castle, 100 feet high, with accompanying walls and battlements, provides the biggest spectacle in this new De Mille production and hundreds of extras were used to portray the celebration of peasants upon the occasion of a gala wedding ceremony.

Two whole oxen and several suckling pigs were roasted to supply the proper touch to the dining arrangements. Huge hogsheads offered a continual flow of liquid refreshments, and the whole set was rendered particularly effective by being filmed at night.

The climax of these exterior castle scenes comes in a dramatic witch burning. It is from this scene that the audience is carried back to the twentieth century action of the story.

The cost of the concentrated illumination necessary for the taking of these elaborate night scenes is disclosed in a statement from Frank McGuire, head electrician of the De Mille Studios, that: "in one hour on the big castle set more electricity was consumed than is required for all the street lights in the entire city of Los Angeles."

"The Road to Yesterday" was adapted from the famous old stage play by Jeanie Macpherson and Beulah Marie Dix. It features Joseph Schildkraut, Jetta Goudal, Vera Reynolds, William Boyd, Julia Faye, Casson Ferguson and Trixie Friganza.

20TH CENTURY EFFICIENCY DIRECTING 17TH CENTURY ROMANCE

Cecil B. De Mille directing William Boyd and Vera Reynolds in a medieval sequence of "The Road to Yesterday," the first big De Mille special to be released through Producers Distributing Corporation.

Leatrice Joy's Next

Paul Sloane, director of Rod La Rocque's first starring picture, "The Coming of Amos," is now making preparations at the De Mille Studio, to start the production of "Made for Love," starring Leatrice Joy immediately upon the completion of the star's work in "The Wedding Song," which is now in work under Alan Hale's direction.

Flynn Completes "Heads Up"

Maurice (Lefty) Flynn has completed "Heads Up," a comedy melodrama laid in South Amreica during a revolution. The production was produced by Harry Garson for F. B. O. release.

FAMOUS OLD TRAIN IN FRONT OF THE WARNER, AND IN FRONT OF THE CITY HALL

Warner Brothers' exploiteers, under Myer Lesser, Director of Advertising, Publicity and Exploitation, used the old DeWitt Clinton train, relic of nearly a hundred years ago, to ballyhoo "The Limited Mail," showing last week at Warner's Theatre, Broadway and Fifty-second street, New York City. The old train, on motor trucks, was taken all over the metropolis. Harry M. Warner, president of Warner Brothers, is seen at the left.

Warner Bros. Use Old DeWitt Clinton Train to Exploit "The Limited Mail"

THE biggest exploitation stunt New York has seen in a long time, and one of the greatest ever put over was sprung by Warner Bros., this week, when they borrowed from the New York Central Railroad the old De Witt Clinton train, the first operated by that railroad, nearly one hundred years ago, and paraded it daily through the streets.

The processions were a feature of Railroad Men's Week, which coincided with the opening of Warners Theatre, at Broadway and Fifty-second Street, where the attraction was the thrillingly realistic railroad feature, "The Limited Mail," starring Monte Blue.

For several years the old train, which made its first run in 1831, has occupied a place of honor on the balcony over-looking the main concourse of Grand Central Terminal. There it has been jealously guarded, and repeated requests for permission to take it outside have been refused by the railroad officials in charge.

Finally a special concession was granted to Warner Bros. only after the producers had agreed not only to bond themselves heavily to guarantee the safe return of the precious relic, but to increase the insurance on the train and to guard it carefully every minute that it was away from its home.

Five huge motor trucks were required to transport the old train about the city. On the first was the locomotive. On the other trucks were the coaches.

The first appearance of the train in the streets created a decided sensation, for many thousands of New Yorkers had never seen it, despite the years through which it has been on exhibition at the terminal. From the station the procession went down Fourth Avenue, and LaFayette and Chambers streets to Mail, and through City Hall Plaza to City Hall. There Mayor John F. Hylan was waiting on the front steps to receive it.

From City Hall the train was drawn up Broadway to Times Square and thence to Warners Theatre. Throughout the entire route it excited the rapt attention of thousands.

Additional interest attached to this display because the train had been filled with men and women dressed in the costumes in vogue in the thirties of the last century.

Throughout, the train was guarded as carefully as is the President of the United States when he visits the big city. A dozen uniformed patrolmen attended it constantly, reinforced by an almost equal number of detectives in citizens' clothes.

For the housing of the train during the present week nearly half of a large garage was rented by Warner Bros., and there a guard was maintained nightly.

Each succeeding morning has seen the pulling out of the train from the garage and a parade about the uptown streets. Its longest stops have been made in front of Warners Theatre and in Times Square, where it has appeared repeatedly.

Walter Miller and Allene Ray in scenes in "Play Ball," the Pathese rial written by John McGraw, manager of "The Giants."

Gloria Swanson Lauded In "The Coast of Folly"

"THE COAST OF FOLLY," Gloria Swanson's latest starring picture, in which she plays three different roles, opened Sunday, August 30, at the Rivoli, New York City, with large attendance and some highly flattering reviews from the New York newspaper critics. On Sunday, 9,424 persons paid to witness Miss Swanson in what has been called her most interesting picture. For a hot day this was regarded as exceptional business. On Monday the attendance was 7,315.

It was the consensus of opinion among the critics that Miss Swanson was a revelation in "The Coast of Folly."

Dorothy Herzog wrote in "The Mirror": "Gloria Swanson is a revelation. Gloria portrays three different roles. As the Victorian gal, dolled in flowing skirts, pompadour hair and coy manners, she shows promise of being the Mommer she later becomes. As Mommer, she looks like she may be twenty years from now. She gives a splendid account of herself in this part. Her walk is a marvel, her pecky affectations very good, and her makeup a work of art. As the modern flapper she manages to act with youthful buoyancy.

Aileen St. John Brenon, in "The Morning Telegraph," wrote: "Bravo, Gloria Swanson!"

Louella Parsons, in "The New York American," had this to say: "No one, after seeing Gloria Swanson in the hard make-up of a frowsy, middle-aged woman fighting for youth in 'The Coast of Folly,' can accuse her of being vain."

Mildred Spain wrote in "The Daily News": "To say that the film is all Gloria and a yard wide is putting it mildly. Gloria Swanson has never had the chance to show her versatility as she does in this high-voltage drama of life as it is lived on the coast of folly (not Hollywood, but Florida). She is the pompadour girl of twenty years ago. She is the kittenish old woman with ratty hair and ruddied cheeks. And she gives an imitation of Mary Pickford! If Gloria Swanson is one of your favorites—and she must be if the line-up at the Rivoli means anything—this should be your gravy."

Rose Pelswick, in "The Evening Journal," wrote: "The photoplay, which deals with an unjust society scandal, is entertaining, and has several amusing touches."

The "Telegram" critic wrote: "Although we have ever been a Gloria Swanson fan it was somewhat of a revelation to discover that Madame La Marquise is capable of acting the role of an elderly Countess—French of course—as pleasingly as she does in her new film, an adaptation by James Creelman of Conigsby Dawson's novel, "The Coast of Folly."

Mordaunt Hall, critic of the New York Times, struck the keynote of praise when he pointed out that Miss Swanson "is making a bold bid to be known as the Bernhardt of the screen."

Mr. Hall wrote in "The Times": "One is impressed by the lofty aspirations of the popular actress. She virtually fills three roles. Miss Swanson is singularly well made up as the Countess. She looks old, but always Miss Swanson. These scenes are amazingly well pictured and quite a credit to Miss Swanson."

The movie-goer of the "Evening Sun" included this tribute: "In her impersonation of the elderly Countess—who saves the young Gloria from scandal—Miss Swanson gives perhaps the most interesting study that she has yet revealed to the camera. 'The Coast of Folly' is good box-office entertainment."

George Gerhard wrote in "The Evening World": "This feature is all Swanson. In fact, this story is overshadowed by the star's characterizations and in all three she is admirable."

Hobart Henley Signs New Contract

Following the expiration of the agreement under which he has been directing for Metro-Goldwyn-Mayer, Hobart Henley signed a new long term contract with that organization, it was announced on the Coast by Harry Rapf, associate studio executive.

The new contract calls for the direction of a series of pictures by Henley. The first, it is announced, will be "Free Lips," an original story by Carey Wilson. Hope Loring and Louis D. Leighton have been assigned to prepare the scenario.

REGINALD DENNY

The Universal star, whose current release, "Where Was I?", is one of his funniest comedies.

Start on New Picture

"How to Train a Wife," a Lewis H. Moomaw Production for Associated Exhibitors, Now in Production

Associated Exhibitors announces "How to Train a Wife," as the title selected for the new Lewis H. Moomaw feature picture, which was placed in production last week on the West Coast.

A striking array of screen talent has been engaged by the producer for the new production, with Claire Windsor and Bert Lytell enacting the leading roles. In their support will appear Jean Hersholt, Walter Long, George Fawcett and Walter McGrail.

Lewis Moomaw is also the producer and director of Associated Exhibitors' "Under the Rouge," a crook melodrama which recently scored its Metropolitan success at the Colony Theatre on Broadway.

"Ladies of Leisure"

Harry Cohn, producer of Columbia Pictures, has signed one of the screen's most interesting character actors, T. Roy Barnes, to play with Elaine Hammerstein in her forthcoming Columbia special, "Ladies of Leisure," which Tom Buckingham is to direct. Robert Ellis has been announced as Miss Hammerstein's leading man, while a number of other well-known character actors of ability are to be selected, according to Cohn, as soon as actual production starts.

Scenes in "Wild, Wild Suzan," a Paramount picture starring Bebe Daniels, supported by Rod La Rocque.

Universal Has Great Line-up of Stories for 1926-27 Schedule

WITH the exception of a half dozen big stories and plays which are now under negotiation Universal announces that it has virtually completed its schedule of productions for 1926-27. This announcement was issued following the visit of Mrs. Winifred Eaton Reeve, Universal's scenario editor, to the Coast where she was in daily conference for two weeks with Raymond L. Schrock, general manager of Universal City, and the Coast production and scenario departments. It is anticipated that the quantity of production will be virtually the same as this year, although it may be that four more Jewel productions will be made next year. The Jewel product announced is in addition to three super-Jewels of the type of "Phantom of the Opera."

Two of the Denny pictures have already been purchased. They are "Rolling Home" by John Hunter Booth and "Signs" by Dorothy Grundy. "Rolling Home" was a play and was purchased through Sanger & Jordan. It was later made into a musical comedy under the title "Like a King." It will be one of the first of the season's offerings this year. "Signs" is a unique and original story written by an eighteen-year-old school girl which so enthused the Scenario Department that they purchased it immediately and sent it to Universal City to be put into proper screen form. It will be a highly interesting successor to such automobile stories as "Sporting Youth" and "California Straight Ahead." Of about ten stories which are under consideration, Universal will purchase three more in the next two or three weeks to complete the Denny schedule.

So enthusiastic was the reception of Louise Dresser in "The Goose Woman" that Universal has been endeavoring ever since to find stories big enough and roles of the proper character for this new star. So far two have been chosen. They are "Perch of the Devil," a highly dramatic novel by Gertrude Atherton, and "The Vehement Flame" by Margaret Deland.

For Norman Kerry Universal plans a big racing story, a big naval story, and the Frederick Isham story, "This Way Out," which was announced for Reginald Denny but was crowded off of this year's Denny schedule. The racing story is entitled "Racing Blood" and was adapted by Winifred Eaton Reeve from the "Blister Jones" stories by John Tainter Foote. The Foote stories have been regarded as classics in this field and taken together will provide a horse and racing story which Universal plans as the final word in turf pictures. For the naval story Universal has purchased "The Big Gun" by Richard Barry, published first in the Argosy All Story Magazine. It was purchased through Carl Milligan, agent.

For Mary Philbin Universal plans a production of the sensational, anonymous novel, "Another Woman's Life." "Folle Farine" by Ouida is already being put into film form, and two original stories are being written for Miss Philbin also.

For Laura La Plante Universal has purchased "Brides Will Be Brides," a newspaper serial by Lucille Van Slyke which ran in between four and five hundred dailies.

"Click of the Triangle T" by Oscar J. Friend, which recently appeared in novel form, is the first of the Hoot Gibson stories to be purchased. Another great Hoot Gibson story obtained by Universal is "Cow Jerry," a novel by George W. Ogden.

Among the all-star pictures which have been purchased are "The Quest of Joan," by James Oliver Curwood; "The Old Soak," by Don Marquis, previously announced; "Crimes of the Arm Chair Club," by Arthur Somers Roche; "Spangles," a big circus story by Nellie Revell; "The Whole Town's Talking," a play by John Emerson and Anita Loos; "The Cow Girl," by Arthur Stringer; "Cap Fallon, Fire Fighter," by John Moroso.

Fox Directors Complete Many Big Productions Listed for Next Season

WITH the completion of "The Winding Stair" at the Hollywood studios, each of twelve directors of Fox Film Corporation has finished one or more of the supreme attractions scheduled for the new season.

John Ford has been the busiest of this galaxy of directors, with five big attractions to his credit. The man who gave the screen "The Iron Horse" has also produced "Lightnin'," the first of the seven John Golden stage successes to be made into photoplays; "The Fighting Heart," "Thank You" and "Kentucky Pride." Ford won his spurs as the director of "Cameo Kirby" and "Three Jumps Ahead."

John Griffith Wray has just finished "The Winding Stair" for the Fox company. This photoplay is from the romantic novel by A. E. W. Mason. Most of the action in the film takes place in Morocco and the desert effects are wonderful.

Another of the Fox directors who is adding to his reputation as a leading producer is Emmett Flynn, who is now busily engaged directing Mix in "The Yankee Senor."

Two of the big attractions of the Fox schedule for the new season were produced by the latest directing genius to appear in the film firmament. Not content to rest temporarily on the laurels won, Rowland V. Lee has added additional honors in the direction of "Havoc," the drama of social life in London during the war.

Victor Schertzinger has completed production of two John Golden stage successes, "The Wheel" and "Thunder Mountain," based on "Howdy Folks." Schertzinger will also direct the filming of "Siberia," which will be one of the biggest melodramatic offerings of the year.

Frank Borzage, whose chief claim to distinction has rested on "Humoresque," promises to be known in future as the producer of "Lazybones," the screen masterpiece he has made for Fox from the Owen Davis stage play. He is now casting for "The First Year," one of the John Golden plays.

J. G. Blystone produced "The Lucky Horseshoe," the Tom Mix picture which has just made a big impression on Broadway. He also directed the modern Buffalo Bill in "The Everlasting Whisper."

Harry Millarde added another big success to the Fox list with "The Fool," based on Channing Pollock's play.

Reginald Barker recently completed production of "When the Door Opened," the James Oliver Curwood story of the great Northwest.

Lynn Reynolds completed production of "Durand of the Bad Lands," a Buck Jones starring vehicle.

W. S. Van Dyke has completed a thrilling western picture, "The Timber Wolf," another Buck Jones film. He is now directing Jones in "The Desert's Price." Roy Neill has completed a Buck Jones picture, "A Man Four Square." Later he is scheduled to make "Marriage," based on H. G. Wells' novel.

Henry Otto is making the allegorical sequences for "The Ancient Mariner," based on Samuel Taylor Coleridge's great poem.

George Marshall has been promoted to supervision of all Fox comedies. Marshall has two Van Bibbers of the new series to his personal credit, and Robert P. Kerr has completed three more. Daniel Keefe has completed two pictures in the Helen and Warren Married Life series based on the stories of Mabel Herbert Urner. Each of the Imperial Comedy directors, Bryan Foy, Lewis Seiler and Benjamin Stoloff, has one or more completed pictures to his credit.

Denver Critic Likes New Chaplin Picture

"'The Gold Rush' is with us, and a box-office record which has stood at the Victory Theatre for five years has departed," said Betty Craig in the Denver Post when Charlie Chaplin's new United Artists Corporation release opened at the Victory, Denver.

"'The Gold Rush' is Charlie Chaplin; typically Charlie Chaplin; more elaborate and possibly funnier than ever before.

"It can be said without fear of contradiction, this is his greatest effort."

Fox Preparing Punchful Posters To Aid In Exploiting Its Films

UNUSUALLY convincing examples of the punchful, pictorial posters being designed for the use of exhibitors throughout the country are noted among the posters prepared for this season's attractions by Fox Film Corporation. The paper designed for the first pictures on the Fox release schedule are especially fine and will prove to be the strongest advertising aid offered to any exhibitor.

The proper type of paper to sell the picture is the most important part of any advertising campaign, and unusual time and attention was devoted to this branch of the Fox accessory department. The result has been the preparation of posters so far outside the beaten track in motion picture advertising that they have won the enthusiastic praise of both artists and theatre men.

Two of the outstanding examples of the advancement shown in poster work are the attention-arresting posters designed for "Havoc" and "The Lucky Horseshoe," both big Fox attractions scheduled for early release. The twenty-four sheets available for these pictures are perfect examples of everything demanded in a theatrical poster. They have been designed to make powerful cutouts, which is of interest to every exhibitor who gives much thought to his lobby.

Louis Usabal, the noted Spanish artist, who has had several paintings hung in recent art exhibits, is giving most of his time to designing Fox posters. The poster for "Havoc" is one of the most artistic achievements in pictorial symbolism yet attempted for motion picture work. The twenty-four sheet stand for "The Lucky Horseshoe" is treated in a different style in keeping with the picture subject in bringing impressively to the foreground the Spanish environment that Tom Mix gets into this story.

ADOLPHE MENJOU
Paramount star, now at work in New York City under Director Monta Bell, on "A King on Main Street."

"Black Cyclone" Stunt

When "Black Cyclone," the Pathe picture featuring Rex, the Hal Roach equine star, played an engagement at the Melba Theatre in Dallas, Texas, recently, Mr. and Mrs. Guinn Williams, the human stars of the picture, made personal appearances. A tie-up was effected with the Dallas Dispatch whereby the paper ran a full page of co-operative advertisements of local stores which the photoplay stars visited on a shopping tour. Professionally, Mr. and Mrs. Williams are known as "Big Boy" Williams and Kathleen Collins. The reviewers of papers in all sections of the country have praised both for their excellent work in this Pathe picture.

Automobile, in "Seven Days" Ballyhoo, Arrives in N. Y.

THE spectacular transcontinental ballyhoo for Al Christie's "Seven Days" was successfully accomplished this week when, on Wednesday, the Studebaker coach drew up at the Colony Theatre, on Broadway, at Fifty-third street, New York City, after making the run from Los Angeles to New York in seven days.

Emblazoned with lettering advertising the Al Christie feature, and bedecked with pennants of the cities through which it dashed on its record run from the West Coast to the East Coast, the car came into New York in charge of Mike Newman, veteran showman and exploiter, who, after several days in the Metropolis, will pilot the car back to Los Angeles by easy stages and over a different route to that taken on the eastward journey.

In addition to making the spectacular dash from coast to coast and impressing the title of the production along a three thousand mile path, the car was held long enough in each important city along the route, to arrange for previews of "Seven Days" and at a number of cities special stunts were put over in which the car was the principal figure.

"Seven Days" is now being shown at the Colony, on Broadway and the arrival of the "Seven Days" car will give added impetus to its run.

Christie Studio Studebaker
"SEVEN DAYS" Studebaker PREVIEW CAR
HOLLYWOOD TO NEW YORK IN 7 DAYS
AL CHRISTIE'S GREAT COMEDY SENSATION "SEVEN DAYS"
BLAZING The TRAIL Of LAUGHTER

IN SIGHT OF NEW YORK AFTER "SEVEN DAYS"

Mike Newman in the "Seven Days" preview car catches his first view of New York City's skyline from the Jersey meadows on the last lap of the successful run from Los Angeles to New York in seven days

Screen Snapshots

Columbia Pictures announces that Screen Snapshots No. 26, last of the fifth series of these one-reel intimate reels of the doings, private and public, of the celebrities of the screen world, will be released this week. The first of the sixth series will follow in two weeks. This last of the fifth series includes: Mary Pickford, Lillian Gish, Bill Hart, Monte Blue. Priscilla Dean, Louise Fazenda, Anita Stewart, Evelyn Brent, Kenneth Hanlan, Irene Rich, Speck O'Donnell, Patsy Ruth Miller, Louis B. Mayer, Harry Rapf, Antonio Gaudio and Joseph M. Schenck.

"Tumbleweeds" Cast

Work in William S. Hart's production, "Tumbleweeds," for United Artists Corporation release, directed by King Baggot, is progressing with such well known players as Barbara Bedford, in the feminine lead, Lucien Littlefield, J. Gordon Russell, Richard R. Neill, Jack Murphy, Lillian Leighton, Gertrude Claire, George Marion, Capt. T. E. Duncan, James Gordon, Fred Gamble, Turner Savage, Monte Collins and others. Wallace Kerrigan is the production manager. The cameraman is John Stumar.

Scenes in "Drusilla With a Million," the Harmon Weight production for F. B. O., in which Mary Carr, Kenneth Harlan and a splendid cast scored an instant hit. This is one of the best box-office features of 1925.

Fox Survey Shows Exhibitors Evince Great Enthusiam in the News Reel

ONE of the most interesting facts disclosed to Fox Film Corporation as the result of a survey of the country in the interest of one and two reel pictures was the popularity of the news reels and the personal pride and interest most exhibitors take in this particular unit of their programs.

When the subject of the news reel was brought up for discussion, it was found that the most non-committal exhibitors would immediately evince intense interest, launch into the conversation and never weary of swapping or listening to tales of the activities of news reel organizations, their trials and tribulations, their beats and scoops, their place on a program and their proper presentation.

Impressed by this interest, the Fox short subject sales department is now considering a plan to stimulate the same enthusiasm and pride in the motion picture patrons. They believe that it is possible to work up in the public the same feeling for "a favorite news reel" that it now evidences for favorite newspapers, magazines and the like.

The result of imbuing the public with this feeling towards the news reel, Fox officials opine, is that a patron would no more consider missing a relcase of his favorite news reel than he would of missing an issue of his chosen publication. The box-office effects of such an educational campaign should be apparent to all, they say.

The plans for putting this idea over are not completely formulated as yet, but the best minds of Fox Film Corporation are giving it considerable thought and the time is not far away when it will be ready for dissemination.

One of the first things that will be done in this connection, however, is already decided upon, and that is to acquaint the patrons with the romance of recording contemporaneous history in motion pictures and the wonderful world-wide organization that is functioning twenty-four hours a day to assure that the fifteen minute news release which they take as a matter of course is one of the greatest wonders of the world.

As convincing evidence of the interest exhibitors take in their news reel, Fox officials point to the ever increasing number of theatres which book every news reel issued and from them make up their own composite reel for presentation. In many such cases, it pleases them to say, they can truthfully claim that Fox News gets a better representation than any of its competitors.

Even stronger endorsement of Fox News is contained in a statement by Fred C. Quimby, short subject sales manager of Fox Film Corporation, who declares that the sales of this unit of the Fox company are greatly in excess of those recorded at this time last season. Mr. Quimby says there is every indication of a greater proportional increase as the autumn season approaches.

He points with a certain amount of pride to the fact that Harry Davis' magnificent million dollar Grand and Davis theatres in Pittsburgh are the latest to fall into the procession of big fellows who have booked Fox News. These, with the Rowland & Clark Blackstone Theatre, give Fox three big first runs in that city, all within a stone's throw of one another.

Other outstanding theatres and circuits to contract for Fox News are:

Finklestein & Rubin in Minneapolis, St. Paul and Duluth; Hoblitzelle Circuit, in the Southwest; I. Libson, Cincinnati; Liberty Theatre, Spokane; Whitehurst Theatres, Baltimore; A. H. Blank, Omaha; Harry Olsen, Indianapolis; Skouras Bros. and William Goldman, St. Louis; Victory Theatre, Denver; Shea's Hippodrome, Buffalo; Cooney, Karzas, Coston Circuit, Chicago; Saenger Amusement Co., New Orleans; Jensen & Von Herberg, Seattle, and the Comerford Circuit in Pennsylvania.

Scenes in "Tailoring," a Standard Fat Men Comedy, released by F. B. O., starring the three fattest men on the screen, "Fat" Karr, "Tiny" Alexander and "Kewpie" Ross.

Scenes in "Heads Up," a Maurice ("Lefty") Flynn picture for F. B. O. release.

Ambitious Schedule for 1925-26 Announced by Century Film Corp.

THE Century Film Corporation, producer of Century Comedies, is just entering upon the most ambitious release program ever projected in the history of that comedy company. The 1925-1926 release schedule, just approved by Julius and Abe Stern, president and vice-president respectively of the corporation, marks a great advance over any previous year's output.

In planning the 1925-1926 comedies, the Stern Brothers took several radical steps. In the first place, following a long and careful survey of the comedy field, they determined to make outstanding improvements in stories, in studio facilities, in production personnel and in the quality of the players and supporting casts.

Another innovation was a distinct grouping of the season's output in star series, the pictures made by each star, such as Wanda Wiley, Edna Marian and the others to be considered as a separate brand of pictures. This was decided upon when returns early this year conclusively proved that Miss Wiley and Miss Marian had built up for themselves a strong clientele and that their comedies, as such, were in unusual demand. Thus the star series plan is expected to be of great advantage to exhibitors, by reason of the fact that the Century stars have varying box-office values in different theatres.

A third innovation was the acquisition of the screen rights for a novelty series of two-reel comedies. This is the Buster Brown Comedy series, being made from the celebrated newspaper cartoon comic of the noted artist, R. F. Outcault. The Century Company is making these pictures as straight comedies, not as animated cartoons. The result is a high class brand of two-reelers which already have won a place for themselves on the first-run screens, although only two of the series have been completed so far.

The Century schedule for 1925-1926 shows a contemplated release of 52 comedies, one a week during the period from August 5th, 1925, to July 28th, 1926. In addition, there will be a Century Special production, "Little Red Riding Hood." This is a novelty two-reeler made with Peter the Great and Baby Peggy. Baby Peggy plays the role of Little Red Riding Hood, of the fairy story, and Peter the Great the role of the wolf. This two-reeler is partly in hand color film.

The fifty-two Centuries consist of a series of twelve Buster Brown-Century Comedies, a series of twelve Wanda Wiley-Century Comedies, a series of twelve Edna Marian-Century Comedies, six comedies featuring Eddie Gordon, six featuring Al Alt and four featuring Charles King.

The Buster Browns are being made by Charles Lamont. Little Arthur Trimble has the role of Buster, Doreen Turner plays Mary Jane, and Pete, the comedy dog, plays Tige, Buster's famous canine companion. The two Buster Brown comedies already completed are "Educating Buster" and "Buster Be Good." They have been pre-released in such big first-run houses as the Granara in San Francisco, in the Forum Theatre, Los Angeles; the State Theatre, Minneapolis; Loew's State Theatre, Cleveland, and Ohio Theatre, Indianapolis. They are characterized as one of the biggest type comedy offerings on the market this year.

The twelve Wanda Wiley comedies stand out as a distinct addition to the comedy field. Made under a new and improved production policy, they are being offered as a series which can be featured. Included in this series are such comedies as "Won by Law," "Cupid's Victory," "A Winning Pair," "A Speedy Marriage," "Going Good," "Her Lucky Leap" and "Yearning for Love." Many of these have been pre-released in New York and other territories and are proving excellent drawing cards.

The Edna Marian comedies also form an exceptionally promising series for the coming months. Miss Marian has jumped into popularity during the last half-year. She now has a definite box-office standing of her own, and her series of twelve comedies for 1925-1926 are being widely booked, H. M. Herbel, sales manager for Century, reports. Miss Marian is developing into such an excellent comedian, the Century Company recently loaned her to Universal to play an important role in a forthcoming Universal Jewel picture.

Among the Edna Marian Comedies which already have reached the screen pre-release, and which have been well received, are "After a Reputation." "Stranded." "Uncle Tom's Gal," "Nursery Troubles," "Eighteen Carats," and "Honeymoon Squabbles."

Among the Eddie Gordon Comedies ready for the market are "Crying for Love," "Officer 13," "A Taxi War," "Captain Suds," and "Crowning the Count." Al Alts two-reeler Centuries now being booked are "Paging a Wife," "Piping Hot," "Scandal Hunters," and "Helpful Al."

Scenes in "The Tower of Lies," directed by Victor Seastrom from Selma Lagerlof's novel, "The Emperor of Portugallia," for Metro-Goldwyn-Mayer, with Lon Chaney and Norma Shearer starred.

New York Premiere in 200 Theatres of International Newsreel's Big "Thriller"

"LIFE'S GREATEST THRILLS," the novelty two-reel thriller put out by the International Newsreel Corporation as a patron builder for International Newsreel accounts, will have its New York premiere Sunday, September 6th, when it will be shown day and date in two hundred New York theatres, including the big Broadway houses. This will be a record presentation in the history of simultaneous showings.

This two-reeler had a Chicago premiere several weeks ago when more than a hundred Chicago houses featured it on their programs. The picture is made up of thrilling scenes and "shots" which have appeared in the International Newsreel, most of them exclusively, during the past ten years. It offers conclusive proof that fact is stranger than fiction and that the most thrilling "movie" scenes fade in comparison with the actual thrillers filmed by the International Newsreel cameraman. The picture is being supplied gratis to all International Newsreel accounts.

Probably no other picture ever screened has drawn such flattering testimonials from exhibitors. Almost every one of the Chicago managers who showed it have written in to E. B. Hatrick, general manager of the International Newsreel Corporation, praising this novelty picture and the patron-building idea behind it.

Here are some of the outstanding coments:

Max Balaban, of Balaban & Katz, "I have seen millions of feet of film and have experienced every kind of emotions as I watched, but 'Life's Greatest Thrills' took me right off my feet. The others of our reviewing staff were equally impressed. It occupies only twenty minutes of your time but you will remember it for the rest of your life. I would not miss seeing this film for anything I can think of."

R. A. Alberts, of the National Theatre Company, operating the Capitol, Stratford, Chatham and Hamilton Theatres: "I cannot remember anything I have ever booked for the Cooney Bros. that was as interesting as 'Life's Greatest Thrills' and the occasion of so much favorable expression."

J. L. McCurdy, General Manager of Gregory Theatrical Co.: "As a novelty, 'Life's Greatest Thrills' has no equal in the whole realm of films; as an idea, this screen specialty stands heads and shoulders above everything ever presented. Congratulations on handing the industry something new."

Donald McElroy, Fitzpatrick-McElroy Theatre Circuit: "'Life's Greatest Thrills' is one of the finest subjects we have ever exhibited in our theatres. It is a further evidence of the complete service rendered by International Newsreel."

A. Evans, Manager, Woodlawn Theatre: "'Life's Greatest Thrill' is one of the best things that has been brought to the screen in a long time."

A. H. Bachman, Manager, Randolph Theatre: "Allow me to congratulate you upon the most successful newsreel idea ever conceived. 'Life's Greatest Thrills' is one of the outstanding achievements in the history of filmdom."

Max B. Slott, Manager, Chicago Theatres Corporation, operating the Shakespeare and Julian Theatres: "Our audiences greeted 'Life's Greatest Thrills' with hearty applause and at times were so thrilled that they had to hold on to their seats, with their mouths wide open, gasping."

James E. Coston, General Manager, Sixty-third Street Theatres, which include fourteen leading Chicago houses: "'Life's Greatest Thrills' is without doubt one of the greatest thrills ever put on and was greeted by our audiences with generous applause."

R. A. MacMullen, Ascher Bros. Theatre Corporation: "Audiences leaving our theatres, after having seen 'Life's Greatest Thrills,' were unanimous in declaring that it was one of the greatest of the kind they have ever seen."

Benny Berman, manager of Harper Theatre: "I have seen 'Life's Greatest Trdills' four times. It is the speediest, snappiest and most thrillingly interesting subject I have ever seen screened. It is much more of a sensation and more satisfying than the average big special production.

Earle J. Johnson, manager, Auditorium Theatre: "'Life's Greatest Thrills' is a positive sensation. Never before have I heard so much favorable comment from my audiences as they gave to this picture."

D. E. Rice, managing director, Jackson Park Theatre: "I can frankly say that this is the greatest two-reel picture I have ever seen, with more thrills than any film that has ever been made."

Maurice A. Salkin, Kenwood Theatre: "One of the biggest week days I had in the last three months was the night I played 'Life's Greatest Thrills.'"

Lee Mitchell, manager, Julian Theatre: "In the twenty years I have been in the motion picture business, I have never written a word endorsing a picture; yet I cannot keep from letting you know that I consider 'Life's Greatest Thrills' the most amazingly and interesting picture I have ever seen on the screen."

Alice Terry Returning

Alice Terry has completed her role in "Mare Nostrum" which her husband, Rex Ingram, is producing for Metro-Goldwyn, and will sail on the Majestic, arriving in New York about September 8. Miss Terry is returning to the United States to visit her mother in California and to enjoy a short vacation, after which she will go back to Europe to appear in Mr. Ingram's next picture.

Ingram suspended work at his studio in Nice to go to Paris to bid bon voyage to his wife, but will return as soon as the Majestic sails as he is in the midst of cutting his latest directorial effort.

"Mare Nostrum" has practically been completed. Tony Moreno, who played the leading male role, is planning to sail for America shortly after the middle of the month. Ingram himself will probably remain in France until after his next picture has been completed. Willis Goldbeck has adapted this production to the screen from the novel by Blasco Ibanez.

PRODUCER AND DIRECTOR CONFER

A. H. Sebastian, general manager of Belasco Productions, and Rupert Julian, the director, in conference on the production which Julian will direct for Sebastian under an arrangement with Cecil B. De Mille.

Red Seal Announces Nine Featurettes for September

EDWIN MILES FADMAN, president of Red Seal, announces nine subjects on his September schedule, the first of the announced ninety-five Featurettes to be released this year.

First on the list are "The Silvery Art" and "Flirting with Death," a pair of two-reelers that are supplementary to each other. They show, in a vivid way, the possibilities and the adventure lurking in a pair of skis. They will be, according to Mr. Fadman, among the most thrilling films of the year, and since they record actual feats of daring, they should have more suspense than the obvious melodrama where the audience is always certain that the hero cannot be harmed.

"Swanee River" is the first of the series of thirteen Ko-Ko Song Car-Tunes. Pre-released at the Capitol, New York, this sensational new scries by Max Fleischer set a hard-boiled Broadway audience singing.

The first of the "Marvels of Motion," the films made by the revolutionary Fleischer-Novagraph process, is also on the list.

"Ko-Ko Nuts," described as the funniest Out-of-the-Inkwell yet made, shows the famous clown doing business at an insane asylum.

The gem of the screen for September is "Up the River Conway," and shows some of the beautiful scenery along this famous Welsh river.

Two "Animated Hair Cartoons" by Marcus, the famous cartoonist of the New York *Times*, and another issue of the lively Film Facts, edited by Max Fleischer, complete the list.

Conway to Direct Jules Verne's "Mysterious Island" for M-G-M

WHAT is planned to be the greatest underwater motion picture ever made will be produced at an early date by Metro-Goldwyn-Mayer, according to announcement made last night by Harry Rapf, associate studio executive.

A cable received recently from company agents in France announced successful closing of negotiations with the family of Jules Verne, famous French author, for the motion picture rights to "The Mysterious Island." The rights were purchased from Michael Jules Verne, son of the author, whose signature to the contract was obtained a few days prior to the former's death at a little village outside Paris.

Jack Conway, who directed the last Elinor Glyn production, has been assigned to direct "The Mysterious Island," the underwater scenes of which will be filmed under the direction of J. E. Williamson, owner of the undersea equipment and laboratory at Nassau, Bahamas.

Williamson recently spent more than two months searching for underseas locations in a radius of some two hundred miles off the island of New Providence and taking in the very spot off San Salvadore where Christopher Columbus first sighted the New World in 1492.

Wyndham Gittens, M-G-M scenarist, is now adapting the story for the screen.

Ann Pennington does the Charleston with variations on the Metro-Goldwyn-Mayer lot, where she played in Monta Bell's "Pretty Ladies." Ann was featured in this picturization of the Adela Rogers St. Johns story adapted to the screen by Alice D. G. Miller with Tom Moore and ZaSu Pitts.

Pauline Starke, now playing in Robert Z. Leonard's "A Little Bit of Broadway," in one of the Erte creations which she will wear in this picturization of the Richard Connell story, adapted to the screen by Jessie Burns. Charles Ray is featured with Miss Starke in this M.-G.-M. photoplay.

Jack White Has Slogan

"Every Comedy a Feature Production," Governs His Educational Output

"Our slogan this year will be 'Every comedy a feature production,'" is the statement of Jack White, producer general of Jack White Productions and the comedy genius in charge of production at the Educational Studios, Los Angeles.

"There has been too much discrimination in the use of the word 'feature,'" continues Mr. White's statement. "It has always been applied to the longest picture on the exhibitor's progra mregardless of the quality or its entertainment value.

"Mere footage does not make a feature. A feature is the outstanding item of the program whether it is in one, two or ten reels. Entertainment value is the sole standard of quality.

"This year's product of the Educational Studios will be all 'features,' for they will be outstanding points of merit on any program. With our increased stage space, electrical equipment and other facilities at our commmand this year, we are in a position to make better productions than ever before. We are spending more on this year's productions than ever before, for we are determined to live up to our slogan, 'Every comedy a feature production.'"

Work on Next Gold Bond

"Flaming Waters" Will Soon Be Put Into Production at F. B. O. West Coast Plant

Production conferences are under way at the F. B. O. West Coast studios for the next Gold Bond special to be made by Associated Arts Corporation which achieved distinction recently by delivering to Film Booking Offices one of its outstanding successes, "Drusilla with a Million."

The next production will be a melodrama of the oil fields called "Flaming Waters." It is an original story by E. Lloyd Sheldon, the continuity for which has been prepared by Fred Kennedy Myton, scenario editor at the F. B. O. Studios. The production will be supervised by Ludwig Erb, of Associated Arts, who served in a like capacity during the making of "Drusilla."

Pathe Reviews for 1925-26 Will Cover Vast Field of Entertainment, Says Cohen

PATHE REVIEW is preparing for the greatest year of its long and successful career. The 1925-26 plans announced by Emanuel Cohen, Editor of the Review, are without question the most ambitious ever undertaken for a single-reel subject of weekly release, the company announces.

The major portion of the plans have been completed and guarantee a great diversity of subjects with intense human interest and entertainment values. Such outstanding features as the Beebe Expedition to the Sargasso Sea, the Count Byron de Prorok Expedition into Northern Africa, Louis Tolhurst cinema-microscopic studies, "Process-camera" novelty subjects, routines and several series in Pathecolor will be presented to the public in coming issues of Pathe Review.

Since the inception of this screen magazine, it has always been Mr. Cohen's aim to keep Pathe Review refreshingly new and different from other screen subjects. The features have their scope, comedies provide the all-important laughter and news reels cover a wide field, but Pathe Review brings subjects untouched by the other forms of screen entertainment. Every Review subject is new, has its initial presentation in the Review, and is made especially for the Review. Care is taken to avoid duplication of stories shown before. Never, under any circumstances, does the editor "rehash" material that has been presented in other guises. It is through this costly procedure that the high standard and reputation of Pathe Review have been maintained through the years.

A large force of cameramen and technical experts are employed by Editor Cohen to cover the vast field that has been designated as the particular province of the Review. This wide field includes education, science, art, adventure, exploration and kindred lines of human activity and progress. The Pathe Review presents several diverse subjects in each and every issue. It is, therefore, not merely a one-reel production, but one reel of many productions. It is a little program in itself.

Perhaps, the outstanding feature of the Pathe Review for years, and one that steadily increases in popularity, is the Pathecolor section. Previous to last year, Pathecolor was devoted entirely to the presentation of foreign subjects, scenics from France and Southern Europe. In 1924, Mr. Cohen inaugurated the plan of bringing the color scenes to America and prepared the "American Cities in Pathecolor" series. The coming season will find another truly American series in Pathecolor in addition to three other new series of intriguing interest.

"American Colleges in Pathecolor" will be the first of the new series. Because of the beautiful and unique architecture of college buildings and the picturesqueness of the college campus, this subject lends itself admirably to the Pathecolor process. Yale, Harvard, Princeton, Pennsylvania, Northwestern, Leland Stanford and other leading colleges and universities will be represented.

American National Parks will be shown in another Pathecolor series. Among the subjects to be included in this series will be Yellowstone National Park, Crater Lake National Park, Shenandoah National Park, Yosemite National Park, the Black Hills Reservation, Red Wood National Park and Zion National Park. A third series will be the picturization of American poetic gems adapted to music; while the fourth new Pathecolor series will offer remarkable flower studies.

Pathe Review stands by itself in the field of science. It has won for itself a prestige which makes its cooperation welcomed by the most distinguished scientific, research and exploitation bodies, and this fact is outstandingly evident in the 1925-26 plans.

The Pathe Review owns the exclusive motion picture rights to the Beebe Expedition, which recently returned from its search for the fabled Sargasso Sea. This expedition is the most noted of recent years, surpassing in public interest and front-page newspaper space the best breaks that went to Lord Carnarvon's discovery of the tomb of the Pharaoh, Tutankhamen. The Beebe expedition made and photographed the most amazing marine discoveries that have ever been recorded. All of these undersea pictures of deep-sea life, including scenes of the active volcano discovered by the party, are to be included in the coming issues of the Review.

The picture record of the daring trip taken by the famous Danish explorer, Knud Rasmussen, from Greenland through the mysterious Canadian ice gap and on to the most northerly limits of Alaska, will provide another exploration series. The Review also will show pictures taken by Staff Cameraman Maurice Kellerman who accompanied the Count Byron de Prorok expedition in Northern Africa. This series pictures the remarkable discoveries that have been made on the sites of ancient Carthage and Utica, in what is now Tunisia.

"Build Your Own Home" is a series of unusual interest for the Review. This is produced in cooperation with Secretary of Commerce Hoover, who is backing a nation-wide movement known as the Architects Small House Service, and the American Institute of Architects. The Review will show plans of model homes, explain and solve construction problems, and also give full information regarding procedure for taking advantage of the government cooperation.

The novelty "Process-camera" pictures, taken by Staff Cameraman Alvin V. Knechtel with his specially devised trick camera will be continued with new and unique subjects. The series starts off with trick views of Ann Pennington, famous dancer, in various routines.

"The Magic Eye" series is another of scientific interest. This group of microscopic motion picture studies have been photographed by means of a new process perfected by Louis Tolhurst, whose cinema microscopic studies are world-famed.

This summary of the plans for Pathe Review for the 1925-26 season has just touched upon the highlights of material being assembled by Mr. Cohen. Pathe Review undoubtedly presents the exhibitor with more entertainment value per foot than any other reel on the market, irrespective of length. Pathe Review is released weekly.

The Pathe Review has become a necessary part of the exhibitor's program and there is hardly an exhibitor in the country, who is now using it, who would consent to drop it from his schedule, for this subject is making new friends every day.

Emanuel Cohen, editor of Pathe News and Pathe Review, visited the Hal Roach studios on his recent trip to the West Coast and was snapped with "Our Gang."

Powell in "Sportlights"

Earl B. Powell, the noted archery expert who is acting in an advisory capacity in the directing of the archery scenes of "The Green Archer," a Patheserial now in production, appears in action in "Sporting Judgment" and "Learning How," two recent Grantland Rice "Sportlights" released by Pathe.

F. B. O. Will Put the Life of Theodore Roosevelt in Pictures

"THE LIFE OF THEODORE ROOSEVELT," based on the eventful and picturesque career of the 26th President of the United States, will be produced by Film Booking Offices of America, Inc., on an ultra-lavish scale, and will be the most pretentious production on the company's program since its inception, as well as one of the most ambitious offerings of the motion picture industry, according to a telepgraphic communication from J. I. Schnitzer, vice-president of F. B. O., in charge of production, now at the Coast studios of the company, who, with B. P. Fineman, production manager, is perfecting details so that actual production on this elaborate film may be started immediately.

Mr. Schnitzer is in communication with Mrs. Theodore Roosevelt, widow of the late President, who will supply F. B. O. with the authentic biographical data on which the production will be based.

No definite release date has as yet been set. Announcement will be made immediately that a player is selected who will impersonate Theodore Roosevelt. An all-star cast, will, of course, be assembled in support of the lead.

"The Life of Theodore Roosevelt," based on authentic happenings in the life of the great American statesman and soldier, will be filmed by F. B. O.

Christie's Greater Laugh Season Pictures Are Praised Highly

THE first two comedies from the Christie studios' Greater Laugh Season got away to a flying start with simultaneous first runs in Los Angeles. The Bobby Vernon comedy, "Watch Out," was playing at the Metropolitan and the first Christie Comedy, "Soup to Nuts," with Neal Burns and Vera Steadman at the Forum, with the gala opening of Cecil B. DeMille's first production, "Hell's Highroad."

The Los Angeles newspaper comments on these comedies were particularly laudatory. The Examiner said: "The surrounding program at the Forum is brilliant. 'Soup to Nuts,' a Christie Comedy featuring Neal Burns, not only brings spontaneous laughter with its action, but its subtitles run apace."

Of "Watch Out," The Examiner said: "Bobby Vernon demonstrates how clever a comedian he is in a nonsensical two-reeler, 'Watch Out.' In the scene depicting the fade-out of his wax inamorata, his facial work is exceptionally expressive."

Other comments were: Express: "A Christie Comedy on the Forum bill, 'Soup to Nuts,' featuring Neal Burns, is one of the funniest yet made under this brand and kept the audience in a high state of merriment."

Herald: "Bobby Vernon is a riot in 'Watch Out'."

Herald: "'Soup to Nuts' is a rapid-fire new Christie."

Daily News: "The Bobby Vernon Comedy is excellent."

Zane Grey, the distinguished author of Western stories, with Billie Dove, from an elevation of 6,000 feet on a mesa watching the filming of big scenes in "Wild Horse Mesa," down on the Arizona desert. The players, in addition to Miss Dove, include Jack Holt, Noah Beery and Douglas Fairbanks, Jr.

"Under the Rouge" Goes Big

Associated Exhibitors' Picture Scores at the Blackstone Theatre in Pittsburgh

"Under the Rouge," the Associated Exhibitors' production made in the Northwest by Lewis H. Moomaw, made a successful conquest of Pittsburgh, Pa., upon its initial showing in that city at the Blackstone Theatre.

Naming it as an excellent crook melodrama, the newspapers praised the picture highly in reviews and gave it feature space in the illustrated sections.

The first showing of this Tom Moore-Eileen Percy co-starring vehicle was given at the Colony Theatre in New York about a month ago, when the prediction was made that it would meet with equally overwhelming success upon its showing in other parts of the country. The results attained in Pittsburgh show this prediction to be well founded.

Butterfield Books F.B.O. Next Season

A long and painstaking survey of the preferences of motion picture goers throughout the country has revealed the fact to F. B. O. that the majority of audiences prefer action stories of a more or less melodramatic turn, and because the greater portion of F. B. O.'s 1925-26 program (with the exception of the short subjects) consists of melodramas—straight, underworld and Western—the Bijou Theartical Enterprises (Butterfield Circuit) Michigan, has contracted for practically the entire output of the company.

The contract was consummated between Ed Beatty, general manager of the Butterfield Enterprises, and A. M. Elliott, manager of the Detroit branch of F. B. O.

MADELEINE HURLOCK
The prominent Mack Sennett leading lady, is vamping in comedy productions for Pathe release.

Plans "Revival Month" for United Artists Releases

NOW it is the "revival month." The owner of the Family Theatre, Rochester, N. Y., believes in United Artists Corporation pictures so strongly that he has booked a solid "revival month" of releases from this corporation.

The deal was made through William L. Sherry, manager of the Buffalo exchange, and includes forty-nine United Artists Corporation films. The play dates begin September 22, run rather thickly through the month of October, and every day in November—"Revival Month"—with a few scattering over into December, and one in January, 1926.

These releases include Mary Pickford's "The Love Light," "Pollyanna," "Rosita," "Tess of the Storm Country," "Suds," "Through the Back Door," "Little Lord Fauntleroy."

Charlie Chaplin's "A Woman of Paris."

Douglas Fairbanks' "Mollycoddle," "The Nut," "The Mark of Zorro," "His Majesty, the American," "Robin Hood," "When the Clouds Roll By," "The Three Musketeers."

D. W. Griffith's "Dream Street," "Broken Blossoms," "The White Rose," "America," "The Love Flower," "Orphans of the Storm," "One Exciting Night," "Isn't Life Wonderful," "Way Down East."

Other releases are "The Three Must-Get-Theres" with Max Linder; Ben Turpin, "The Sheik of Araby," Charles Ray, "The Tailor Made Man," George Arliss in "Disraeli," "Carnival," Doris Keane in "Romance," Nazimova in "A Doll's House," Charles Ray in "The Girl I Loved," Mary Alden, "A Woman's Woman," Nazimova's "Salome," "No More Women," Jack Pickford in "Garrison's Finish," George Arliss in "The Man Who Played God."

Still others are "Richard, the Lion-Hearted," "The Iron Trail," Jack Pickford in "Waking Up the Town," Mack Sennett's "Down on the Farm," Whitman Bennett's "Fair Lady," Mae Marsh in "Paddy, The-Next-Best-Thing," "Loving Lies," Mae Marsh in "A Woman's Secret," Jack Pickford in "The Hill Billy," Joseph von Sternberg's "Salvation Hunters," Moore Normand in "Suzanna" and George Arliss in "The Ruling Passion."

Thomas Meighan Returns From "Work" in Ireland

BACK in New York after a month in Ireland making scenes for "Irish Luck," his latest Paramount starring picture, Thomas Meighan is preparing to complete the film at the Long Island studio.

Mr. Meighan returned on the Leviathan last Monday, with Lois Wilson, who plays the leading feminine role; Director Victor Heerman, Tom Geraghty and twenty technical members of the company. Down the Bay he was met by a delegation from the Lambs, who had chartered a tug, and on the pier he was welcomed by representatives of Irish American organizations who expressed their interest in his picture because of its Irish setting.

Ten thousand persons welcomed Meighan to Dublin and thousands watched him while he was making street scenes. "Irish Luck," adapted from a "Saturday Evening Post" story, will show historic spots of Dublin, as well as Killarney, Cork and Blarney Castle. One of the interesting scenes shows Tom kissing the Blarney Stone.

Aside from his rousing reception by the Irish populace, Mr. Meighan enjoyed the friendship and co-operation of President Cosgrave of the Irish Free State.

Martha in "Our Gang"

Martha Sleeper, the clever little comedienne in Hal Roach comedies, will be seen with Mr. Roach's little rascals in the forthcoming "Our Gang" comedy, "Better Movies." Martha is 15 years old.

Master Craftsmen

Hilda Ferguson, of the Follies, and John T. Baker, Signed by New Company

Master Craftsmen Productions, of No. 1482 Broadway, announced this week the signing of Hilda Ferguson, of the Ziegfeld Follies, and John T. Baker, famous old vaudeville star, to play leading roles in two-reel comedies to be produced by C. Edward Davenport, Managing Director of Master Craftsmen.

Wally J. Gluck, President of Master Craftsmen, says his company will produce five-reel dramatic features, following the program of comedy shorts, and according to Mr. Gluck, Mr. Davenport, a director with years of experience back of him, will handle the megaphone on each of the Master Craftsmen productions.

Miss Ferguson, who is one of half a dozen Follies girls planning to appear in Master Craftsmen pictures, is the popular "shimmy" artiste in the famed Ziegfeld show. She has beauty and talent for acting, and big things are expected from her.

John T. Baker will be remembered as a member of the vaudeville team of Baker and Lynn, presenting "The Electric Boy" the world over for upwards of twenty years.

Harold Lloyd and Jobyna Ralston in "The Freshman," which Pathe will release September 20. This comedy has its New York premiere at the B. S. Moss Colony Theatre.

Douglas Mac Lean and Edith Roberts, star and leading lady of "Seven Keys to Baldpate," snapped on the ship on which the opening sequence of the picture was filmed. This is a Paramount production.

Mulhall in "Wild West"

All-Round Athletic Actor Selected for Lead in New Patheserial

Jack Mulhall, who plays the leading male role of Jimmy Whitehawk in "Wild West," a forthcoming Patheserial staged on the Miller Brothers' 101 Ranch in Oklahoma, won his role because of his fine characterization of a virile part in "Into The Net," the serial which was written for Pathe by Police Commissioner Richard E. Enright of New York.

The role of Jimmy Whitehawk in "Wild West" called for an actor who could ride bucking bronchos and throw steers. Having played a long list of Western riding roles and with his "Into The Net" serial reputation Mulhall again seemed the logical hero for a Patheserial and he was signed for this ten-chapter photoplay.

"Wild West" is a thrilling story of the early days in Oklahoma and modern experiences with a traveling wild-west and rodeo outfit. J. F. Natteford made the screen adaptation and Robert F. Hill directed the production. C. W. Patton is the producer, and Helen Ferguson plays opposite Mulhall.

The serial will be released following the current Patheserial "Play Ball," written by Manager John J. McGraw of the N. Y. Giants, which features Allene Ray and Walter Miller.

Signs for Gotham Pictures

Another important link to the chain of exchanges distributing the Gotham Productions was added last week when contracts were signed by Sam Sax of Gotham Productions and Lumas Film Corporation and Jules Levine and L. Rosenfeld representing Independent Films Limited of Canada, for the Canadian distribution rights of twelve Gotham productions included in the 1925-26 schedule.

The acquisition of the new twelve Gothams gives the Independent Films Ltd. a total of 18 Gotham productions to distribute as this same company also purchased the 1924-25 series of six pictures.

"Power Behind the Pictures" Macfadden Films Selling Point

A RADICAL departure in the selling of motion pictures was advocated to franchise holders of Astor product by Astor Distributing Corporation this week. Where heretofore it has been the custom to "sell the picture," Astor, in a letter to all franchise holders, emphasized that, while quality was to be the keynote of the Bernarr Macfadden True Story Film productions, the big selling point should be "the power behind the pictures."

The Macfadden magazines, exploitation and advertising, according to Astor, "is bigger than any picture possibly can be."

Astor's letter to franchise holders follows:

"There is one thing to be kept definitely in mind about 'Macfadden Made Movies.' It is this:

"The type of production which Mr. Macfadden's True Story Film is producing is exactly the same type of story that has brought him an enormous circulation for his magazine and a big fortune for himself.

"There is no guesswork on the part of Macfadden. He knows what the public wants. Take the True Story Magazine, for instance, as an example of what 'true-to-life' stories are doing for that publication. August, 1925, the circulation of True Story Magazine was 2,000,000 copies. In September it jumped to 2,050,000. In October it went to 2,075,000. In November the print order was 2,350,000 copies.

"'The Wrongdoers,' the first 'Macfadden Made Movie,' is now being published serially in the True Story Magazine and the New York Graphic. There is no way accurately to 'key' this big increase in circulation, but it would be interesting to know to what extent the publication of the film story increased the circulation of the magazine.

"Macfadden prestige is the big thing back of 'Macfadden Made Movies.' You are not selling just pictures when you talk to an exhibitor about 'The Wrongdoers' and other Macfadden pictures. The millions of readers of Macfadden magazines will look to the theatres for these pictures, for it is the belief of those making the pictures that the magazines will prove a connecting link between the 16,400,000 Macfadden readers and the motion picture theatres of the country. In every full page advertisement printed in a Macfadden magazine readers are urged to go to see the pictures.

"You will see by this that there is a tremendous force back of Macfadden magazines, a force of readers of the type who will patronize theatres when urged by the magazines they read.

"So keep in mind that you are not selling just pictures, but that you are selling Macfadden prestige, power and publicity. It made him rich and now it's your turn."

"Heave to—and man the guns—she looks like a pirate ship!" Showing how Eugene Zukor, of Famous Players; Mel. Shauer and two friends spent a two weeks' vacation aboard the good fifty-foot motor cruiser "Spendthrift II" owned by Eugene Zukor. The skipper of the sleek looking bark was caught by the photographer on the quarter deck with a hatchet in one hand which promises no good for an unfriendly boarding party. Mel. Shauer on the navigating bridge is peering through a pair of high-powered marine glasses, keeping an eye on the Ad Sales business in the home office. Mr. Zukor's other two guests seem pretty fierce about something; but despite the fact this picture shows the hardy sailors arrayed for ocean battle, from all accounts they had an ideal, peaceful two weeks' vacation.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ARROW

	Kind of Picture	Review.	Feet
Horse Sense (Hatton)	Western drama		4,648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Kip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4,920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20..	6,751
Lena Rivers (Earle Williams)	Drama		6,000

ASSOCIATED EXHIBITORS

Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
In Love Everything?	Sex melo.	Nov. 15..	6,000
Adventurous Sex (C. Bow)	Action drama		5,039
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug. 1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug. 1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug. 1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug. 1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug. 1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug. 1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug. 1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug. 1..	3,000

CHADWICK PICTURES CORP.

Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3..	6,000
Midnight Girl (Bila Lee)	Drama	Mar. 28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr. 25..	6,300
Man of Iron (L. Barrymore)	Drama	July 4..	6,200
American Pluck (G. Walsh)	Action melodrama	July 11..	5,900
Unchastened Woman (Theda Bara)	Domestic drama		
Some Pun'kins (Chas. Ray)	Rural com.-dr.		
Prince of Broadway (G. Walsh)	Action romance		
The Bells (L. Barrymore)	Drama		
Perfect Clown (Larry Semon)	Typical comedy		
Blue Blood (G. Walsh)	Action romance		

EDUCATIONAL FILM CORP.

French Pastry (Vernon)	Christie com.	Dec. 20..	2,000
Broadcasting	Hurd cartoon	Dec. 27..	1,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27..	2,000
Mad Rush (Bowes)	Cameo comedy	Jan. 3..	1,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3..	2,000
Hi-Fliers	Hodge-Podge	Jan. 17..	1,000
Hooked (Hamilton)	Comedy	Jan. 17..	2,000
Weak Knees (Bowes)	Cameo Com.	Jan. 17..	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan. 24..	1,000
Good Spirits	Christie com.	Jan. 24..	2,000
Motor Mad	Mermaid com.	Jan. 31..	2,000
Sea Legs (Neal Burns)	Christie com.	Jan. 31..	2,000
Judge's Crossword Puzzles	Novelty	Jan. 31..	1,000
Paris Creations	Fashions	Feb. 7..	1,000
Topsy Turvy Travel	Hodge-Podge	Feb. 7..	1,000
His High Horse (Lee Moran)	Mermaid com.	Feb. 7..	2,000
He Who Gets Socked	Hurd cartoon	Feb. 14..	1,000

How to Use This Chart

First—Bookings! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play Date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over- and under-length programs.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

File Your Moving Picture World

$1 for Your Time

Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete, in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts after the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review.	Feet
High Hopes (Cliff Bowes)	Cameo comedy	Feb. 14..	1,000
Wild Cat Willie	Juvenile com.	Feb. 21..	2,000
Our Six-Legged Friends	Secrets of Life	Feb. 21..	1,000
Great Guns (Bobby Vernon)	Comedy	Feb. 21..	2,000
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 28..	1,000
Paris Creations in Color	Fashions	Feb. 28..	1,000
Half a Hero (Lloyd Hamilton)	Comedy	Mar. 7..	2,000
Two Cats and a Bird	Cartoon	Mar. 7..	1,000
Lots of Knots	Hodge-Podge	Mar. 7..	1,000
Voice of the Nightingale	Novelty	Mar. 14..	1,000
Love Goofy (Adams)	Christie com.	Mar. 14..	2,000
Hello, Hollywood (Conley)	Mermaid com.	Mar. 14..	2,000
Dynamite Doggie (Al St. John)	Tuxedo com.	Mar. 21..	2,000
Judge's Crossword Puzzles	Novelty	Mar. 21..	1,000
Merrymakers (Cliff Bowes)	Cameo comedy	Mar. 21..	1,000
Rarin' Romeo (Walter Hiers)	Comedy	Mar. 28..	2,000
Red Pepper (St. John)	White-Mermaid	Apr. 4..	2,000
Inside Out (Bowes)	Cameo comedy	Apr. 4..	1,000
Movie Morsels	Howe Magazine	Apr. 4..	1,000
Mellow Quartette	Hurd cartoon	Apr. 4..	1,000
Why Hesitate? (Burns)	Comedy	April 11..	2,000
In the Spider's Grip	Novelty	April 11..	1,000
Ship Shape (Bowes)	Comedy	Apr. 18..	1,000
Iron Mule (St. John)	Tuxedo com.	Apr. 18..	2,000
Don't Pinch (Bobby Vernon)	Comedy	Apr. 25..	2,000
Dome Doctor (Larry Semon)	Comedy	Apr. 25..	2,000
Village School	Hodge-Podge	May 2..	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May 2..	2,000
King Cotton	Hamilton comedy	May 9..	2,000
Dragon Alley	Juvenile comedy	May 9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May 9..	1,000
Tender Feet (Hiers)	Hiers comedy	May 16..	2,000
Fares Please (St. John)	Mermaid com.	May 16..	2,000
Only a Country Lass	Novelty	May 16..	1,000
Wild Waves	Cameo comedy	May 23..	1,000
Balto's Race to Nome	Special	May 23..	2,000
Curses (St. John)	Comedy	May 30..	2,000
Hello Goodbye (Conley)	Mermaid comedy	May 30..	2,000
Two Poor Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000
Air Tight (Vernon)	Christie comedy	June 13..	2,000
Going Great	Mermaid comedy	June 13..	2,000
Wake Up (Bowes)	Cameo comedy	June 13..	1,000
Baby Blues	Juvenile comedy	June 20..	2,000
Prop's Dash for Cash	Hurd cartoon	June 20..	1,000
Call a Cop	Christie comedy	June 20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June 27..	2,000
Mexican Melody	Hodge-Podge	June 27..	1,000
Never Fear (Bowes-Vance)	Comedy	July 4..	1,000
Lewis-Mann Bout	Magazine	July 4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July 4..	1,000
Below Zero (Lige Conley)	Mermaid comedy	July 11..	2,000
Permit Me (Bowes)	Comedy	July 11..	1,000
Waiting (Hamilton)	Hamilton comedy	July 11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July 18..	2,000
Travel Treasures	Hodge Podge	July 18..	1,000
Beware	Comedy	Aug. 1..	2,000
Look Out	Comedy	Aug. 1..	1,000
Tourist	Tuxedo comedy	Aug. 15..	2,000
Pictorial Proverbs	Hodge Podge	Aug. 15..	1,000
Be Careful (Adams)	Christie comedy	Aug. 22..	2,000
Pleasure Bound (Conley)	J. White prod.	Aug. 22..	2,000
Watch Out (Vernon)	Christie comedy	Aug. 29..	2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep. 5..	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep. 5..	2,000
Props and The Spirits	Pen and Ink Vaud.	Sep. 5..	1,000

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama	Jan. 31..	6,413
Cheap Kisses (all-stsr)	Jazz-drama	Nov. 15..	6,538
Go-Getters Series	Thrill comedy	Oct. 18..	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
In The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
Going of Cumming	Go-Getters	Dec. 13..	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
Who's Hooligan?	Go-getters	Dec. 20..	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27..	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,525
Sleeping Cutie	Go-Getters	Jan. 31..	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
Range Terror (Bob Custer)	Western	Feb. 14..	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 9..	2,000
Texas Bearcat (Bob Custer)	Western drama	May 16..	4,770
Speed Wild (Flynn)	Melodrama	May 23..	4,700
Alias Mary Flynn (Brent)	Regeneration melo.	May 30..	5,550
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
Three Bases East	Pacemakers	June 6..	2,000
White Thunder (Yakima Canutt)	Western	June 13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Smooth as Satin (Brent)	Crook drama	July 4.	6,043
Human Tornado (Canutt)	Action western	July 4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,800
That Man Jack (Bob Custer)	Action western	July 25..	5,632
The Sleuth (Stan Laurel)	Comedy	July 25..	2,000
What Price Gloria?	Pacemakers	July 25..	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8..	5,280
Don Coo Coo ((Vaughn-O'Hara)	Pacemakers	Aug. 8..	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug. 8..	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug. 15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5..	5,800

FIRST NATIONAL

	Kind of Picture	Review.	Feet
Self-Made Failure (B. Alexander)	Comedy	June 28..	7,285
For Sale (all-star)	Drama	July 5..	7,304
Born Rich (C. Windsor)	Society drama	Dec. 20..	7,389
Single Wives (C. Griffith)	Society drama	Aug. 9..	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,260
Flirting With Love (C. Moore)	Comedy	Sep. 6..	6,926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20..	6,685
Husbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,822
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,674
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15..	6,298
Sandra (LaMarr)	Drama	Dec. 6..	7,905
Classmates (R. Barthelmess)	Drama	Nov. 29..	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,530
Love's Wilderness (Griffith)	Drama	Dec. 20..	7,037
So Big (C. Moore)	Drama	Jan. 17..	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,401
Idle Tongues (Marmont)	Comedy-drama	Dec. 27..	5,447
Sundown (all-star)	Western epic	Oct. 25..	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,967
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,649
Enticement (Mary Astor)	Drama	Feb. 7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14..	7,357
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28..	8,745
Lost World (Conan Doyle story)	Special	Feb. 28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28..	7,811
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7..	5,831
One Year to Live (Pringle)	Drama	Mar. 7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7..	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21..	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr. 4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4..	5,600
My Son (Nazimova)	Emotional dr.	Apr. 18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr. 18..	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr. 25..	6,565
Chickie (Mackaill)	Drama	May 9..	7,600
Soul Fire (Barthelmess)	Emotional dr.	May 16..	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May 23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23..	8,307
Just a Woman (Windsor-Tearle)	Drama	June 6..	6,363
Desert Flower (C. Moore)	Comedy drama	June 13..	6,837
White Monkey (LaMarr)	Society drama	June 13..	6,121
Making of O'Malley (Sills)	Police romance	July 4..	7,496
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne Griffith)	Drama	July 25..	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..	7,255

FOX FILM CORP.

	Kind of Picture	Review.	Feet
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
It Is the Law (all-star)	Drama	Sep. 13..	6,895
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
The Fool (all-star)	Drama	Apr. 25..	9,500
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,535
Rambles of a Raindrop	Instructive	Sep. 27..	1,000
Daughters of the Night (all-star)	Modern drama	Dec. 13..	5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special	Dec. 27..	
Gold Heels	Race track dr.	Feb. 7..	6,020
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14..	5,250
Teetb (Mix-Tony Duke)	Western drama	Nov. 15..	6,190
Darwin Was Right	Monkey novelty com	Nov. 8..	4,992
In Love With Love	Comedy drama	Jan. 3..	5,677
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18..	4,960
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Educational	Nov. 1..	750
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Educational	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Educational	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,619
The Burglar	Van Bibber	Dec. 13..	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10..	6,346
Troubles of a Bride	Melodrama	Dec. 27..	4,915
Dick Turpin (Mix)	English drama	Feb. 7..	6,716
Arizona Romeo (Jones)	Western drama	Jan. 31..	4,694
Curlytop (Mason)	Melodrama	Jan. 10..	5,828
Stardust Trail (Mason)	Melodrama	Mar. 7..	4,686
Scuttlers (W.Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20..	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smitb)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Fatber	Slapstick	Feb. 7..	2,000
Trail Rider (Jones)	Western	Feb. 21..	4,752
Man Without a Country (all-star)	Special	Feb. 28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14..	5,080
Mysterious Stranger	Comedy	Mar. 14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21..	5,578
House of Flickers	Imperial com.	Mar. 21..	2,000
Gold and the Girl (Jones)	Western	Mar. 28..	4,512
Amateur Detective	Van Bibber	Mar. 28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4..	2,000
From Mars to Munich	"arieties"	Apr. 4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11..	4,800
Where the Waters Divide	"Varieties"	Apr. 25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May 2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9..	5,783
Neptune's Stepdaughter	Comedy	May 9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May 9..	5,340
Concerning Cheese	Varieties	May 9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23..	5,000
White Paper	Varieties	May 23..	1,000
Papa's Darling	Sunshine comedy	May 23..	2,000
Scandal Proof (Shirley Mason)	Drama	Jnne 6..	4,400
Scientific Husband	Sunshine comedy	June 6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13..	4,365
Honeymoon Limited (Lee Moran)	Comedy	June 13..	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1..	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug. 29..	5,000
Kentucky Pride (star cast)	Race borse drama	Aug. 29..	6,597
A Business Engagement	Helen and Warren	Aug. 29..	2,000
Shoes	O. Henry series	Aug. 29..	2,000
Sweet Marie	Imperial comedy	Aug. 29..	2,000
The Wrestler	Van Bibber	Aug. 29..	2,000
Sky Jumper	Van Bibber	Aug. 29..	2,000
My Own Caroiina	Varieties	Aug. 29..	1,000
The West Wind	Varieties	Aug. 29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep. 5..	7,264
Big Game Hunter	Van Bibber	Sep. 5..	2,000

METRO-GOLDWYN-MAYER

	Kind of Picture	Review.	Feet
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,414
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12.	6,318
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12..	6,716
Bread (all-star)	Drama	Aug. 2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,736
Broken Barriers (all-star)	Drama	Aug. 16..	5,717

(Continued from preceding page)

	Kind of Picture	Review.	Feet
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,559
Bandolero (all star)	Drama	Oct. 11..	6,904
Great Divide (all star)	Drama	Feb. 21..	7,811
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819

PARAMOUNT

Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3..	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3-10,	9,593
Locked Doors (Compson)	Original story	Jan. 24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..	5,903
East of Suez (Negri)	Drama	Jan. 17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb. 21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May 2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar. 21..	6,186
New Lives for Old (Compson)	Drama	Mar. 7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28..	7,080
Air Mail (feature cast)	Melodrama	Mar. 28..	6,5[illegible]
Grass	Drama	April 11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April 11..	6,732
Men and Women (Dix)	Feature	April 11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr. 18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr. 18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr. 25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May 2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May 9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May 16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May 23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May 30..	5,909
Old Home Week (Meighan)	Comedy	June 6..	6,780
Any Woman (Star cast)	Comedy drama	June 13..	5,963
Little French Girl (Mary Brian)	Drama	June 13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June 20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June 20..	6,205
Beggar on Horseback (all star)	Imaginative	June 20..	6,874
Manicure Girl (Daniels)	Drama	June 27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July 4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July 4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11..	6,741
Grounds for Divorce (Vidor)	Drama	July 11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18..	5,935
Night Life of New York (All-star)	Comedy-drama	July 25..	6,908
Marry Me (Vidor)	Small town idyl	July 25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug. 8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep. 5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep. 5..	7,298

PATHE

	Kind of Picture	Review.	Feet
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000
Fast Company	Our Gang	Nov. 15..	2,000
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,000
Out of the Storm	Detective	Nov. 22..	2,000
Good Old Circus Days	Terry cartoon	Nov. 22..	1,000
All Wet (Chase)	Comedy	Nov. 29..	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29..	2,000
Cannon-Ball Express	Sennett com.	Nov. 29..	2,000
Champions	Sportlight	Nov. 29..	1,000
Lumber Jacks	Terry cartoon	Nov. 29..	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6,091
Feet of Mud (Sennett cast)	Comedy	Dec. 6..	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6..	2,000
Bucking the Bucket Shop	Detective series	Dec. 6..	2,000
She's In Again	Terry cartoon	Dec. 6..	1,000
Mysterious Mystery	Our Gang	Dec. 13..	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13..	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13..	1,000
Just a Good Guy (Stone)	Comedy	Dec. 20..	2,000
Royal Razz (Chase)	Comedy	Dec. 20..	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20..	1,000
Nature's Rouge	Sportlight	Dec. 20..	1,000
Rubber Neck	Spat Family	Dec. 27..	2,000
Bull and Sand	Sennett comedy	Dec. 27..	2,000
Invaders	Sportlight	Dec. 27..	1,000
Down on the Farm	Terry cartoon	Dec. 27..	1,000
The Sea Squawk	Sennett com.	Jan. 3..	2,000
On the Ice	Terry cartoon	Jan. 3..	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3..	
Wages of Tin (Tryon)	Comedy	Jan. 3..	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10..	1,000
Rough and Tumbling	Sportlight	Jan. 10..	1,000
Our Game Pup	Terry cartoon	Jan. 10..	1,000
The Big Town (Our Gang)	Comedy	Jan. 10..	2,000
Plumber (Graves)	Comedy	Jan. 10..	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17..	2,000
Hello Baby (Chase)	Comedy	Jan. 17..	1,000
Laugh That Off	Spat Family	Jan. 24..	2,000
Honeymoon Hardships	Sennett comedy	Jan. 24..	2,000
Brain and Brawn	Sportlight	Jan. 24..	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan. 31..	2,000
Hold That Thought	Terry cartoon	Jan. 31..	1,000
Fighting Fluid (Chas. Chase)	Comedy	Jan. 31..	1,000
Beloved Bozo (R. Graves)	Sennett comedy	Feb. 7..	2,000
Circus Fever	Our Gang	Feb. 7..	2,000
Biting the Dust	Terry cartoon	Feb. 7..	1,000
Transatlantic Flight	Terry cartoon		1,000
Change the Needle (Arthur Stone)	Comedy	Feb. 14..	2,000
Family Entrance (Chas. Chase)	Comedy	Feb. 14..	1,000
Bigger and Better Jails	Terry cartoon	Feb. 14..	1,000
Fisherman's Luck	Terry cartoon	Feb. 21..	1,000
A Fox Hunt	Spat Family	Feb. 21..	2,000
Sporting Armor	Sportlight	Feb. 21..	1,000
Idaho (Vivian Rich)	Serial	Feb. 21	10 ep.
Water Wagons	Sennett com.	Feb. 21..	2,000
His Marriage Wow (Langdon)	Comedy	Feb. 28..	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28..	1,000
Clean-Up Week	Terry cartoon	Feb. 28..	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb. 28..	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb. 28..	2,000
Neptune's Nieces	Sportlight	Mar. 7..	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7..	2,000
In Dutch	Terry cartoon	Mar. 7..	1,000
Dog Days	Our Gang	Mar. 7..	2,000
Percy (Charles Ray)	Typical dr.	Mar. 14..	6,000
Should Husbands Be Watched	Comedy	Mar. 14..	1,000
Hard Boiled (Chase)	Comedy	Mar. 14..	2,000
Jungle Bike Riders	Terry cartoon	Mar. 14..	1,000
Excuse My Glove	Spat Family	Mar. 21..	2,000
Giddap (Billy Bevan)	Comedy	Mar. 21..	2,000
Traps and Troubles	Sportlight	Mar. 21..	1,000
Pie Man	Terry cartoon	Mar. 21..	1,000
Zowie!	Stereoskopik	Mar. 21..	1,000
At the Zoo	Terry cartoon	Mar. 28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar. 28..	1,000
Plain Clothes (Langdon)	Comedy	Mar. 28..	2,000
Sailor Papa (Tryon)	Comedy	Mar. 28..	2,000
Breaking the Ice (Graves)	Comedy	Apr. 4..	2,000
Love Bug	Our Gang	Apr. 4..	2,000
Housing Shortage	Terry cartoon	Apr. 4..	1,000
Marriage Circus (Turpin)	Sennett com.	April 11..	2,000
Bad Boy (Chase)	Comedy	April 11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April 11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr. 18..	10ep
Lion's Whiskers	Sennett com.	Apr. 18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr. 25..	2,000
S-O-S	Terry cartoon	Apr. 25..	1,000
Adventures of Adenoid	Terry cartoon	Apr. 25..	1,000
Deep Stuff	Terry cartoon	Apr. 25..	1,000
Beauty Spots	Sportlight	Apr. 25..	1,000
Remember When (Langdon)	Comedy	Apr. 25..	2,000
Shootin' Injuns	Our Gang com.	May 2..	2,000
Big Red Riding Hood (Chase)	Comedy	May 2..	1,000
Sporting Judgment	Sportlight	May 2..	1,000
He Who Gets Smacked	Sennett comedy	May 2..	2,000
Permanent Waves	Terry cartoon	May 2..	1,000
Looking For Sally (Chase)	Comedy	May 9..	2,000
Grief in Bagdad	Comedy	May 9..	1,000
Darkest Africa	Terry cartoon	May 9..	1,000
Wild Papa	Spat Family	May 16..	2,000
Skinners in Silk	Sennett com.	May 16..	2,000
Fast Worker	Terry cartoon	May 16..	1,000
Luna-cy	Stereoskopik	May 16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May 23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May 23..	1,000
Echoes From the Alps	Terry cartoon	May 23..	1,000
Good Morning Nurse	Sennett comedy	May 30..	2,000
"Dude Ranch" Days	Sportlight	May 30..	1,000
Ask Grandma	Our Gang comedy	May 30..	2,000
What Price Goofy? (Chas. Chase)	Comedy	June 6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June 6..	2,000
The Runt	Terry cartoon	June 6..	1,000
Royal Four-flush	Spat Family	June 13..	2,000

	Kind of Picture	Review.	Feet
Super-Hooper-Dyne Lizzies	Sennett comedy	June 13..	2,000
Riders of the Kitchen Range	Comedy	June 13..	1,000
End of the World	Terry cartoon	June 13..	1,000
Thundering Landlords (Tryon)	Comedy	June 20..	2,000
Twinkle-Twinkle	Sportlight	June 20..	1,000
Runaway Balloon	Terry cartoon	June 20..	1,000
Play Ball (Allene Ray-Miller)	Serial	June 27..	10 ep.
Official Officers	Our Gang com.	June 27..	2,000
In the Grease (Jim Findlayson)	Comedy	June 27..	1,000
Animal Celebrities	Sportlight	June 27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July 4..	2,000
Wine, Women and Song	Terry cartoon	July 4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July 4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July 11..	2,000
The White Wing's Bride (Langdon)	Comedy	July 11..	2,000
Ough!	Stereoskopik	July 11..	1,000
Learning How	Sportlight	July 11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July 18..	2,000
Sneezing Beezers	Sennett comedy	July 18..	2,000
For Love of a Gal	Terry cartoon	July 18..	1,000
When Men Were Men	Terry cartoon	July 18..	1,000
The Freshman (Harold Lloyd)	College comedy	July 25..	6,883
Boys Will be Boys	Our Gang comedy	July 25..	2,000
Cupid's Boots (Graves)	Comedy	July 25..	2,000
Why Kids Leave Home	Sportlight	July 25..	1,000
Bugville Field Day	Terry cartoon	July 25..	1,000
A Yarn About Yarn	Terry cartoon	Aug. 1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug. 1..	2,000
Innocent Husbands (Chase)	Comedy	Aug. 1..	2,000
Kivalina of the Ice Lands	Eskimo life	July 11..	5,700
Bubbles	Terry cartoon	Aug. 8..	1,000
Iron Nag	Sennett comedy	Aug. 8..	2,000
Sons of Swat	Sportlight	Aug. 8..	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug. 15..	2,000
Lucky Stars (H. Langdon)	Comedy	Aug. 15..	2,000
Mary, Queen of Tots	Our Gang	Aug. 22..	2,000
Seven Ages of Sport	Sportlight	Aug. 22..	1,000
Butter Fingers (Bevan)	Comedy	Aug. 29..	2,000
Cold Turkey (Alice Day)	Comedy	Aug. 29..	2,000
The Window Washers	Terry cartoon	Aug. 29..	1,000
Over the Plate	Terry cartoon	Aug. 29..	1,000
A Runaway Taxi	Stereoskopiks	Sep. 5..	1,000
Barrier Busters	Sportlight	Sep. 5..	1,000
Barnyard Follies	Terry cartoon	Sep. 5..	1,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May 10..	6,242
Daring Youth (Daniels)	Comedy-drama	May 17..	5,975
Daughters of Pleasure (Prevost)	Drama	May 24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May 31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7..	5,198
Captain January (Baby Peggy)	Sea story	July 12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama		
Mine With Iron Door (all-star)	Adventure drama	Dec. 27..	7,800
Re-Creation of Brian Kent	Drama	Mar. 14..	6,878

PRODUCERS DISTRIBUTING CORP.

Wandering Husbands (Lee-Kirkwood)	Drama	May 10..	6,300
Hold Your Breath (Devore)	Thrill com.	Jun. 7..	5,800
Miami (Compson)	Drama	Jun. 14..	6,317
Night Hawk (Carey)	Western	Jun. 14..	5,115
Lightning Rider (Carey)	Western	Jun. 21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun. 28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan. 10..	5,414
Wise Virgin (Miller)	Drama		5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct. 25..	6,618
Ramshackle House (Compson)	Comedy-dr.		6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11..	7,179
Chalk Marks (M. Snow)	Drama		
House of Youth (Logan)	Drama		6,669
Roaring Rails (Carey)	Rallway dr.	Oct. 25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov. 1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama		5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.		6,452
Reckless Romance	Comedy feature	Nov. 22..	5,530
Siren of Seville (Dean)	Drama	Nov. 29..	6,724
Girl on the Stairs (Miller)	Comedy-dr.		6,214
Chorus Lady (Livingston)	Comedy-dr.	Feb. 21..	6,020
Cafe in Cairo (Dean)	Drama	Mar. 28..	5,656
Flaming Forties (Carey)	Western		5,770
The Mirage (Vidor)	Drama		
Let Women Alone (O'Malley-Hawley)	Drama		
Soft Shoes (Carey)	Western		
Off the Highway (Logan)	Drama		
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb. 21..	7,243
Her Market Value (Ayres)	Drama		
Girl of Gold (Vidor)	Drama		
On the Threshold (all-star)	Drama		
Beyond the Border (Carey)	Western		
Beauty and the Bad Man (Star)	Western		
Friendly Enemies (Weber & Fields)	Comedy dr	May 16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June 20..	4,841
Stop Flirting (all star)	Light comedy	June 27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July 4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,720
Private Affairs (Hnlette)	Character drama	Aug. 1..	6,132

B. P. SCHULBERG PROD.

White Man (Joyce)	Jungle romance	Nov. 22..	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec. 27..	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan. 24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar. 21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar. 14..	6,147
Go Straight (Star Cast)	Drama	May 9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June 27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July 25..	6,000
Parisian Love (Clara Bow)	Apache drama	Aug. 15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979

TIFFANY PRODUCTIONS, INC.

Souls for Sables	Society drama	Sep 5..	6,500
The Sporting Chance	Racing drama		6,500
Lightning	Drama		6,500
Morals for Men	Society drama		6,500
The Lodge in the Wilderness	Drama		6,500
Morganson's Finish	Drama		6,500
Tale of a Vanishing People	Drama		6,500
The Travis Cup	Drama		6,500
The Wrong Coat	Drama		6,500
The Dumb Head	Drama		6,500
The Life of a Woman	Drama		6,500

TRUART FILM CORPORATION

Passionate Youth	Society drama		5,800
Marrying Money	Society drama		5,800
Dollar Down	Society drama		5,800
Age of Indiscretion	Drama		5,800
"Where the Worst Begins"	Comedy drama		5,800
The Hurricane	Drama		5,800
Salvage	Drama		5,800
Romance Road	Drama		5,800
The Fighting Cub	Newspaper drama		5,800

NOVELTY SERIES

Three in Exile			5,800
The Wild Girl			5,800
Pals			5,800
The Silent Witness			5,800

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17..	9,351
America (Griffith prod.)	Historical drama	Mar. 8..	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec. 13..	8,250
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar. 29..	12,000
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb. 14..	5,300
Waking Up the Town (J. Pickford-Shearer)	Comedy dr	April 11	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15..	9,500
Gold Rush (Chaplin)	A Dramatic comedy	Aug. 29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug. 29..	5,886

UNIVERSAL

Last Laugh (Emil Jannings)	Human drama	Feb. 7..	6,500
Fighting Ranger (Sedgwick-Daugherty)	Serial	Feb. 7..	
Roaring Adventure (Jack Hoxie)	Western	Feb. 14..	4,800
Sir Walter Raleigh	Hysterical Histy.	Feb. 14..	1,000
Taming the East (Messinger)	Comedy	Feb. 14..	2,000
Tempest Cody's Man Hunt (Walcamp)	Western series	Feb. 21..	2,000
Seeing Red (Billy Sullivan)	Cowboy drama	Feb. 21..	2,000
Lost Chord (Bert Roach)	Comedy	Feb. 21..	1,000
Nobody's Sweetheart (Wanda Wiley)	Century comedy	Feb. 21..	2,000
Itching for Revenge (Eddie Gordon)	Comedy	Mar. 7..	2,000
Kicked About (Gordon)	Comedy	Mar. 7..	2,000
Puzzled by Crosswords (Gordon)	Comedy	Mar. 7..	2,000
Olympic Games	Hysterical histy.	Mar. 14..	1,000
Dangerous Peach (Al Alt)	Century com.	Mar. 14..	2,000
Don't Worry (Wanda Wiley)	Century com.	Mar. 21..	2,000
Cowpuncher's Comeback	Mustang westn.	Mar. 21..	2,000
Storm King	Mustang westn.	Mar. 21..	2,000
Both Barrels	Mustang westn.	Mar. 21..	2,000
Girl Problem	Sweet 16 com.	Mar. 21..	1,000
Headwinds (H. Peters-Patsy R. Miller)	Drama	Mar. 28..	5,486
Figbting Terror (Sullivan)	Mustang westn.	Mar. 28..	2,000
Powdered Chickens (Edna Marian)	Century com.	Mar. 28..	2,000
Tenting Out (Neely Edwards)	Comedy	Mar. 28..	1,000
Burning Trail (Wm. Desmond)	Western	April 11..	4,783
Loaded Dice (Ed. Cobb)	Mustang western	April 11..	2,000
Papa's Pet (Roach-Edwards-Howell)	Bulls-eye com.	April 11..	1,000
Putting On Airs (Edna Marian)	Century comedy	April 11..	2,000
Smoked Out	Bulls-eye com.	April 11..	1,000
Getting Trimmed (Wiley)	Century com.	Apr 18..	2,000
Raisin Cain (Beth Darlington)	Century com.	Apr. 18..	2,000
Valley of Rogues (Perrin)	Mustang western	Apr. 18..	2,000
Black Gold Bricks	Bullseye com.	Apr. 25..	1,000
Spook Ranch (Gibson)	Western	May 2..	5,147
Open Trail (Hoxie)	Blue Streak westn.	May 9..	4,800
Tourists De Luxe	Century comedy	May 9..	2,000
Here's Your Hat	Comedy	May 9..	1,000
Line Runners	Western reissue	May 9..	2,000
Ridin' Thunder (Hoxie)	Western	May 16..	4,354
Raffles (House Peters)	Drama	May 16..	5,537
Queen of Aces (Wiley)	Century comedy	May 16..	2,000
Roaring Waters	Mustang western	May 16..	2,000
Wild West Wallop	Mustang western	May 16..	2,000
The Meddler (Desmond)	Western melo.	May 23..	4,890
Sleeping Sickness (Edwards)	Bulls-eye comedy	May 23..	1,000
Rolling Stones (Chas. Puffy)	"Fat man" com.	May 23..	1,000
Love Sick (Lake)	Sweet 16 comedy	May 23..	2,000
The Teaser (LaPlante-O'Malley)	Comedy-drama	May 30..	6,800
Slick Articles (Karr-Engle)	Century comedy	May 30..	2,000
Locked Out	Sweet 16 comedy	May 30..	1,000
I'll Show You the Town (Denny)	Comedy	June 6..	7,400
Nobody Wins	Sweet 16 Comedy	June 6..	1,000
Showdown (Art Acord)	Mustang western	June 6..	2,000
Price of Pleasure (Valli-Kerry)	Romantic drama	June 13..	6,618
Speak Freely (Edna Marian)	Century comedy	June 13..	2,000
Nearly Rich (Chas. Puffy)	Fat man comedy	June 13..	1,000
Kicked About (Eddie Gordon)	Century comedy	June 13..	2,000
Siege (Valli O'Brien)	Drama	June 20..	6,426
Gridiron Gertie (Wiley)	Century comedy	June 20..	2,000
Queen of the Roundup (Ed Cobb)	Mustang western	June 20..	2,000
Outlaw (Perrin-Lorraine)	Mustang western	June 20..	2,000
Dog Biscuits	Sweet 16 comedy	June 20..	1,000
Ice Cold	Sweet 16 comedy	June 20..	1,000
Heart Trouble	Sweet 16 com.	July 25..	1,000
Dry Up (Jack Singleton)	Century com.	July 25..	2,000
White Outlaw (Hoxie)	Western	June 27..	4,850
Nicely Rewarded (Chas. Puffy)	Comedy	June 27..	1,000
Rough Party (Alt-Karr)	Century comedy	June 27..	2,000
Pronto Kid (Ed Cobb)	Mustang western	June 27..	2,000
Unwelcome (Chas. Puffy)	Comedy	June 27..	1,000
Plenty of Nerve (Edna Marian)	Century comedy	July 4..	2,000
Beauty and the Bandit (Larkin)	Mustang western	July 4..	2,000
Married Neighbors (Engle-Darlington)	Century comedy	July 4..	2,000
A Lucky Accident (Puffy)	Fat man comedy	July 11..	1,000
Just in Time (Wanda Wiley)	Century comedy	July 11..	2,000
Ropin' Venus (Josie Sedgwick)	Mustang western	July 11..	2,000
Knockout Man (Perrin-Lorraine)	Reissue western	July 11..	2,000
Little Giant (Hunter-Murphy	Comedy	July 18..	6,850
Discord in "A" Flat	Sweet 16 comedy	July 18..	1,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Polo Kid (Eddie Gordon)	Comedy	July 18..	2,000
Battle of Wits (Josie Sedgwick)	Western	July 18..	2,000
Goose Woman (Louise Dresser)	Drama	Aug. 1..	7,500
Milky Way (Puffy)	Comedy	Aug. 1..	1,000
Short Pants	Sweet 16 comedy	Aug. 1..	1,000
Paging A Wife (Al Alt)	Century comedy	Aug. 1..	2,000
Fighting Schoolmarm (Sedgwick)	Short western	Aug. 1..	2,000
Home Maker (Alice Joyce-Clove Brook)	Domestic drama	Aug. 8..	7,735
Lorraine of the Lions (Miller-Kerry)	Jungle melodr.	Aug. 8..	6,700
Raiders of the North (Larkin)	Northwest dr.	Aug. 8..	2,000
After a Reputation (Edna Marian)	Century comedy	Aug. 8..	2,000
Greenhorn (Chas. Puffy)	Comedy	Aug. 8..	1,000
A Woman's Faith (Rubens-Marmont)	Drama	Aug. 15..	6,023
Crying For Love (Gordon)	Century comedy	Aug. 15..	2,000
His New Suit (Arthur Lake)	Comedy	Aug. 15..	1,000
Best Man (Josie Sedgwick)	Western	Aug. 15..	2,000
Circus Cyclone (Art Acord)	Western	Aug. 22..	4,397
Won By Law (Wanda Wiley)	Century comedy	Aug. 22..	2,000
Speak Easy (Chas. Puffy)	Comedy	Aug. 22..	1,000
Stand Up and Fight (Jack Perrin)	Western	Aug. 22..	2,000
Where Was I? (Reginald Denny)	Farce-com-romance	Aug. 29..	6,630
Buster Brown Series	Outcault's "kid" ser.	Aug. 29..	2,000
Educating Buster Brown	Buster Brown	Aug. 29..	2,000
Buster, Be Good	Buster Brown	Aug. 29..	2,000
Perils of the Wilds (Bonomo)	Serial	Sep. 5..	10 ep
California Straight Ahead (Denny)	Thrill comedy	Sep. 5..	7,238
Peacock Feathers (J. Logan)	Domestic drama	Sep. 5..	6,747
Stranded (Edna Marian)	Century comedy	Sep. 5..	2,000
The Party	Sweet 16 comedy	Sep. 5..	1,000
Dynamite's Daughter (Sedgwick)	Mustang western	Sep. 5..	2,000
Pleasure Bent (Puffy)	Fat man comedy	Sep. 5..	1,000

VITAGRAPH

Beloved Brute (De La Motte)	Melodrama	Nov. 22..	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama	Feb. 21..	6.640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31..	6.227
Fearbound (Daw-Welch)	Melodrama	Feb 14..	5,700
Tides of Passion	Drama	May 2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April 11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May 30..	6.893
Wildfire (Aileen Pringle)	Racing melo.	June 20..	6.550
Steele of the Royal Mounted	N. W. Drama	June 27..	5.700
Happy Warrior	Drama	July 18..	7.865
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug. 8..	7,032

WARNER BROTHERS

Cornered (all-star)	Society drama		7,300
Lovers' Lane (all-star)	Character drama	Nov. 29..	5,100
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4..	7,300
This Woman (Rich)	Society drama	Nov. 1..	7,100
Lover of Camille (all-star)	Romantic drama	Nov. 29..	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6..	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan. 17..	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan. 10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb. 7..	6,700
Broadway Butterfly (Devore-Landis)	Broadway dr.		7,705
Recompense (Prevost-Blue)	Society drama	May 2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar. 21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr. 4..	6,694
My Wife and I (Rich)	Emotional drama	May 30..	
Man Without A Conscience (Louis-Rich)	Drama	June 27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July 4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July 25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug. 1..	7,139
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug. 8..	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug. 15..	6,722

MISCELLANEOUS

IVAN ABRAMSON

Lying Wives (C. K. Young)	Domestic dr.	May 2..	7,000

ARTCLASS PICTURES CORP.

Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18..	5.000
Gold and Grit (B. Roosevelt)	Thrill dr.	April 11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Woman Who Believed (Ann Luther)			5,700
Deerslayer (J. W. Kerrigan)			5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr. 4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May 2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June 6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June 13..	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama		5,845
Business of Love (Horton)	Comedy-drama		6,038
The Shining Adventure (Marmont)	Drama		5,126
The Wrongdoers (Barrymore)	Melodrama		6,424

ATLAS DISTRIBUTING CORP.

Cyrano de Bergerac (Italian cast)	Famous novel	July 18..	

BANNER PRODUCTIONS

The Truth About Wives	Sherman-Hampton	Aug. 2..	5,600
The Man Without a Heart	Novak-Harlan	Aug. 2..	6,000
Those Who Judge	All star	Aug. 2..	5,700
Empty Hearts	Bow-Bowers		6,300
Daughters Who Pay	All star cast	May 30..	5,800
Wreckage (May Alison)	Drama	Sep. 5..	5,992

COLUMBIA

	Kind of Picture	Review	Feet
Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6..	5,967
After Business Hours (Hammerstein)	Domestic melo.	July 4..	5,600

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug. 30..	6,000
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
The Early Bird (Hines)	Comedy	Dec. 27..	7,000
Crackerjack (Hines)	Typical comedy	May 23..	6,700

DAVIS DISTRIBUTING CORP.

Tales of 1,001 Nights (French Cast)	Arabian Nights	Feb 14..	6,300
Red Love (Lowell-Russell)	Indian drama	May 23..	6,300
Fighting Courage (Ken Maynard)	Action western	July 11..	5,000

GINSBERG DISTRIBUTING CORP.

Love Gamble (Lillian Rich)	Melodrama	July 11..	5,766
Before Midnight (Wm. Russell)	Crook melodrama	July 11..	4,895

INDEPENDENT PICTURES CORP.

Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,950
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B Cody)	Western		4,980
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb. 7..	4.356
Riders of Mystery (Bill Cody)	Western	May 2..	5,000
Gambling Fool (F. Farnum)	Western	May 9..	5,000
Fighting Sheriff (Bill Cody)	Western	May 23..	5,000
Border Intrigue (F. Farnum)	Western	May 30..	5,000

LEE-BRADFORD CORP.

Pearl of Love (Leslie)			6,000
Lights of London (Wanda Hawley)			6,000
Passion's Pathway (Estelle Taylor)			6,000
Unrestrained Youth (Brandon Tynan)			6,000
Passionate Adventure (Joyce-Brook)			8,000
Way Down Upon the Swanee River			6,000
Wolfblood (M. Clayton)			6,000

LUMAS FILM CORP.

Overland Limited	R. R. melodrama		6,000
A Little Girl in a Big City	Heart int. se		6,896
His Masetr's Voice (Tbunder, dog)	Animal dr.		5,750
Shadow on the Wall	Crook drama		6,056
Police Patrol	Melodrama		5,688
Part-Time Wife	Drama		6,075

RAYART

Battling Brewster (Farnum)	15 ep. ser.		6,067
Easy Money (All-Star)	Drama		
Butterfly Comedies (Gloria Joy)			
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7..	5,227
Geared to Go (Howes)	Drama		5,117
Right Man (Larkin)	Drama		4,571
Winning a Woman (Perrin-Hill)	Drama		4,865
Getting 'Em Right (Larkin)	Drama		4,669
Quick Change (Larkin)	Drama		
Youths Gamble (Howes)	Drama		
Double Fister (Perrin)	Drama		
Fear Fighter			
Crack O' Dawn			
Goat Getter			
Snob Buster (Reed Howes)	Action melodr.	Aug. 22..	4,976

RED SEAL PICTURES CORP.

Suwanee River	Song Car-tune	Apr. 25..	1,000
Hair Cartoons (Subject RR)	Marcus cartoon	Apr. 25..	300
Hair Cartoons (Issue O. O.)	Marcus cartoon	May 2..	300
Big Chief Ko-Ko (Out of Inkwell)	Fleischer cartoon	May 2..	1,000
River Conway	Scenic	May 9..	1,000
Ko-Ko Trains 'Em (Out of Inkwell)	Fleischer cartoon	May 9..	1,000
Hair Cartoons (Issue K K)	Marcus cartoon	May 23..	300
Marvels of Motion	Novelty	May 30..	1,000
Daisy Bell	Song Cartoon	May 30..	1,000
Ko-Ko Sees Spooks	Fleischer cartoon	June 13..	1,000
Hair cartoons	Marcus cartoon	June 20..	300
Ko-Ko Celebrates the Fourth	Fleischer cartoon	July 4..	1,000
Hair Cartoon	Marcus cartoon	July 4..	300
Evolution	Timely novelty (feature)	July 25..	4,200
Ko-Ko Nuts (Out-of-Inkwell)	Fleischer cartoon	Sep. 5..	1,000

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29..	4,712
Courageous Coward (Jack Meehan)	Western	Dec. 6..	4,052

WM. STEINER PROD.

Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11..	5,175
On Probation (Edith Thornton)	Drama	Dec. 13..	5,000
Across the Dead Line	Western		5,000
Always Ridin' to Win	Western		5,000
Hidden Menace	Stunt dr.		5,000
Branded a Thief	Western		5,060
Verdict of the Desert	Western		4,745
Valley of Vanishing Men	Western		4,652
Trouble Buster (Leo Maloney)	Western	Feb. 21..	5,000

SERING D. WILSON

Wonder Book (Kellycolor)	Series	Apr. 25..	625
Thundering Waters (Kellycolor)	Niagara Falls	Apr. 25..	700
In a Cottage Garden Kellycolor)	Floral subject	Apr. 25..	700
Flying Elephant (Kellycolor)	Novelty	Apr. 25..	650

SHORT FILMS SYNDICATE

Thirty Years Ago	Novelty	Aug. 15..	1,000
I Remember	Pastoral	Aug. 15..	1,000

PROJECTION

EDITED BY F. H. RICHARDSON

Los Angeles Men Progressive

Here is the letter head of Los Angeles local 150 I. A. T. S. E. & M. P. M. O. It speaks for itself. Under it is the line which runs across the bottom of their letter paper.

It is indeed gratifying to know that so large a local is up to date, and not satisfied with the ways of Grandpa, which may have been very good ways, too, in Grandpa's day. Congratulations, brothers of the Film Capital City. You have beat the largest local, New York City, 306, in this matter. I have been trying to get Local 306 to adopt up-to-date nomenclature for its stationery, etc., but as yet have not been successful.

New York City local 306, being the largest, OUGHT to lead, and she would, too, in this as well as in other matters, but for the fact that, as is the case in all large locals, there is a fairly numerous non-progressive element which hangs onto the brake with all its might and, just as long as it possibly can, prevents progression.

Why? do you ask?

The answer is easy—almost childishly so. The non progressive are non progressive for a most excellent reason. They fear progress because they are either too lazy to make the effort necessary to keep up with it, or else they (whisper) fear they would be unable to keep up with the procession, once real progress were started. With things running along in the old, well worn RUT, they feel safe, and that accounts for far more of the opposition to improved nomenclature, or anything else progressive, than you have any idea. They just plain fear to permit ANYTHING in the nature of progress to start.

Congratulations, Los Angeles! How come San Francisco, Seattle and Portland, let you beat them to it?

A Bit Amusing

It is a bit amusing how men will solemnly set forth, in print, their views concerning the management and operation of motion picture theatres, going in great detail into everything, EXCEPT the one thing for which the whole darned theatre is operated, and upon which it must, in the last analysis, depend for its success or failure.

Down in a certain southern city a little paper is published. It is called the "Weekly Film Review."

In its July 18 issue the "Director of Theatres" for a large producing corporation sets forth, in some wealth of detail, his views concerning the right way to operate a motion picture theatre, presumably for the benefit of operators of such theatres—those who operate them.

The advice of this man is all excellent, as far as it goes, but the amusing part is that, whereas he advises concerning about everything else, he says not even so much as one word concerning the advisability of having high grade projection. In fact he apparently does not conceed that projection has anything whatsoever to do with the successful operation of a motion picture theatre.

He advises that this should be thus, that that should be so and the other way muchly thusly, but at no point does he even hint that projection ought to be high grade—or anything else. To him it just plain don't exist in the things of importance.

Now my views are different. Were I making suggestions for the operation or management of motion picture theatres, my effort in that direction would read something like this:

(A) The audience, first of all, must be made comfortable in fairly spacious chairs, with reasonable space between the rows—chair back to chair back, and by suitable ventilation.

(B) The theatre should be made as cosily pretty as possible, which need not necessarially run to costly decoration, but rather to comparatively simple, low priced artistic decorations.

(C) There must be no glare spot of light visible from any portion of the seating space.

(D) That portion of the theatre help which comes directly into contact with the public should be neatly uniformed, or at least very neatly clothed, and as nearly as possible all alike. They should be carefully trained, and not permitted to lounge around while on duty. They should be thoroughly trained in politeness and courtesy to theatre patrons.

(E) The program must be carefully selected to suit the tastes of the theatre patrons, with which the successful manager uses every possible endeavor to acquaint himself. It must be well balanced as between the romantic love story, the historic or semi-historic costume play, comedy, scenic and carefully edited news reel, always remembering that what the manager will personally not like at all, the audience will literally rave over.

(F) The projection room should be of at least a size which will cause no uncomfortable crowding. It must be supplied with equipment which is capable of delivering the best possible result to the screen. IT MUST BE IN CHARGE OF A PROJECTIONIST OR PROJECTIONISTS ABLE TO SO HANDLE THE EQUIPMENT THAT THE LARGEST POSSIBLE ENTERTAINMENT VALUE IN ANY GIVEN PRODUCTION, OR "PRINT" WILL BE PLACED ON THE SCREEN, and who are able to place the largest possible entertainment value on the screen consistently and efficiently.

(G) The music should be the best the theatre can afford, and the "afford" is limited only by the point where additional excellence ceases to attract sufficient patronage to make it profitable—for theatres, like most other things in this vale of sin, sorrow and tears, are run strictly for profit. The music should be made to synchronize with the picture when projected at proper speed, and not the picture speeded up or slowed down to suit the music. If there is talent in the orchestra, or the orchestra is of sufficient size to warrant instrumental music, then the musicians should be permitted to display their art between pictures, when they may play

Bluebook School

Question No. 363—(Practical Question submitted by Edwin S. Schofield, Houston, Texas.) Current, 8 cents per K. W. Screen surface the same in both cases. Efficiency of lens system the same in both cases. Screen in use ten hours per day. What will be the cost daily of illumination of two screen surfaces with equal brilliancy, one 12x16 feet and the other 14 feet 3 in. by 19 feet?

(P. S.—The boss figures on enlarging our 16 foot picture, and sprung that one on me a while ago.)

Question No. 364—(Practical Question proposed by Messrs. Thoreau and Clark, Vancouver, British Columbia.) Using General Electric 50 ampere mercury arc rectifier, 110 volt terminals of an Edison 110 volt—220 volt 3-wire system. Motion picture projectors grounded to water pipe. The two arcs are connected in parallel. While one arc is being used, carbons of other separated, but the switch in a trouble lamp connected between either of the carbons to the projector will light. Is anything wrong? If so, what? If the lighting of the trouble lamp is not evidence of anything wrong, then why does it light?

(Not very clearly worded, but I think what is meant is that when one arc is burning and carbons of other separated, if a trouble lamp terminals be touched to the projector frame and either carbon of the working lamp, it, the trouble lamp, will light.—Ed.)

Question No. 365—What is the purpose of the fuses?

Question No. 366—Explain figure 19, page 107 of the Bluebook (Reproduced herewith) in detail, explaining just what happens when one of the fuses "lets go," and why it happens.

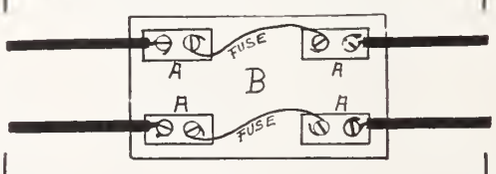


Figure 19.

Question No. 367—Will fuses carry more than their rated capacity?

as fast or as slow as they think the music demands.

(G) Much may be done with colored light effects in almost any theatre—even in the little "store room theatre" they may be used to advantage—therefore provision should be made for such effects, and they should be carefully planned and used in a way which will get from them their greatest possible entertainment value as supplementary to the regular program.

That is about the way I would size the matter up.

In the same issue of the same publication a local theatre manager gives advice concerning the management of suburban houses. It also is to be noted that, while what he says is all very well, still he, too, utterly fails to recognize the fact that the item of projection and its quality has anything whatso ever to do with box office income.

Nor can these men come back with the excuse that it is assumed that projection will be "high grade," because it by no manner of means always IS high grade, and the other things they have named would be as they advise, too.

In closing, in excuse for all this, I will moreover it might also be assumed that all say that I have many times visited theatres which were marvelously well managed, and have been literally astounded at a management which was so careful about, and expert in all other details, would stand for what I saw on the screen, and found in the way of almost criminal waste in the projection room.

We now have a large and growing percentage of motion picture projectionists who are striving hard to and, in most cases are giving the highest possible entertainment value on the screen from what is provided them. THAT THEY ARE DOING THIS IS ENORMOUSLY TO THEIR CREDIT, BECAUSE THEY ARE CONTINUALLY AND CONTINUOUSLY SNUBBED AND IGNORED, JUST AS THEY WERE IN THIS CASE. There is small encouragement to excel, when no one in the manager or exhibitor class offers the slightest encouragement to, or credit for high grade work.

The continual ignoring of what few would have the GALL to openly deny is at least one of the most important elements in building for success in motion picture theatres, DOES TREMENDOUS HARM, IN THAT IT TAKES AWAY THE HIGHEST INCENTIVE FOR TRIVING TO EXCEL. Unless the man be the right sort of man he has no right place in a theatre projection room at all, THE RIGHT SORT OF MAN WILL STRIVE ENORMOUSLY TO EXCEL, ALWAYS PROVIDED HE BELIEVES HIS EFFORTS WILL RECEIVE SOME SORT OF PROPER APPPRECIATION. NOTHING IN ALL THIS WORLD IS SO MURDEROUS TO ADVANCEMENT AS LACK OF APPRECIATION. Occasionally a man is found who, despite all lack of appreciation on the part of those he has the RIGHT to look to for it, will still strive to excel, just because it is sort of born in him. He, however, is very much the exception.

In motion picture projection, under present conditions, lack of appreciation does especially great harm because, in the cities at least, there is the almost flat level of the union MINIMUM scale for houses of similar size and class. Naturally if every one is paid the same for all theatres of like class, and promotion to theatres of larger size or higher class depends largely upon the will or whim of union officials, and there is no real appreciation shown by the theatre management for high grade efficient work, THEN WILL YOU BE GOOD ENOUGH TO TELL ME WHEREIN LIES THE INCENTIVE TO WORK HARD TO EXCEL?

If those in authority, when talking of theatres, for publication, gave projection excellence the prominence its importance DESERVES, thus causing the men engaged in projection to feel that high grade work on their part is appreciated as something above the mere attending upon or operating of a machine, I venture the assertion that it soon would work out to the LARGE profit of every one concerned.

But the fashion is to extol the seating, praise the ventilation, remark upon the beauty of the decorations and furnishings, exclaim about the music and the organ, speak of the neatly uniformed ushers, print pictures of the manager and—Projection? Why, sure enough! I guess there probably is some such thing, but (by inference at least) it is altogether too unimportant to bother wasting ink on.

Difficulties

In an article recently published, L. E. Cuffe, who, we are told, has charge of projection for the Famous Players-Lasky Corporation in their West Coast studios, says concerning picture presentation:

This subject has been discussed in the past, but nothing of any real importance has fol-

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lowed. Recently a paper was read before the members of the Society of Motion Picture Engineers dealing with the difficulties of arriving at any standardization of screen brightness. However, at the end of this paper there was nothing arrived at in regard to any particular standard of screen brilliancy. In fact, it merely cited a number of different elements which would enter into the making of a standard—very difficult and of little use. I agree that there are so many valuable factors that it is a difficult problem, but I feel that by proper treatment an exceedingly great improvement upon the present conditions can be brought about.

No Two Alike

For example, the writer recently visited theatres in this vicinity and as far as he has been able to figure out there are no two houses alike in either screen brilliancy, audltorium illumination or class of screen used. For such reasons it has been impossible to make a picture look anywhere alike in these different houses. The answer to this is readily seen when we analyze the following, which illustrates the exceedingly abnormal and varied conditions:

In two different theatres, both screens of the **same material and size, same optical systems in projectors,** same light source of equal amperage, and projecting prints of standard quality, in one house the throw is 185 feet—and in the other is 65 feet. It is plainly seen why the same print looks exceedingly different on the two screens.

"Discussed in Past"

In the first place, the article is entitled "Proper Screen Presentation," and it might be remarked that, if that may be understood to mean proper projection, as seems to be the idea from the article, then that subject certainly has been "discussed in the past." It has been discussed in this department almost continuously for FIFTEEN YEARS, and there are quite some few who would disagree with the statement that "Nothing of any real importance has followed."

The paper referred to as being read before the S. M. P. E. was a paper by the editor of this department. That paper was designed wholly and solely, as it distinctly stated, to point out the difficulties in the way of standardization of screen illumination.

Cuffe's idea apparently is that a picture should look the same in every theatre auditorium, which might or might not be a good idea, if it were possible of accomplishment, but that it is impossible of accomplishment becomes evident when one considers that a picture looks slightly or very greatly different to every spectator in a theatre, for the reason that each one views it from a slightly different angle, or from a different distance.

Of course the difference as between those seated in close proximity to each other is too slight to be discernible, but the difference as between a theatre patron seated in the back center and and one seated in the front extreme side of a wide auditorium in which the screen is close to the front rows is very great indeed, and this includes the item of screen brilliancy, too.

Doubtful

In so far as standardizing screen illumination, it is to be doubted if it can ever be done, except for an auditorium of given size and color of decoration, because the depth of an auditorium has very much to do with the necessary screen illumination density, and so has the color of the auditorium decorations, as well as other things.

However, it was not with the idea of entering into any extended discussion of the matter as a whole that I noticed this matter in print, but merely to point out the necessity of putting one's ideas into understandable form before setting them forth in type.

In the last paragraph of the quotation one might, with equal facility, draw any one of three or four different and distinct conclusions. For instance: How is one to project the same size picture, using the same optical system, at 185 and at 65 feet?

Probably what Cuffe meant was the same TYPE of optical system, but there he errs in something besides mere language, because that might be done, though not efficiently, assuming both pictures to be of ordinary size—say an eighteen foot picture.

Then, too, Cuffe makes no mention of the efficiency with which the light sources are handled, which might make a very great difference in results, especially if they be ordinary arcs, because a wrong crater angle in one case and a right one in the other might, and if the difference be considerable would make for very great difference in screen illumination.

Possibly, or even probably, however, Cuffe meant that the viewing distance would vary with the projection distance—a matter not at all certain because I have seen many theatres with a long viewing distance and a very short projection distance—and that the difference in viewing distance would make the difference in the appearance of the picture. But that merely sets up another difficulty, because if the maximum viewing distance were 65 feet in the one theatre, and the appearance of the picture is good, then if we make it appear equally good at 185 feet we will have injured its appearance almost in equal degree at the shorter distance, and certainly no human power could possibly

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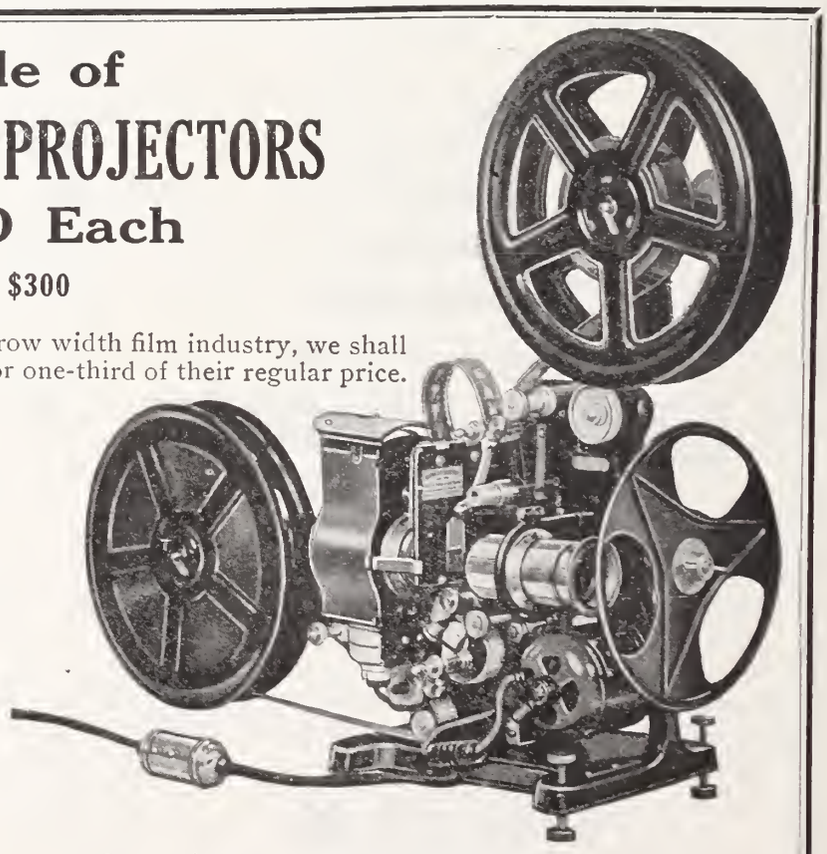

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make it appear the same at both distances.

Then, too, Mr. Cuffe entirely overlooks one very important element. He says "projecting prints of standard quality." Now, just exactly what does he mean by that? It is a fact well known and recognized by motion picture projectionists that two different prints of the same production will very frequently give entirely different results on the screen, even in the matter of screen illumination. One "print" may be and often is very much denser than the other.

Not Roasting

Please understand that I most emphatically am NOT either roasting friend Cuffe, or even taking him seriously to task. Doubtless he is a man who understands his business. I am pointing out to him, and to others, the FACT that before writing authoritively one should not only understand his subject in ALL its phases at least fairly well, but also one must be able to set forth his ideas clearly, so that his readers may be sure just what thought he has sought to convey.

Room for Improvement

At to the matter of screen illumination density standardization, while I agree that there is plenty of room for improvement in the matter of stopping some of the wrong things now being done, still I seriously doubt the possibility of effecting any real standardization, except (A) It may prove feasible to say that the CONTRAST value as between the screen and its surroundings shall have a certain value where the maximum distance of viewing be, say, seventy-five feet (or some other distance which may be deemed best), with an additional per cent. of contrast value for every ten feet of additional maximum viewing distance. It also would be a most excellent thing if it were possible to set up a standard maximum illumination for the front end of the auditorium, but due to the tremendous variety of shapes, sizes and heights of auditoriums, I doubt the feasibility of that; also I think before it could be done we would have to chloroform a large percentage of orchestra musicians.

In closing I ask friend Cuffe to take what I have said in good part. He has gone into print, and having done so must expect criticism. That is a part and parcel of writing for publication. I get it by the bucket full, and don't mind it a bit, for if I am wrong I learn it through the criticism. If I am right the criticism does me no manner of harm, anyhow, and it probably makes the criticizer feel good, so why worry?

S.M.P.E. Fall Meeting

On October fifth, sixth, seventh and eighth, at Lakewood Farms Inn, about three miles off the main road (One of the three being straight up, by the way) from New York City to Binghamton, New York, the Society of Motion Picture Engineers will hold its fall meeting.

The meeting place is a charmingly located, spacious country hotel, with golf links, huge dancing floor, games of various sorts, horseback riding and so on and so forth, all of which is free to the use of members of the Society. Bring your ladies by all means.

The Lakewood Farms Inn (Whisper! S-h-h-h. It's not a farm a tall) is a summer hotel, and a fairly classy one, too. The "season" will then be about if not entirely over, and the S. M. P. E. will just plain own the place. It met there in the spring of 1924, and the experiment was so satisfactory that —well, we're going back, which is le comment grandique, or however the French would say it.

The program promises to be up to the usual high standard of excellence. Pages could say no more. The member who fails to be present is going to miss something, and that is no bunch of idle words, believe you me. I've been there and I know.

So, gentlemen, it is confidently expected that deep ruts will be worn in the road up the mountain on October fourth, caused by the bubbles of S. M. P. E. men, or by the buses which will meet all trains and convey you to the Inn if you train up instead of bubbling.

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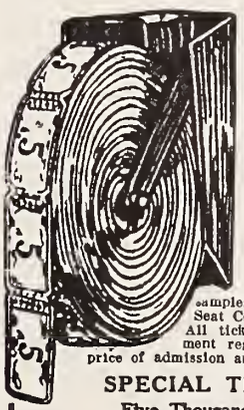

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Who Gets the Pay?

The following verses are an adaptation from verses entitled "The Pay Roll," by Charles Dean Chamberlain, in the Saturday Evening Post:

The biggest man in the rigger gang
Is lantern-jawed Jerry O'Teel.
He's boss, of course, by right of force,
And a wow at pushing steel.
He knows about channels and reenforced panels
And rivets and I-beams and power.
He'll walk two-by-fours at seventeen floors,
But he only gets one buck an hour.

If ever you stop in the carpenter shop,
Just look up Oscar the Swede.
You'll find him there, with a big steel square
Making miters that you can't read.
He can hang oak doors or lay hardwood floors,
For him cutting rafters is play.
He'll frame a roof truss with nary a fuss,
But he only gets nine smacks a day.

The engineer man is Angus McBannock
The handiest man on the dump.
He gives steam to the masons and air to the caissons,
And knows the heat loss of each pump.
For him its a cinch to set up a winch,
Or to fix up a knock or a squeak,
If a mixer goes sour he has it jake in an hour
But he only gets sixty a week.

John Hislop Boffus just sits in the office
Squints at drawings and orders men 'round
He checks over plans and quite understands
The strength of a beam by its sound.
He's learned about stresses and plaster web meshes,
But only from books, so I hear.
Just as if college could give a man knowledge—
And he's getting twelve thousand a year!

I think it might be well for some of you "Books-is-the-bunk" guys to read those verses over a few times. You may bet your last gallus button that the "John Hoslip Boffuses," of which there are many, didn't get it all out of books, NOR did they get it all from just "practical experience."

They COMBINED study (books) with practical experience, used their brains for something besides wishing quitting time would come, and wondering if they'd be lucky with the dice that evening, or considering how far they could stretch THAT week's pay in buying something to put on their backs, or having a "good time."

"Good times" are all right. A man should dress decently, or even well if he can afford it, but he who would become a "John Hislop Buffus," at twelve thousand a year, must first EARN THE RIGHT TO BE ONE, and that is NOT done rolling the dice, or expending ALL your idle moments having a "good time."

An Argument

James Thompson, Detroit, Michigan, desires information as to the 3-wire system action. He says:

We have a 3-wire system and two Powers projectors, one of which is connected to each side of the system. In a discussion as to the passage of current over the system, A says the current flows along the positive and returns on the neutral to and from projector lamp No. 1, but that it flows out on the negative to Lamp No. 2 and back on the neutral wire.

B claims that the current flows out on the neutral to lamp No. 2, and back on the negative. We are interested in the Bluebook

TYPHOON COOLING SYSTEM
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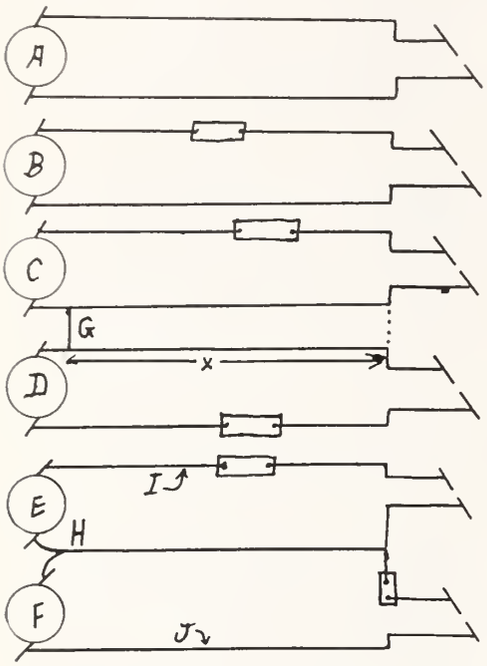
School, and would thank you to reply to this in an early issue.

Perhaps Brother Thompson intended this as a "practical question" for the Bluebook School, but I hardly think so. Anyhow I shall answer it myself, so here goes.



In the drawing I have tried to make the whole 3-wire connection as clear as possible. Generators A B are two separate machines, each connected directly to one of your projector lamps. You will of course understand how they operate.

Generators C and D are presumed to be the same two dynamos with the negative of C connected to the positive of D by wire G.

With this connection you would have, in effect, a 3-wire system. You could connect a 220 volt motor (assuming the generators to be 110 volt machines) across from the positive of C to the negative of D, and it would work perfectly; also generator C might be connected to a 100 ampere load and generator D to a fifty ampere load, IN WHICH CASE THE APPARATUS CONSUMING THE CURRENT WOULD WORK IN SERIES UP TO 50 AMPERES, but the fifty amperes surplus generated by C would pass directly back to C over its negative.

This would be wasteful of wire, however, and of current, too, since it means that the current would have to travel over unnecessary wire.

We, therefore, cut off one of the wires at G, and use one wire from there out, as per E F H, and we have the straight three wire system, in which I is what is known as the "true positive" and J the "True Negative."

Brass Tacks

And now we get down to brass tacks. A three-wire system operates as a 220 volt system, so far as it is possible for it to do so. That means that the "balanced load current all flows out over the true positive, through the power consuming devices connected to generator E side, and through the power consuming devices connected to F side, and thence back to the generators over the true negative.

But if there be a thirty ampere load on E side and forty on F side, then thirty amperes will flow out on the true positive, through the power consuming devices on BOTH sides, and back to the generators on the true negative. But since ten amperes more are required for the load on F side than on E side, that amount of current will flow from generator F out on the neutral, which is attached to the positive pole of generator F, hence is its positive wire (though negative to generator E) joining the power sent out by generator E on the true negative after it has passed through and operated the power consuming devices on E side, and thus there will be enough power to operate the forty ampere load on F side.

Specific Question

Answering your specific question, when your lamps are operated separately, each being hitched to one side of a three-wire system, the action is precisely the same as though the generators were not connected at all, as at A B. When the lamp attached to E is in use, generator E supplies ALL the current, exactly as generator A would do. When the lamp attached to F is in use the action is precisely the same as though it were attached to generator B, because the neutral is its positive wire, and the out-flow is always on the positive.

Note: Connection "G" could be made at any point in the length of the wires without altering the action. In effect connection G amounts to removing wire X as indicated, and joining as per dotted line.

There, I don't know whether or not I have succeeded in my attempt to make the 3-wire action clear or not. Maybe I've just confused you. I'd like to hear from some of you as to whether this way of explaining it is good or bad.

British Projection

Quite recently a delegation of British exhibitors came to the United States, and I believe to Canadian America as well, for the avowed purpose of examining into, once-overing and generally sizing up motion picture affairs in North America, or at least in the parts thereof named. Whether they included Mexico or not I don't know, but think not.

They have made their report to their home body, at its "Summer Conference" held in Glasgow, Scotland. The report and the matters discussed are about what one would expect. The nearest they come to discussing one of the biggest things upon which their entire business depends is that they remark that "Projection in Britain is superior to that in North America," or words to that effect.

I do not propose to dispute this statement, because it is possible it is true. I, however, have the right to doubt that it is, and I most emphatically do do that very thing, nervy as it may seem.

Exhibitor Not Good Judge

In the first place, it has been my experience, and I say this with all seriousness, that the large majority of motion picture exhibitors are utterly incapable of passing intelligent, correct judgment on motion picture projection. And, mind, you, I do NOT mean that unkindly, nor in the nature of a criticism. I merely state it as a well proved FACT.

In this, however, I can speak only of the exhibitors of the United States and Canada. Of the British exhibitor I have no knowledge, but see no reason why he would differ from those over here in that particular. Time after time, I have had managers of large theatres conduct me through their establishment with great pride, and call my attention to the excellence of their projection, whereas it was difficult, when they did that, to refrain from laughing in their faces. I have many times pointed out the most crassly stupid blunders in projection practice to exhibitors and theatre managers, only to have to almost "draw a diagram of it" before they could be made to even faintly understand, and even then it was evident that they had considerable doubt about the matter. I have been literally amazed at the depth of the thing I can only call just plain ignorance in matters projectional in the minds of many men operating relatively large theatres. They apparently think that so long as there is a "bright, steady picture on the screen, that is most emphatically "that" in projection, and nothing could possibly be sweeter.

Some Faults

Glare spots, lack of proper contrast, gray blacks, muddy whites and literally huge distortion mean nothing whatsoever in their young lives.

And so how may we place confidence in the view of the British exhibitor's report upon the relative excellence of projection over here and over there? My own information is that our men over here, class for class, are better posted and just as careful in their work as are the men in Britain. My observation as between the excellence of United-States-made motion picture projectors and those made in Europe is that ours are considerably the better in every way, though they have some projectors over there which are mechanically very well made indeed.

I have long wished that I might make a trip through England, France, Germany and Italy and investigate for myself as to what is what. I think it certainly would make one corking good story, and one which would be enjoyed thoroughly by every picture man in the country—particularly theatre men. Maybe I'll do it some day too, if ever I can spare the time and money.

Bluebook School Helps

Ray Guaegy, Paducah, Kentucky, sends in his second set of answers to Bluebook School questions and remarks:

I certainly cannot say too much in favor of the "School," and the good it is accomplishing every day. My own screen results have improved since the School started, for I have followed it every week.

I used this note just to point one thing, Viz: Improvement of the thing the motion picture theatre has to sell—the image upon the screen—is of course of far more importance than anything else, but it is hoped that not only will the actual thing the public sees be improved, BUT also that the knowledge gained will enable the projectionists to put an improved result upon the screen at less cost—more efficiently.

Many a man is putting a really very good picture on the screen, but is doing it at literally tremendous loss, as compared with what it would cost were intelligent methods applied. He is working well in one way, but with great and needless inefficiency in another.

I do NOT mean to say or to even imply that that is the case with Brother Guaegy. In all probability it is not. Let the slogan of Bluebook "Scholars" be "The best possible picture at the least possible cost."

Bluebook School—Answers 336 to 340

(Note: I have had letters from Brother G. W. Bennewitz, Projectionist Strand Theatre, Sioux Falls, So. Dakota, saying that he has through force of circumstances been forced to stop sending answers to the questions, but that just as soon as he can get straightened out he will be "back with the bunch again." "Benny," Old Boy has had a tough row to hoe this summer. It is not his work, but sickness of a sort in the family. Maybe if a few of you would write him a cheery letter it might help. When one is a bit blue a word from a friend does help.)

Also I have a letter from Richard Keuster, 212 Bleecker Street, Brooklyn, New York. He has been ill or at least not very well which is the reason for his absence from school. Some of the chaps might write to him also. A word of kindness from one's fellow men when the Ship of Life is rocking a bit, HELPS.

Question No. 336—Describe the method by means of which current generation is started in a self-exciting dynamo.

(Note: In these questions I have used the term "dynamo" instead of generator, though in practice we speak of an alternating current machine as a "generator" and a D. C. machine as a "dynamo." I did this because as a matter of fact there are several sorts of electric power generators, one of which is the dry cell.—Editor.)

C. H. Hanover, Burlington, Iowa; C. O. Henning, Iowa City, Iowa; G. L. Doe, Chicago, Illinois; Ray Guaegy, (Always put your address on first page of your answer) Paducah, Kentucky; Chas. C. Colby, Santa Fe, New Mexico; A. L. Fell, Collingswood, New Jersey; Thoreau and Clark, Vancouver, British Columbia; and T. R. Guimond, Mobile, Alabama, all made excellent replies to this one.

Incidentally, will the Toronto local advise me as to just which "City of Peace" friend Dobson is planted in? I wanna plant a turnip on his mound and see if it won't turn him up again.

Henning says:

The self-exciting dynamo depends for excitation upon the "residual magnetism" remaining in the pole pieces after the machine has stopped, and is otherwise electrically "dead." These pole pieces, which form the core upon which the field coils are wound, retain sufficient magnetism after the machine has stopped to maintain a very weak magnetic field, in which the stationary armature lies. If this were not true, then a self-exciting dynamo would be impossible.

Under the above condition it is only necessary to set the armature in motion to cause the coils thereon to cut magnetic lines of force, thus generating current, a portion, or all of which passes through the field coils, thus strengthening the magnetic field and causing the armature coils to cut a greater number of lines of magnetic force.

This process continues until the point of normal E. M. F. is reached, at which stage the machine is in condition to deliver its maximum output, or any portion thereof which may be required.

(Note: That was not just the way brother Henning worded it. I have changed his words, but not his ideas or thoughts. His answer was well worded, but, as is nearly always the case, he is not accustomed to writing for cold type, so to make it "read well" it nearly always is best to make changes in pharaseology, BUT I never intentionally change any man's thought, intent or ideas as I understand them.—Editor.)

Fell says:

A self-exciting dynamo is one in which the initial excitation of the field is due to the "residual magnetism" retained by the cores or "pole pieces" when the machine is at rest.

When a mass of iron has once been magnetized, it is a difficult matter to remove all traces of the same when the magnetising agent has been removed, a small amount of magnetism is always retained permanently by the metal. This is known as "residual magnetism." It varies in amount with the quality of the iron. Residual magnetism is the essential thing in self excitation as applied to a dynamo.

The residual magnetism maintains a magnetic field in which rests the dynamo armature. It is usually of sufficient density that from two to ten volts could be built up, and no more, with the armature revolving at maximum speed in such a field.

In order that commercial voltages (100 volts or more) may be had, a portion or all the current generated by this weak field is passed through the coils wound around the pole pieces which form the core of the aforesaid coils. This has the effect of energizing the pole pieces, and thus strengthening the magnetic field in which the armature rotates, which process will be continued until the normal voltage of the machine has been reached.

The maximum voltage will depend upon the capacity of the field magnets as determined by the construction, and upon the strength of the current used to excite them. (Um! I'm not quite certain as to the exact correctness of that last. I can't seem to recall just what elements determine the maximum voltage of a machine, and have not the time to look the matter up just now. As I remember it is dependent upon the rate with which the various armature coils are filled and emptied as to lines of force, the number of armature coils there are and their method of connection. Editor.)

Without residual magnetism in the field magnets the dynamo would not generate any E. M. F. at all until its field magnets were excited by current applied from some source outside the dynamo itself.

Doe puts is well and briefly. He says:

In a self-exciting dynamo, magnets are very similar to a huge "horseshoe" magnet, such as the kiddies love to play with. The iron of which they are composed retains sufficient "residual magnetism" when the machine is at rest to form a weak magnetic field, the magnetic lines of which flow over and through the stationary armature and its coils. Under this condition, of course, when the machine is started, the armature coils cut through this weak field, thus generating a weak voltage and current. The latter is usually all shunted through the field coils, which instantly strengthens the magnetic field, causing the armature coils to cut more lines of force, and thus generate more voltage and current. This process continues until normal voltage is reached, when the machine is ready to supply current to the external circuits up to its rated capacity.

A generator which is not self exciting may be put into operation by causing current to flow through its field coils from another dynamo or electric power source. When it is excited, self excitation may be set up by shunting a part of its own current through its field coils, but when the machine is stopped it is completely electrically and magnetically "dead," and must again be "excited" by some other electric power source.

Question No. 337—Suppose you have charge of a motor generator which vibrates considerably. Where would you seek the cause? In other words, what thing or things might cause a motor generator to vibrate or shake?

All the before named, plus E. S. Maeling, Sacramento, California, answered this more or less completely. Fell says:

One of the chief causes of a motor generator set vibrating is the coupling between the motor and generator being out of line. No matter how slight this fault may be it will cause a certain amount of vibration, and that is where the trouble usually lies.

Other possible causes of vibration are the armature shaft being bent, or a badly balanced armature. The bent armature shaft is apt to set up serious trouble other than vibration, since it may cause the armature coils to strike or rub against the magnet.

An unlevel foundation may also cause vibration in some types of dynamo.

Concerning two features of this matter Henning makes pertinent remarks, as follows:

When a motor generator is installed, care should be exercised to see that it sets perfectly level. This is the first point to check up when it is found that the machine is vibrating. If it is of the type that is attached to a base, any low points should be shimmed up and then all bolts tightened down solid. The level of the machine should be tested from time to time, and the matter given attention when a bit of out-of-level is indicated. It will save future trouble. * * * When a motor generator has been in service a long while, is kept level and starts to vibrate it may be found that it is due to worn bearings.

This type of vibration will cause slight trouble at first, but if permitted to continue will cause excessive wear on all parts, interfering with commutation and ruining bearings in a short while. New bearings and a re-surfaced commutator will, in such cases, add a long term of satisfactory service to the machine.

Henning covered other points, but the foregoing were done a bit better than any one else did them.

Thoreau and Clark put it tersely, thus:

(1) Anchor bolts not properly tightened down.
(2) Universal coupling requires attention.
(3) Motor and generator not in perfect alignment.
(4) Unbalanced armature or motor rotor.
(5) Worn or improperly adjusted bearings.

Question No. 338—Tell us all you know about the brushes of a motor or generator set and their operation.

Thoreau and Clark supply an excellent answer, as follows:

Brushes used on D. C. generators in motion picture work usually are composed of carbon or carbon-graphite composition of varying degrees of hardness, dependent upon the type of generator they are to be used on.

Modern brushes have a wire connection called a "pig tail." This wire has one end embedded in the body of the brush. Its other end connects with the brush holder or the brush holder lead, forming a direct electrical connection between the brush and its holder. This reduces sparking between the brush and holder, which is inevitable when the current must depend wholly upon the friction contact between brush and holder in passing from brush to holder, or vice versa.

There must be a brush or brushes for each main field pole of the machine, NOT including so called commutation poles. The number of brushes required for each pole piece depends upon the capacity of the brush, and the load each brush arm must handle.

Brushes usually cover two and one commutator bars or segments.

New brushes should be installed one at a time. They must be fitted to the curve of the commutator by placing a strip of sandpaper, not too coarse, around the commutator, sand side out—against the brush. Apply the regular tension to the brush and pull the sandpaper back and forth around the commutator until the face of the brush is ground to fit the commutator curve. Remove sandpaper and clean away all carbon dust. If this is done properly the brush will fit the commutator face perfectly.

When all the brushes have been fitted, the distance between each brush holder should be checked. This is very important, and may be quickly and easily done, as follows: cut a piece of ordinary wrapping paper the width of the commutator and long enough to go around it. Wrap it around the commutator, permitting the brushes to rest on its surface. With a pencil draw a line along the top of each brush, first having been certain that each brush is in its normal operation position.

Remove the paper carefully and measure

the distance between marks, which should be exactly the same in each case. If not, then adjust the angle of brushes until they are.

The brushes must all fit into the holder not too loose, but freely nevertheless, so that they may move freely and not stick in the holder. This is important, since it permits a minimum of brush tension and thus reduces frictional heating and brush and commutator wear to a minimum.

The tension between brush and commutator should be such as will insure good electrical contact, but no more. Excess tension is bad, because of mechanical heat generated and unnecessary wear. Too little tension causes sparking. It must be just right.

Some of the causes of sparking at the brushes are (1) Brushes not properly spaced around the commutator. (2) Brushes not perfectly fitted to curve of commutator. (3) Dirty commutator and brushes. (4) Sudden variation in speed of armature. (5) Wrong brush tension. (6) Temper pulled in tenslon spring. (7) Brush stuck in holder. (8) High or low spots in commutator. (9) Commutator worn too thin. Brushes then cover too much circumferential space at one time. (10) Overload. (11) Excessive armature speed. (12) Vibration of the machine as a whole. (13) Short circuit in armature coil. (14) Break in armature coil. (15) A reversed armature coil. (16) Rough commutator. (17) Mica insulation between bars too high. (18) Bent armature shaft. (19) Low or worn bearings. (20) Brushes not suited to the work. (21) Short between commutator bars causing a ring of fire. An open circuit in the armature will cause same effect. (22) Brushes not set at proper commutation position with relation to the pole pieces.

All of which shows that when brothers Thoreau and Clark have a new bottle of ink and plenty of paper they can tell us quite a lot. Usually they are a bit short of ink, paper or something. They answer correctly, but often a bit economically.

Fell gave a corking good reply. Here it is:

With respect to construction, brushes may be broadly classified as: (1) those made of metal, and (2) those made of carbon.

There are several varieties of metal brushes, such as: gauze brushes, wire brushes and laminated or strip brushes.

A gauze brush is made up of a sheet of copper gauze folded several times, with the wires running in an oblique direction, so as to form a solid flat strip of from ¼ to ½ inch in thickness, increasing with the volume of current to be collected.

The gauze is folded with the wires running in an oblique direction so as to prevent the ends of the brush fraying or threading out.

These brushes are very flexible and yielding, their use being attended with little wear of the commutator.

They make very good contact, but are quite expensive wire brushes. This class of brush, which was extensively used before the invention of the gauze brush, is made up of a bundle of brass or copper wires, laid side by side and soldered together at one end. Since wire brushes and harder than gauze brushes, they are more liable to score or cut the commutator and are also more troublesome to trim.

Laminated or strip brushes, probably represent the simplest form of brush, but are not extensively used, owing to the lack of flexibility. They consist of a number of strips of copper or brass, laid one upon the other and soldered at one end.

When metallic brushes are used upon the commutators of high tension machine, they frequently give rise to excessive sparking and also heating of the armature, the metallic dust given off appearing to lodge between the segments of the commutator, thus partially short circuiting the armature. To obviate this carbon brushes are extensively used on such dynamos, this material being found very effectual in the prevention of sparking.

Carbon brushes are usually in the form of oblong blocks and are set "butt" end on the commutator and fed forward as they wear away by means of a tension spring. They are the only form of brush that will give good commutation with a fixed lead. The upper part of some carbon brushes are covered with a coating of electro-deposited copper to insure good contact with the holder. The objections to carbon brushes are they are easily broken and not being flexible, vibration, or any roughness of the commutator will cause bad contact.

Copper brushes will carry from 150 to 200 amps. per sq. inch, the usual contact pressure is 1.25 to 1.5 pounds per sq. in. for copper brushes and 1.5 to 2 pounds per sq. in. for carbon brushes. The drop in voltage at the brushes, for carbon brushes is about 0.8 to 1.0 volt at each contact or 1.6 to 2.0 volts for the two, positive and negative contacts of a machine.

For satisfactory operation, the brushes and commutator must be kept in good condition. To this end the main thing to be guarded against is the production of sparks at the brushes. If care be taken in the first instance to adjust the brushes to their setting marks, and to regulate their pressure upon the commutator, so that no sparking occurs, and also to keep the commutator and brushes free from dirt, grit, excessive oil, etc., the surface of the commutator will assume a dark burnished appearance and wear will practically cease. Under these circumstances the commutator will run cool and will give very little trouble.

If the pressure of the brushes upon the commutator be too great, the adjustment faulty, or the commutator be allowed to get in a dirty condition, sparking will result, and if not at once attended to and remedied, the brushes will quickly wear away, and the surface of the commutator will be destroyed.

Sparks due to bad adjustment of the brushes are generally of a bluish color, small when near the neutral plane, and increasing in violence and brilliancy as the brushes recede from the correct positions upon the commutator. If the contact faces of the brushes be fused or covered with carbonized oil, dirt, etc., there will be bad contact, which is accompanied by heating and sparking, simple examination will generally reveal whether this be the case. The remedy is to remove the brushes, clean and fill them if necessary, trim and readjust. If the brushes be exceedingly dirty, or saturated with oil, it will be necessary to clean them with turpentine, benzoline, or soda solution before replacing.

A convenient method of trimming carbon brushes, or of bedding a complete new set is to bind a piece of sandpaper, face outwards, around the commutator after the current has been shut off and then mount the brushes in the holders, adjusting the tension of the springs so that the brushes bear with a moderately strong pressure upon the sandpaper. Then let the machine run slowly until the ends of the brushes are ground to the proper form.

It should be remembered that every spark consumes a particle of copper, torn from the commutator and the longer the sparking continues, the greater the evil becomes. The brush is the device current generated by the armature of the generator. The watt loss at the brushes is equal to 1.6 to 2 volts for carbon, multiplied by the total current carried. The losses due to contact resistance and brush friction are very liable to be greatly increased if the commutator and brushes are dirty and rough or not in good condition.

I think you will all agree that Fell need not blush one single blush for that answer. Incidentally Guaegy also gave an excellent reply to this one. The matter is of such importance that even at the expense of using a lot of space, here it is:

On D. C. machines the brushes and commutator require more attention than all the other parts of the generator put together. Brushes are of two sorts: radial and tangential. Radial brushes point straight at the center of the commutator, making what may be called a right angle contact with its surface. Tangential brushes are frequently, though by no means always made of copper. They are, as a rule, used on generators used for producing current for lighting. They make contact with the surface of the commutator at an angle.

Radial brushes are invariably made of carbon. They are always used on machines which must admit of being reversed. With carbon brushes properly adjusted and in good condition the commutator takes on a dark chocolate colored polish, and the brushes emit a squeaking sound at starting and stopping. This sound is a sure indication of a good commutator-brush condition.

Carbon brushes are made of several grades of hardness, in order to supply suitable brushes to fit different commutation conditions. The proper pressure for a brush depends upon the materials in the commutator and brush and the condition of the commutator. Soft carbon brushes require less tension than hard ones. A rough commutator must have heavier brush tension than is required by a smooth one, for a given area of contact. Brushes working at maximum capacity require heavier tension than when working at less than capacity.

Where there are two or more brushes in each holder, the tension must be the same on each brush, else some will be overworked. This tension should not be sufficient to cause any unnecessary wear on either commutator or brush, or to generate unnecessary frictional heat at the point of contact.

If the contact between brush and commutator be insufficient, there will be high contact resistance, with consequent heating. On the other hand increasing the contact beyond a certain point results in but slight reduction of electrical resistance, but largely increases the friction and wear. A pressure of one and a half to two pounds per square inch of brush surface should be sufficient.

One weakness of carbon brushes is that they, at times, are inclined to stick in the holder to such an extent that the tension spring is not strong enough to feed the brush downward as it wears, or even if it does the pressure at the point of contact with commutator will be too light. This is due to either one of two causes. Viz: Lack of uniformity in thickness of brush, or excess of paraffin in the brush. In event of a brush thicker at one end than the other, while it may go into the holder freely, it may wedge tightly after wearing down. Also, I might add, a nick or burr in the holder may cause brushes to stick. So will dirt.

Trouble through excess of paraffin in the brush is accounted for as follows: If a brush fits snugly into its holder so that it slides back and forth freely, but without any clearance while the brush is cold, when the holder and brush warm up, if there be a bit too much paraffin, which is placed in the brush as a lubricant, it oozes out and forms a paste with whatever carbon or copper dust there may be present, whereupon the brush sticks. It therefore is essential that not only must brushes and holders be kept clean, but also there should be some clearance between brush and holder.

Always fit brush ends to curvature of commutator by using No. ½ sandpaper, sand side against brush, pulling it back and forth around the commutator until brush end is ground to fit. This operation requires quite a bit of patience and care, else you will make matters worse rather than better. It should be done once for every sixty hours the machine runs. Many think only new brushes should be thus treated, but that is not true. Be sure to clean everything thoroughly when you have done.

Brushes have copper pigtails attached which attach to the holder and carry a large share of the current, thus preventing heating and sparking.

If a brush heats too much and gradually crumbles away it is sure evidence that it offers too high resistance. It is not suited to carry the load.

Brother Guaezy then sets forth reasons for sparking at the brushes, but brothers Thoreau and Clark have already done that very well.

Order Now Your Copy of

RICHARDSON'S BLUEBOOK ON PROJECTION

Postage, prepaid $6.00.

Aids Projection in all Difficulties. No Up-to-Date Projection Room Should be Without a Copy.

One Thing More

In your modern motion picture house every detail of projection, decoration, ventilation, temperature, seating, has been carefully worked out to make the theatre attractive and comfortable.

But there's one thing more you can do—and it's a real factor from the box office point of view: make sure the picture is printed on Eastman Positive Film, the film that safeguards for the screen the quality of the negative so your public may enjoy it.

Eastman film is identified in the margin by the black-lettered words "Eastman" and "Kodak"

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

MACK SENNETT

presents

HARRY LANGDON

in

"Lucky Stars"

A Two Reel Comedy

"What exhibitor who has used Harry Langdon Comedies during the past six months could honestly say that Langdon's name in lights outside his theatre has not proven as great a draw as almost any accepted star in the business?"

—Danny in Film Daily.

When you play him,
advertise him!

Pathécomedy

TRADE MARK

ANOTHER SCREAM FROM LANGDON

I REGRET that vaudeville had but one Harry Langdon to give to the motion picture. It isn't possible that there is another comedian as good hiding out in the two-a-day, for the studio scouts must have ransacked the boards for such. This Langdon is no mere find. He's a Klondyke.

Langdon was at McVicker's last week in "Plain Clothes." Now if you haven't seen "Plain Clothes" you haven't seen Langdon. If you thought he was funny in that police uniform of his you were mistaken. He was just rehearsing. He wore that uniform just so that he could show you how much funnier he could be without it.

I've watched each of the present day long distance comedians toddle their respective ways through the minor lengths into the sometimes doubtful glory of the "features" and I'm torn just now between hoping that Langdon does and doesn't get by in the big picture they say he's making. If he can make more money in the long pictures, I like him well enough to wish him success. But speaking for myself and nobody else I hope he decides finally to content himself with leading the short subject field by the present healthy margin. I don't think he could be any funnier in the long pictures, and the record is that most of the boys who try it are never quite the same.

I'd like nothing better than to tell you the funny stuff in "Plain Clothes." There's some queer streak in each of us which makes us like to tell such things, even when we know that we're ruining our listener's good time. But to tell you about this comedy would be criminal. You've got to see it to appreciate it; and you've got to see it

First in the Field!

Moving Picture WORLD

VOL. 76, No. 3 SEPTEMBER 19, 1925 PRICE 25 CENTS

Lon Chaney

You've seen him

in

HE WHO GETS SLAPPED

THE MONSTER

THE PENALTY

and others

Norma Shearer

You've seen her

in

LADY OF THE NIGHT

HE WHO GETS SLAPPED

EXCUSE ME!

A SLAVE OF FASHION

and others

But now you will see them BOTH in their supreme box-office hit—→

(Look inside this cover)

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year.

(Continued)

THE TOWER OF LIES

Perhaps you heard rumors about this production.

The studio said: "Something marvelous."

We have kept it as a surprise—and what a surprise it is!

Victor Seastrom has made a picture that's going to be the talk of this broad land within a few weeks.

Of course, after "He Who Gets Slapped" we knew that we could expect a money-maker from Seastrom.

But this exceeded our wildest hopes.

Seastrom has put Life on the screen as no one has ever done it before.

He took Selma Lagerlof's world-prize novel "The Emperor of Portugallia" and made a world-prize screen epic out of it.

He probes the depths of the heart, finding there the joy of living and loving, the despair of Fortune's fickleness.

What moments of tenderness and beauty—with the magnificent Norma Shearer!

What moments of towering passion—with Chaney, the genius!

A box-office triumph indeed—with dramatic story-telling that never lets up a moment!

You've seen Chaney, you've seen Shearer, you know Seastrom's magic hand.

Combined they have made one of the greatest motion picture achievements of our day!

The Quality Fifty-Two from Metro-Goldwyn-Mayer Is The Talk Of The Industry

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

GLORIA SWANSON

IN

"The Coast of Folly"

From the popular novel by Coningsby Dawson. Adaptation by James Creelman. Screen play by Forrest Halsey

AN
ALLAN DWAN PRODUCTION

Riding the Crest of the Box Office Wave!

Gloria Swanson. The greatest feminine attraction on the screen today! And "The Coast of Folly" is the finest money picture she ever made! It broke all summer records at the Rivoli, New York, when it took in over $7,000 the opening Sunday. It is establishing new highs in every town it plays.

In Columbus, Ohio, "The Coast of Folly" played to the biggest Swanson week they ever had there, and the highest week of the summer! Columbus critics agreed with the New York reviewers, who yelled "Bravo, Gloria Swanson!" (Telegraph) and "Gloria is a revelation" (Mirror). The public and critics alike love her in this big 1926 society romance, boys!

The Greater Forty Tide is at Its Height!

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

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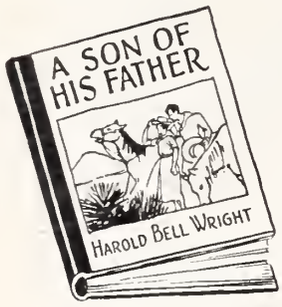
Next to the Bible, the biggest seller in the world. 56,000,000 people have read his books in the last 7 years!

"A SON OF HIS FATHER"

HAROLD BELL WRIGHT'S LATEST and GREATEST NOVEL

10,000,000 people have just read it as a serial in McCall's Magazine



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Victor Fleming's Production with **BESSIE LOVE · WARNER BAXTER**
RAYMOND HATTON · *Screen play by Anthony Coldewey* ° °

A Paramount Picture

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

CHARLIE CHAPLIN

IN

"THE GOLD RUSH"

A Dramatic Comedy written and directed by Charlie Chaplin

JOHN H. KUNSKY
PRESIDENT AND TREASURER

GEO. W. TRENDLE
SECRETARY AND GENERAL MANAGER

FOR ALL LISTED COMPANIES

JOHN H. KUNSKY
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THE MADISON REALTY COMPANY
THE CAPITOL BUILDING COMPANY

THE FIRST NATIONAL PICTURES INC.
THE EDUCATIONAL FILM EXCHANGE
THE MADISON FILM EXCHANGE

August 25, 1925.

Mr. Hiram Abrams,
United Artists Corp.,
729 Seventh Ave.,
New York, N.Y.

Dear Mr. Abrams:-

I wanted to take this occasion to congratulate you upon having broken all records at the Adams Theatre on the opening week with the Charlie Chaplin production, "The Gold Rush". This picture played to 8,266 more people on the opening week than "The Hunchback of Notre Dame", which has held the record for attendance at the Adams Theatre ever since its opening , some seven years ago, and I felt that you should know it.

With best wishes, I am,

Sincerely,

John H. Kunsky

John H. Kunsky.

NOW BOOKING
UNITED ARTISTS CORPORATION

Mary Pickford — *Charles Chaplin*
Douglas Fairbanks — *D.W. Griffith*

Hiram Abrams, President. *Joseph M. Schenck, Chairman, Board of Directors.*

DOUGLAS FAIRBANKS

Hits the Bulls-eye

"Fairbanks has hit the bulls-eye again. A perfect example of showmanship, and it's for everybody from seven to seventy. Some picture."—Daily News.

"One of the most entertaining films that ever came from the studio."—Post.

"The best picture Fairbanks ever made, for sheer entertainment."—Journal.

Film patrons will gorge themselves on this picture."—Telegram.

"Certain to be a cleanup for the exhibitors everywhere."—Variety.

"DON Q SON OF ZORRO"

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Douglas Fairbanks — D. W. Griffith

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"A fine film comedy release that must get over at any theatre. A cinch for the picture houses."—Variety.

"This film makes 'em laugh; its sole aim."—Chicago Post.

"By all odds the gayest, most delightful Griffith picture; and one of his most popular."— Photoplay.

" 'Sally' is a picture that appeals to the fans and is certain to bring box-office receipts." M. P. Today.

D.W.GRIFFITH

presents

SALLY OF THE SAWDUST

with

CAROL DEMPSTER

and W.C. FIELDS

Adapted by FORREST HALSEY *from a stage story by* DOROTHY DONNELLY

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford *Charles Chaplin*

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Hiram Abrams, President. *Joseph M. Schenck, Chairman, Board of Directors.*

Who gets FOX in N.Y. and N.J.?

See a FOX manager now for your profit's sake!

The William Fox following theatres in CIRCUITS

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United Booking Offices	Jenill & Pekilner
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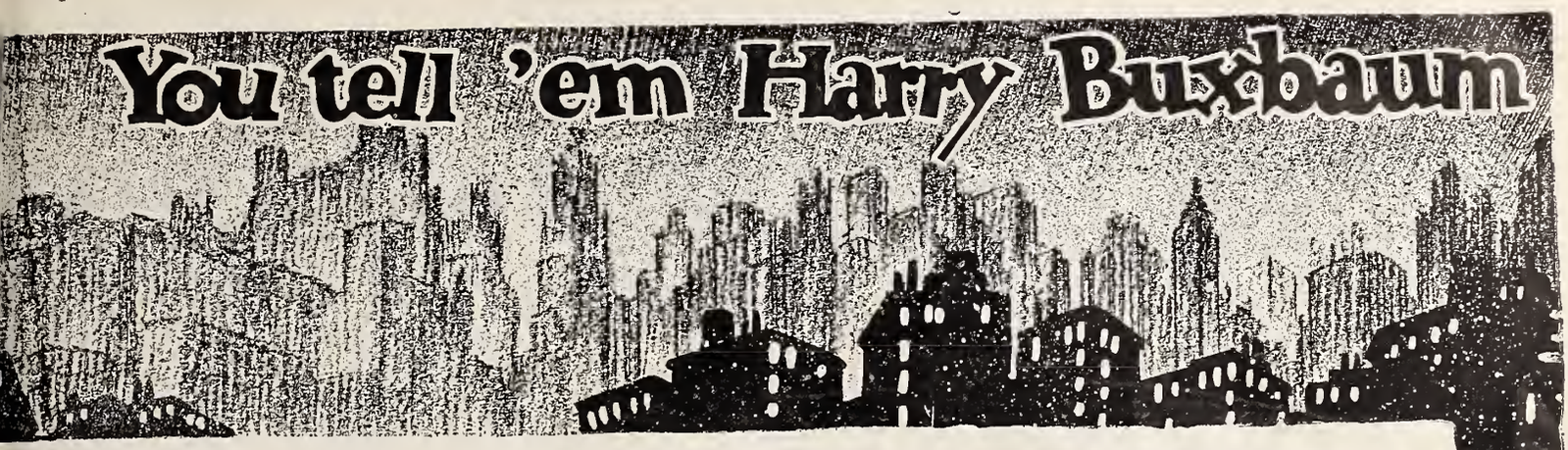
Rachmille & Rinzler	Joseph Stern
Heights Theatres, Inc.	Louis Rosenthal
A. H. Schwartz	Haring & Blumenthal
Sol Brill	Morris Kutinsky
Sydney Cohen	Pete Woodhull
Al Suchman	Walter Hoffman
Schwartz & Muller	Louis Nelson
Allwon	Rosen & Salkin
Midtown	Rosenblatt-Allen
Wolff & Springer	Jack Ungerfeld
Goldreyer & Gould	Charles Moses
J. Fitzgibbons	Fred Baker
Chas. O'Reilly	Hy Gainsborough
H. Botjer	C. Newbury

THANK YOU ~~ ~~ *John Golden's play hit!*

Fox Film Corporation



product will be shown in the New York and New Jersey territory

THEATRES

New York

Plaza
Belmore
Verona
Lafayette
Boston Road
Savoy
Loew's New York
Loew's 42nd Street
Loew's Victory
Loew's Circle
Rex 68th Street
Bohemian
New Third Avenue
Stoddard
Adelphi
Inwood
Model
Art
Bennenson
Blenheim
Webster
Bronx Plaza
Concourse
Band Box
Cameo, Yonkers
Manor-Brooklyn
New Delancey
Florence
Sunshine
Golden Rule
New 14th Street
Casino
Avenue A.
New Atlantic
Cosmo
Stadium
Harlem Grand
Jewel
Regun
Harlem 5th Avenue
New 125th Street
Palace
King
Peerless-Washington
Nassau
Miller
Bunny
Sunshine
Livonia

Subway
Empire
Yorkville Casino
Arcade
Bronx Opera House
Grand Opera House
Gem
Palace
Washington
Gotham
Majestic
Ritz
Halsey
DeKalb
Wilson
Central
Our Civic
Sheridan
City Line
Concord
Norwood
Ozone Park
Kinema
Van Buren
Cumberland
Duffield
Parkside
Carlton
Garden
Roosevelt
Washington
Plaza
Happy Hour
Luna
Adelphi—Brooklyn
Classique
Regent
Capitol
Ambassador
Stone
Stadium
Supreme
Premiere
Sheffield
Bluebird
Electra
Shore Road
Playhouse, Rye

Playhouse, Mamaroneck
Capitol, Riverhead
Hollis, Hollis
Broadway, Yonkers
Orpheum, Yonkers
Riverdale, Yonkers
Model, Yonkers
American, Yonkers
Lilly, Floral Park
Century, Mineola
Park, Ozone Park
New, Rockaway Beach
Rivoli, Rockaway Beach
Freeport, Freeport
Edwards, E. Hampton
Park, Rockaway Beach
Kingsway
Farragut
Rialto
Century
Linden
Flushing, Flushing
Babylon, Babylon
Regent, Bayshore
Garden, Southampton
Arcade, Lynbrook
Long Beach, Long Beach
Ritz, Port Richmond, S. I.
Liberty, Stapleton, S. I.
New Dorp, New Dorp, S. I.
Harbor, Mariner's Harbor, S. I.
Empire, Port Richmond, S. I.
Star, New Brighton, S. I.
New Plaza, W. New Brighton, S. I.
Queens Village
Victoria, Ossining, N. Y.
Nyack
City Hall
Manor
Proctor's, Mt. Vernon, N. Y.
Strand, Far Rockaway
Lyric, Oyster Bay
Rialto, Patchogue
Rialto, Portchester
Star
Crotona
Audubon
Academy
Folly

Ridgewood
Jamaica
Rialto, Port Jervis
Garden
Metro
Plaza
Thompkins
Emanuel
Miller
Livonia
Garden
Plaza
Reel
Grand
Metropolitan
New Liberty
Broadway Lyceum
Irving
Wyckoff
Atlantic
Nassau
Pearl
Capitol, West New Brighton, S. I.
Loew's 86th Street
Broadway, Haverstraw
Pantheon
New Douglas
Roosevelt
Odeon
Strand, Portchester
77th Street
Arcadia Theatre
Schuyler Theatre
Superior Theatre
Comedy Theatre
Park
Coliseum
Peerless, 5th Avenue
Peerless, 3rd Avenue
Sunset
Boston Hotel
Subway, Brooklyn
Sunshine, Brooklyn
Paras Court
Happy Hour, Brooklyn
Luna, Brooklyn
Olympic
New Classique
Regent, Brooklyn

New Jersey

Hill, Newark
Bergen, Newark
De Luxe
Rivoli Newark (Valisburg)
Palace, E. Orange
Colonial, E. Orange
Lyceum, E. Orange
Brighton, E. Orange
Paramount, So. Orange
Westwood, Westwood
Regent, Newark
Mt. Prospect, Newark
Central, Newark
Capitol, Belleville
Lincoln, Bloomfield
Castle, Irvington
Grand, Kearney
Casino, Kearney

New Congress, Newark
West End, Newark
Fulton, Jersey City
Keith's, Jersey City
Franklin, Union Hill
State, Union Hill
Orpheum, Jersey City
De Witt, Bayonne
Strand, Bayonne
Opera House, Bayonne
Playhouse, Dover
Rivoli, Paterson
Roxana, Linden
Opera House, New Brunswick
National, Newark
Surf, Keyport
Brighton, E. Orange
Star, So. River
Empire, So. Amboy

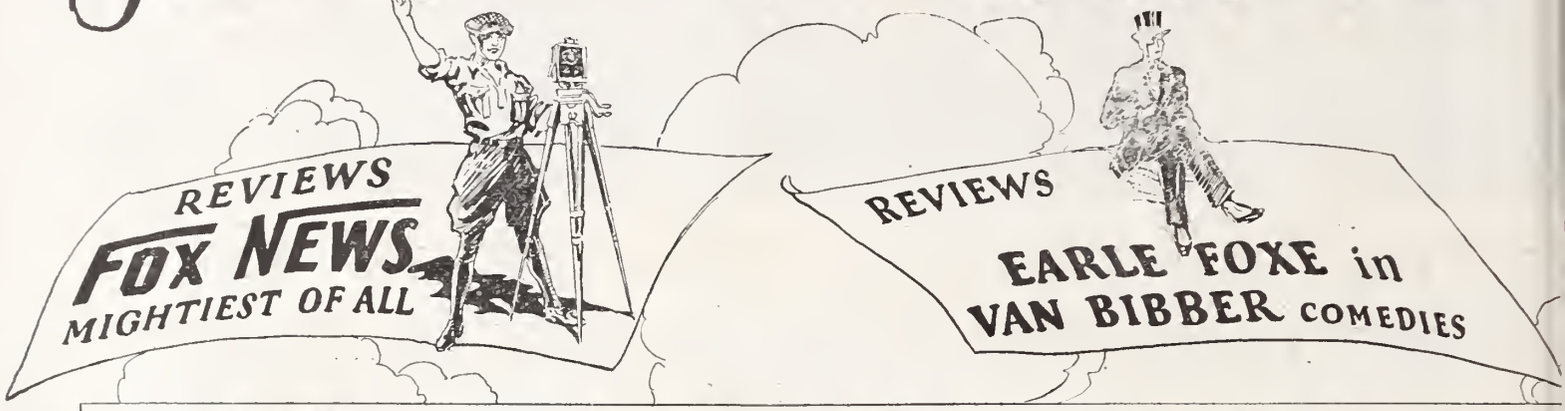
Strand, New Brunswick
Liberty, Irvington
Strand, Hightstown
Lyceum, Bayonne
Plaza, Bayonne
St. Cloud, Washington
Lyric, Summit
Terminal, Newark
American, Newark
Liberty, Elizabeth
American, Paterson
Eureka, Hackensack
Wellmont, Montclair
Strand, Jersey City
Bellevue, Upper Montclair
Park, Caldwell
Lincoln, Union Hill
Roosevelt, W. Hoboken
Pastime, Union Hill
Strand, West Hoboken

U. S., Hoboken
Bishop, Hoboken
City, Hoboken
Park, E. Rutherford
Washington, E. Orange
Bradley Beach
Belmar
Spring Lake
Manasquan
Pt. Pleasant
Bayhead
Ocean, Asbury Park
Strand, Long Branch
Strand, Perth Amboy
Crescent, Perth Amboy
Ditmas, Perth Amboy
Rialto, Westfield
Baker, Dover
Hillside, Hillside

THANK YOU WITH GEORGE O'BRIEN • JACQUELINE LOGAN • ALEC FRANCIS GEORGE FAWCETT • J. FARRELL MacDONALD • CYRIL CHADWICK **THANK YOU**

Fox Film Corporation

RIDING HIGH from the HARDBOILED



"SHOES"

O. Henry Comedy

O. Henry, beloved of thousands, has finally reached the screen . . . one of the best short comedies ever screened. . . . Exploit this as an O. Henry story and do not hesitate to promise your patrons several thousand feet of merriment.—*Exhibitors Trade Review.*

You'll have to look a long time before you'll find a more amusing comedy. . . . Any exhibitor should be glad to get it. . . .—*Sunday Telegraph.*

"Shoes" is amusing and entertaining and there's the customary touch of O. Henry romance that makes it all the more pleasing. . . . Good clean comedy entertainment.—*Film Daily.*

It is all thoroughly amusing and holds the interest. There are lots of laughs.—*Moving Picture World.*

A delightful comedy worthy of feature honors in the theatre billing. . . . Excellently acted and produced . . . should score a big hit and a box office success.—*Motion Picture News.*

"A BUSINESS ENGAGEMENT"

Married Life of Helen and Warren Comedy

Has enough plot for a feature. More than many. . . . It has been produced on a lavish scale. . . . This series should be very popular.—*Exhibitors Trade Review.*

A step forward in its field. . . . Altogether a first-class offering which will be at home among the very best audiences.—*Morning Telegraph.*

Clean, wholesome comedy entertainment, nicely produced and with a good cast . . . brings its laughs along readily and has some quite new twists.—*Film Daily.*

There are a number of excellent touches and genuine laugh-provoking situations and the comedy is thoroughly worth while.—*Moving Picture World.*

"THE WRESTLER"

Earle Foxe in a Van Bibber Comedy

Exceptionally good comedy . . . does not rely upon slapstick humor . . . but gets smiles through logically developed humorous situations. . . .—*Exhibitors Trade Review.*

It is elaborately mounted and well cast. In fact it looks as if the Fox Company had determined to do right by Van Bibber.—*Morning Telegraph.*

The production is on a big scale and they've spent considerable in making these comedies. . . . Good comedy business . . . suitable for any program.—*Film Daily.*

A striking feature of the new Van Bibber series is the big scale on which they have been produced.. . . . Great cleverness and ingenuity have been displayed.—*Moving Picture World.*

A highly amusing picturization of one of Van Bibber's adventures in Russia with several hilarious wrestling matches . . . sound entertainment value and high quality.—*Motion Picture News.*

"SWEET MARIE"

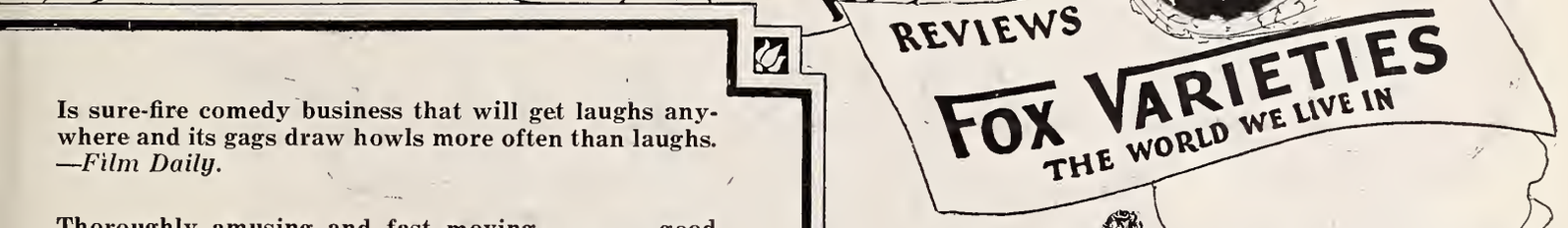
An Imperial Comedy

There is every indication that no expense or pains were spared to make this a good comedy. And it is good.—*Morning Telegraph.*

FOX $2,000,000 SHORT SUBJECT PROGRAM

Fox Film Corporation

WITH PRAISE TRADE REVIEWERS



Is sure-fire comedy business that will get laughs anywhere and its gags draw howls more often than laughs. —*Film Daily.*

Thoroughly amusing and fast moving . . . good burlesque war stuff. . . . There is a real story. . . .—*Moving Picture World.*

Finely acted and produced . . . of the type which appeals to all classes of screen fans.—*Motion Picture News.*

"MY OWN CAROLINA"

Fox Variety

It is a beautiful scenic and cannot help but cause the city dwellers to long for Carolina or some place equally alluring.—*Exhibitors Trade Review.*

You are given some mighty beautiful views. The photography is essentially good and they've secured some very fine shots.—*Film Daily.*

There are a number of beautiful shots of forest, mountain and stream. . . . This has been varied by interesting scenes showing the hunting of quail with bird dogs. . . . A thoroughly entertaining subject. —*Moving Picture World.*

Here is the "travel" picture at its best. . . . The type of picture that will gain admiration for the screen and increase the prestige of the cinema. . . . It is entertaining, beautiful and instructive.—*Motion Picture News.*

FOX SHORT SUBJECTS—LITTLE GIANTS of the SCREEN

Fox Film Corporation

Millions laughed at them
Millions are screaming

GUMP
COMEDIES

12

sparkling two-reel comedies from the famous newspaper cartoons by Sydney Smith appearing in more than 300 newspapers daily. See your Universal Exchange for details of the big exploitation tie-up with your local paper.

That's the kind of comedies you get from **UN**

SAMUEL VAN RONKEL PRODUCTIONS

in the newspapers — at them on the screen!

BUSTER BROWN COMEDIES

12

hilarious comedy gems, tw reels each, made from th world-famous newspape cartoons by R. F. Outcault Featuring the famou comedy characters, Buste Brown, Mary Jane and Tige enjoyed and loved b readers of all ages for year and years.

IVERSAL

Produced by CENTURY COMEDIES

look what the BIG

The Phantom

with LON CHANEY

LIFE
ROBT. SHERWOOD

"Spook melodrama at its wildest and weirdest and it is beautifully done!"

"A successful pictorial melodrama! A good thriller!"

JOHN S. COHEN
NEW YORK EVE. SUN

"Will cause it to be clasped to the bosoms of the great hordes of the population

QUINN MARTIN
NEW YORK WORLD

"The most startling picture of the year!"

"We urge everyone to go! A first-rate melodrama

REGINA CANNON
NEW YORK EVE. GRAPHIC

HARRIETTE UNDERHILL
NEW YORK HERALD TRIBUNE

"Has a thrill for Everybody!"

Now Playing to S. R. O. Business

GUNS say about—

of the Opera

A UNIVERSAL PICTURE

Presented by CARL LAEMMLE

"It will strike a popular fancy!"

"Anyone who enjoys melodramatic thrills will have a splendid time!"

"Ranks with the best! Deserves a happy fate!"

"Just as the whole town rushed to see Lon Chaney in The Hunchback of Notre Dame so will New York show an interest in its sequel!"

"Great entertainment. You'll enjoy it!"

NEW YORK TIMES — MORDAUNT HALL

NEW YORK EVE POST — WILLELLA WALDORF

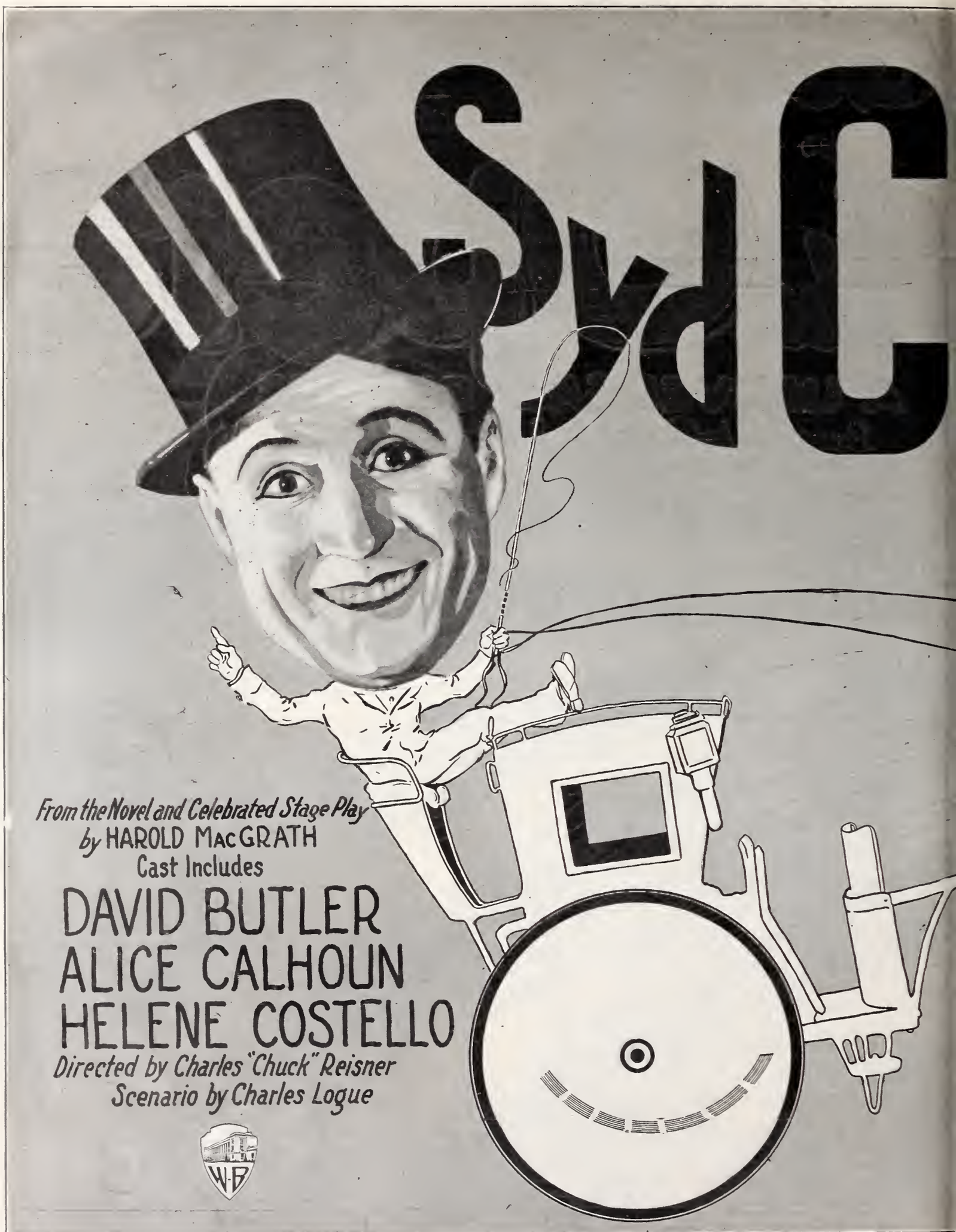
NEW YORK EVE WORLD — GEO. GERHARD

NEW YORK AMERICAN — LOUELLA PARSONS

NEW YORK EVE JOURNAL — ROSE PELSWICK

NEW YORK DAILY NEWS — MILDRED SPAIN

—ASTOR Theatre

Broadway, New York
Twice Daily

Syd C
From the Novel and Celebrated Stage Play
by HAROLD MacGRATH
Cast Includes
DAVID BUTLER
ALICE CALHOUN
HELENE COSTELLO
Directed by Charles "Chuck" Reisner
Scenario by Charles Logue
W·B

HAPLIN

in

"The Man on the Box"

WARNER BROS.
Classics of the Screen

I AM "THUNDER"

THE MARVEL DOG!

I have just made a new **GOTHAM PRODUCTION** that is a **"woof"** (dog for "wow"). Even if I do admit it myself it is a **dog-gone** fine picture.

We did not **"cur-tail"** expenses on it and my director, **RENAUD HOFFMAN,** gave me wonderful actors like **GEORGE HACKATHORNE, MARY CARR** and **MARJORIE DAW** to put over the wonderful story written by my boss, **FRANK FOSTER DAVIS.**

—**AND THE TITLE!** . . . Over **FIVE MILLION** bones—I should say dollars—have been spent on making the public familiar with it. . . . It has exploitation angles you could not buy for a fortune. . . . In fact, it's a picture you can bark your head off about. . . .

—That's not all. . . . **GUS EDWARDS** has composed a melody for it that will be radioed and recorded and played and sung everywhere. . . . In fact, everybody will not only **hear** but **see**

"HIS MASTER'S VOICE"

IT'S A BOX-OFFICE PICTURE

A SHOWMAN'S PICTURE

AN AUDIENCE PICTURE

READY FOR PLAYDATES NOW!

SPECTACULAR! *THRILLING!*

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13 STANDARD COMEDIES
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FAT KARR, KEWPIE ROSS
FATTY ALEXANDER
PRODUCED BY JOE ROCK
STANDARD CINEMA PRODUCTIONS

13 BLUE RIBBON COMEDIES
starring
ALICE ARDELL
AND FEATURING A DIFFERENT LEADING MAN IN EACH COMEDY
PRODUCED BY JOE ROCK
STANDARD CINEMA PRODUCTIONS

26 BRAY CARTOONS
1 REEL EACH
WRITTEN AND DIRECTED BY WALTER LANTZ

Distributed by

FILM BOOKING OFFICES
OF AMERICA, INC.

723 Seventh Avenue, New York, N. Y.
Exchanges Everywhere

"Thematic music cue sheets are available on all our features"

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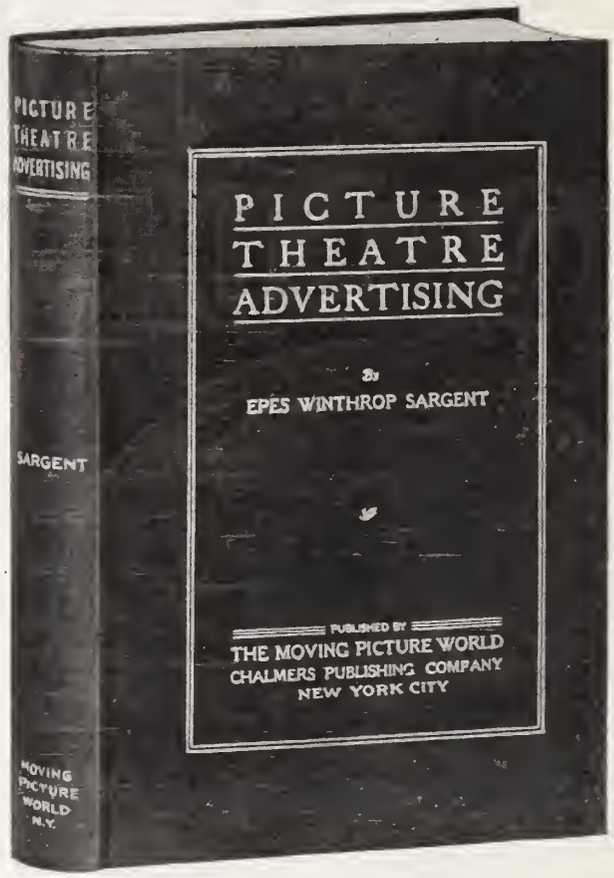
THEATRE ADVERTISING
PERFECT PROJECTION



THEATRE ADVERTISING CONDENSED

Let Epes W. Sargent, who during the past fourteen years has examined and edited more theatre advertising than any other man in the business, give you in condensed form the benefits of his rich experience in this highly specialized form of advertising.

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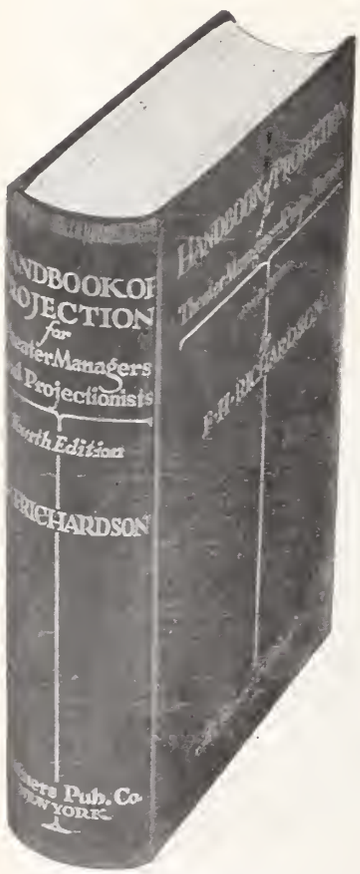

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OUTSTANDING FACTS

1. It is a 974 page book.
2. It has 375 illustrations.
3. It gives full instructions on care and operation of Power, Simplex, Proctor, Motiograph and Baird projectors.
4. It contains a full account of Mazda Lamp projection.
5. It describes the G. E. Sunlight, and Simplex high intensity arc lamps.
6. It treats fully on generators, insulation, grounds, lenses, light action, mercury arc rectifiers, motor generators, picture distortion, practical projection optics, the projection room, the screen, speed indicators, transformers, etc.
7. It asks and answers 842 appropriate questions.
8. It has a complete, fast working index.
9. It is up-to-date and authentic.
10. It is written by an author who knows what he's writing about, who writes in plain understandable English, and who is ***the only projection author who has already written and completely sold out three large previous editions of a book on projection.***

At Your Dealer or Direct from

CHALMERS PUBLISHING COMPANY

516 Fifth Avenue, New York City

Enclosed find $..... for which please send me.....
Name .....
Address .....

Bobby Vernon

Puts PEP in Your Program and EXTRA Cash in Your Till

There is no comedy star in all Filmdom who can be relied on with greater confidence than Bobby Vernon for a performance of pep and snappy, vigorous action in every picture he makes.

"Bobby Vernon, whose stuff I like better and better every time I see it . . . seems to have found the well De Soto looked for," says T. O. Service in Exhibitors Herald.

Watch Bobby's smoke in his new series of six two-reel

Bobby Vernon Comedies

He's set a fast pace for himself in the first one

"WATCH OUT"

But don't worry. He'll keep it up. Bobby always does.

"Here's one of the best Bobby Vernon Comedies in a long time. It moves fast and furiously, and there are more than the usual assortment of gags."
—*N. Y. Morning Telegraph*

"It moves along at a remarkable clip."
—*M. P. News*

To say "Bobby Vernon Comedy" in your ads is inviting extra dollars to your box-office.

Produced by Christie

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

Member, Motion Picture Producers and Distributors of America, Inc.,
Will H. Hays, President

Educational Pictures
"THE SPICE OF THE PROGRAM"

540 Broadway, N. Y. C.

ut my name on your new Picture Reviews
rvice List which brings me without cost
views on these pictures:

The Unholy Three," "A Slave
Fashion," "Pretty Ladies"
nd others to come.

ame_____
heatre_____
ddress_____

Clip the coupon and mail

Now you can get the brand new PICTURE REVIEWS SERVICE

AGAIN Metro-Goldwyn-Mayer is first in the field to deliver a valuable new cooperation to exhibitors. THE PICTURE REVIEWS SERVICE aims to give showmen an advance estimate of Metro-Goldwyn-Mayer Pictures. Clip the coupon and mail it. You will automatically receive the reviews of the country's most critical picture judges. For the first time a concensus of newspaper opinion is made available to all exhibitors. Put your name on the list for this helpful service.

Review Service Ready For Mailing:

"*The* UNHOLY THREE"
"PRETTY LADIES"
"A SLAVE *of* FASHION"

Another Reason Why Metro-Goldwyn-Mayer Is The Talk of the Industry

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

OUR old friend "Pete" Harrison takes occasion to comment on the case of The Interstate News, an Ohio regional publication, which had the effrontery to show signs of independence and as a result saw all its advertising taken away by what looks very much like an illegal boycott agreement on the part of the high-minded distributors of pictures.

"Pete" correctly points out to the exchanges involved that their action is far more damaging to themselves than to the publication. For they are merely serving notice anew that in their minds advertising is a club with which to keep editorial minds in line.

But "Pete" misses the main point of the entire matter when he even bothers to bring this angle to the advertisers' attention. He seems to think it comes under the head of "information." He is late with the information. Quite a number of advertisers will be surprised to think that trade paper advertising can be considered in any other light than a disguised club.

To these folks trade paper advertising has long ago ceased to be a SALES WEAPON. It is a form of charity, a philanthropy, a following of the unwritten tradition that those nice fellows, the editors, deserve some SUPPORT. That is, so long as they are "nice." When otherwise—withdraw the SUPPORT.

* * *

WE could mention quite a few who still cling to the old-fashioned idea that trade paper advertising is SALES MERCHANDISING. But they are by no means in the majority. Way back in the consciousness of the average big magnate is the thought, if he ever thinks about the subject at all, that trade papers are some sort of necessary evil. For some reason or other they seem to have been in the business for years, and for even more intangible reasons it seems to be the custom to SUPPORT them.

There are exhibitors who believe that the advertising is given in order to secure flowery words of praise for a picture or a company. They are wrong. When the bouquets are handed out—the magnate calmly accepts them as DESERVED. When anything less than a bouquet is in evidence—withdraw the SUPPORT.

We speak from experience. And we speak coldly, calmly, and without a trace of bitterness. For if rancor were present it should be showered on trade papers that by their attitude have convinced a few executives that SUPPORT is the word.

* * *

IT'S a great life. Especially for an editor with a sense of humor. And with the peculiarly archaic idea that he is going to cling to his independence as long as he clings to his title. And if the choice should come, give up the title.

But it matters little in the onward trend of picture events, and the smooth running life of Moving Picture World.

The World was here before a few picture executives with twisted mental processes; it will be here a long time after them. Readers make publications; advertising CAN kill publications if it first kills READER CONFIDENCE.

But, as we said before, it matters little in the current turn of the kaleidoscope.

In a field where SUPPORT could not buy opinions or stifle them—there would be no occasion for such belief on the part of advertisers.

In a field where it does—that belief will persist.

There's the story in a nutshell.

Robert E. Welsh

There's Extra MONEY in the Short Subject

Are You Getting YOURS?

Advertising Does It.

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - - - - ROBERT E. WELSH

Published Weekly by **CHALMERS PUBLISHING COMPANY, 516 Fifth Avenue, New York, N. Y. Telephone: Murray Hill 1610-1-2-3. Member Audit Bureau of Circulations.** John F. Chalmers, president; James P. Chalmers, Sr., vice-president; Alfred J. Chalmers, vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

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First in the Field!

First Payment of $15,000 on Film Tax Is Collected by Connecticut

"U" and Pathe First to Get Stamps—Film Forces Look to Early Victory on Technicality in Highest Court—Seek Signatures of Legislators for Special Session—Progress

By Tom Waller

SUPREME confidence that a special session of the Connecticut Legislature may be unnecessary, in that the obnoxious $10 per reel tax should be vanquished in October, when it is calendered to be reviewed by the United States Supreme Court, is the latest expression from leading aggressive forces in the film industry.

A solution to the payment of the tax was finally reached this week when on September 9 Tax Commissioner William Blodgett accepted the first money of $15,000. The payment represents the receipt to Connecticut exhibitors of 1,500 trailers or 1,500 tax stamps for the admission of so many reels into the Nutmeg state.

No time has been set for the rendering by exhibitors of the remainder of the $55,210, announced in New York earlier in the week, as covering the tax on prints up to September 12. The 1,500 trailers now obtained have been mainly relegated to Pathe and Universal product, it was stated in Manhattan. Others will be evenly apportioned so as not to cause additional confusion.

As far as could be learned up to press time no more theatres, excepting several said to be in the town hall class, have found it necessary to close their doors. However all exhibitors are said to be suffering inconvenience in programs being delayed through government delivery of films. Many of the more prominent theatre owners, including Joseph Walsh, president of the Motion Picture Theatre Owners of Connecticut are sustaining a drastic shortage of comedy product.

Certain of Reversal

That the special term of the Federal Court which affirmed the tax law, terming it a "police regulation," may not grant a rehearing is an opinion now popular. Such a refusal, however, would not dampen the ardor of the appellants who point out that a reversal is now practically assured with the so-described clear cut issue of interstate commerce further recorded by the evacuation of every big exchange from Connecticut.

Although expectations for a favorable ruling by the country's highest court are now at their peak of optimism, yet exhibitors have not abandoned any procedure which might result in a speedier termination of the rigid law. It is almost definitely decided, we are given to understand, that the showmen will not as individuals or a unit attempt to prevail upon Governor Trumbell for a special session of the legislature in the immediate future. The most effective means in the shortest time for the preservation of their theatres, their reasoning seems to be, is to let the "roots appeal to the limbs of the tree."

In other words they are sounding out the sentiments of their districts representatives in Connecticut's law factory.

A number of these legislators are lately described by an authority to be changing their viewpoints. If sufficient of these can be recorded in black and white and that list is presented to the Governor within a month the chances for a special session and a rescinding of the tax are practically assured, Moving Picture World gleans.

Special Session Secondary

The importance of leaving no end unturned is struck home by the fact that the Connecticut legislature regularly convenes only every second year. Consequently, the next regular session is scheduled for January 1927. Thus, even though most reliable sources are sure of an affirmative verdict by the United States Supreme Court Justices, they realize that sentiment must be crystallized for a 1925 session of the law makers, if necessary, and not 1927.

However, the special session no longer seems to occupy the primary position that it did when the industry first commenced its campaign. Its place would seem this week to have been substituted by the grounds for the appeal on new technicalities in the highest court.

With the slackening and even disappearing of comedy material in theatres throughout Connecticut the obnoxious points and rigidity of the tax law are being driven home to the public better than any medium of oratory, Moving Picture World hears.

Exploiting Tax Law

In cases where theatres are unable to complete their program, through lack of a comedy, such announcement is made to the audience by means of slides. Through such media showmen are rapidly awakening their patrons to the seriousness of the situation. Such fans when leaving the theatre are then fully appreciative of banners and posters which are displayed in some of the cities. By this means of conservative exploitation, it is heard, the exhibitor is arousing true Yankee ire toward a ruthless measure. Indications this week are that it may crystallize into a bolt of lightning which will render the new tax statute a handful of ashes sooner than many expect and before the dawn of the new year.

New Haven Dispatch

A dispatch to Moving Picture World from New Haven early this week states:

Theatre patrons of Connecticut will not be obliged to pay the new state film tax through the medium of increased admission scales, it was decided by more than 150 exhibitors of the state at a meeting in New Haven on Sunday, Sept. 6. The Connecticut Motion Picture Theatre Owners' Association voted to table the matter indefinitely.

The association, however, did not agree that the tax never shall be assumed by the theatregoers. In fact, it was the opinion of some of the exhibitors that possibly an increase in admission would arouse their patrons to personal protests against the new statute.

At the meeting Sunday some of the owners asserted it had been necessary for them to obtain loans in order to pay their share into the revolving fund. They likewise were emphatic in declaring unless relief from the tax is obtained they must close their houses.

However, the fund was approved and will continue to be effective until present contracts with the distributors expire when, it is the hope of all, there may be a change for their benefit.

R. F. Woodhull, president of the M. P. T. O. A., pledged national support to the Connecticut exhibitors.

Exhibitors from various outlying sections of the state said they had been hard hit by an increase in operating expenses as a result of exchanges being transferred from New Haven to New York or Boston. They pointed out the advance in transportation costs of films and advertising matter as well as an increase in carfare for trips pertaining to their business and also increases in phone calls and

(Continued on next page)

Alarms Missouri

Dispatches from Jefferson City the past week quote Governor Baker as planning to finance the entire public school system of Missouri including the higher educational institutions, by a special tax on amusements and luxuries. One correspondent stated that the Governor anticipates obtaining $5,000,000 annually from the big league ball clubs of St. Louis and the Kansas City American Association team.

His general plan is a 5 or 10 per cent special state tax on amusements. He will submit a constitutional amendment to the voters of the state at the general elections in November, 1926, providing for the substitution of the special tax on amusement and luxuries for the present state tax levies for the educational institutions.

M. P. T. O. A. Directorate Pledges Aid to Connecticut Exhibitors

WEDNESDAY, September 2, was a day of great activity at the National headquarters of the Motion Picture Theatre Owners of America at 25 West 43rd Street, New York City. It was the occasion of several important committee meetings—Administrative—Legislative—Contract and Play Date.

The Administrative Committee, represented by A. Julian Brylawski, Washington, D. C., Chairman Nathan Yamins, Fall River, Mass., and Harry Davis, Pittsburgh, Pa., met and considered the report by President R. F. Woodhull on the various activities of the organization since the last meeting of the Board of Directors. Conferences were held with several prospective Business Managers, and these conferences are still continuing with the prospect of an early announcement being made of their final selection for this important post. Definite arrangements were also made for carrying on all the various work of the organization.

The Legislative Committee, particularly the Music Tax branch, submitted a report, and were authorized to continue their activities and to engage counsel to the end of securing an amendment to the Copyright law at the next session of Congress.

The Contract Committee represented by Joseph M. Seider, Newark, N. J., Chairman, together with Messrs Yamins and Brylawski met with Fred Elliott and Oscar Newfeldt representing Independent Motion Picture Association of America and a long and important conference was held. Seider presented a form of equitable contract and a form of Arbitration, which will be taken up by the others with organization at an early date. Another meeting will be held as soon as is feasible.

The Play Date Committee, Messrs. Harry Davis, Chairman, Sydney S. Cohen, L. M. Sagal, Nathan Yamais and J. J. Harwood, met with A. Carlos, W. E. Shallenberger, Joseph Klein, A. Weiss and Fred Elliott of Independent Motion Picture Association of America. A general discussion was held in which the workings and accomplishments of the Play Date Bureau were fully discussed.

President Woodhull was in attendance at all of the committee meetings. A resolution was adopted by all of the National Board of Directors present, pledging their support to the Theatre Owners of Connecticut in their present crisis, induced by the oppressive and confiscatory tax and censor law recently enacted, the repeal of which, or relief from the restrictions of which, they are at present seeking.

Poster Censors Report

The Poster Censor Bureau of the City of Montreal, completed its first year on September 1, after which a formal report of the activities of the bureau was prepared by its director, Martin Singher, former Montreal newspaperman. This report showed that 109,249 different posters, window cards and stills had been examined during the 12 months, an average of 350 pieces per day. The figures show that more than one-tenth of the printed matter was rejected as "unfit for public view," the numbers of papers passed being 98,450, with 10,799 rejections.

Not to Me But Independence, Says Cohen, Declining Dinner

IN a letter to I. E. Chadwick, president of the Independent Motion Picture Association of America, Sydney S. Cohen, chairman of the administrative committee of the M. P. T. O. A., declines the testimonial dinner planned for him by Chadwick's organization. The letter in part follows:

"I had hoped, and felt, that the plans for a testimonial dinner proffered to me by the Independent Motion Picture Association of America had been abandoned after my request of July 20th to Mr. Samuel Zierler, President of the Commonwealth Film Corporation, when I asked him to convey to you all my deep appreciation of the compliment you had tendered me, but also my decision to refuse such an honor. I was, therefore, surprised to read in a trade paper the announcement of the Hotel Commodore being selected for the dinner and to note the reference to it in a fine letter to me from Mr. Frederick H. Elliott, the General Manager of the Independent Motion Picture Association of America, received this morning, in which he states 'it is planned to precede Independence Week with a testimonial dinner to you.'

"While I greatly appreciate the splendid spirit that animates you all and am very sensible of the honor and compliment implied, particularly so after our long association and workings together on the Board of Trade and Commerce, I must insist on the Committee in charge of the arrangements for the dinner submerging me entirely in their plans, and reaffirming my previous suggestion would request that this testimonial be to the whole cause of INDEPENDENCE, of which I am proud to be an integral part, and towards the success of which, as an individual Independent, I will gladly lend every aid.

"Trusting that you will see this in the same light and that your Committee will go forward to make this dinner to INDEPENDENCE the biggest thing that has ever occurred in the Industry, because it is a testimonial to the biggest cause which can exist—INDEPENDENCE, I must insist that this decision of mine be considered final and irrevocable."

PROMOTIONS FROM THE F. B. O. RANKS

In accordance with the policy of the Film Booking Offices of America, Inc. to fill vacancies from the ranks of the organization, Major H. C. S. Thomson, president, this week announced the following promotions: S. D. Weisbaum, manager of the Film Booking Offices Exchange in Denver has been promoted to the managership of the exchange in San Francisco.

W. E. Matthews, manager of the exchange in Portland has been promoted to the managership of the exchange in Denver.

H. F. Moore, salesman in the San Francisco exchange has been promoted to the managership in the exchange in Portland.

First Payment

(Continued from preceding page)

telegrams. A number complained that they had not been receiving their advertising matter early enough for what they considered advantageous advance publicity for shows.

At a meeting of owners of 13 film theatres in Bridgeport Sept. 3 it was decided not to raise admission prices. Adolph Schwartz, owner of five Bridgeport theatres, says he is convinced the theatre men will have to pay the tax if they want to keep their houses open. "Everybody will try to keep open as long as possible," he said, admitting that "the situation is very black."

A film theatre at Short Beach and another one at Pine Orchard have been closed.

James F. Clancy, manager of Poli's Capitol Theatre in Hartford, says that house, which presents vaudeville and feature pictures, will not be closed, but if necessary will eliminate the screen portion of its policy.

Maurice Culhane, owner of the Shelton Theatre in Shelton, has arranged to have his films shipped from New York as his contracts still have many weeks to run.

The tax has resulted in the abandoning of many film shows by non-commercial interests.

President Walsh of the exhibitors' association says the tax will result in an added burden of approximately $2,500 yearly to theatres the size of his Rialto in Hartford. He says approximately $1,200 of this amount will be in taxes and the balance of $1,300 is his estimate of the increase in the cost of doing businss with exchanges in New York or Boston rather than with New Haven.

"Our business cannot be done by mail," said Mr. Walsh. "There must be a personal contact and it is not a question of doing business with New York or Boston, for of necessity it is both, because some of the offices, which were in New Haven, have gone to Boston and some to New York and we have to deal with both."

BOND WITH B. & K.

Further evidence of the expansion of the Balaban Katz Midwest Theatres, was indicated recently in the announcement that F. M. Brockell, General Manager, has appointed C. E. Bond, well known Chicago Exchange Manager, to an executive position with the organization.

Beware of Bogus Agents

A party known as D. A. SHIELDS has been reported selling subscriptions to Moving Picture World—operating in Kansas and Oklahoma. He has no authority to represent us and we, therefore, are not responsible for his actions. Our representatives possess a letter of authority signed by Circulation Manager

D. J. Shea

Musicians-Projectionists Unions' Demands Becoming Nation-Wide

Some Places Seek 18% Raise—Quebec House Forced to Close—Holds 25 at Gun Point In Kansas City—Denver Arbitrates

AS a direct result of the demand of the Musicians' Union for six-month contracts for members employed in San Francisco moving picture and vaudeville houses, theatres in the downtown district have reduced their orchestras to the union minimum. They have also reduced salaries to the minimum union scale, except in cases where musicians are under a definite wage contract. For a time the possibility of a walk-out loomed up prominently, but it now seems that the difficulties will be ironed out without further trouble. A series of meetings has been held by the Musicians' Union, and an announcement is expected shortly to the effect that the demand for a six-month contract for members has been withdrawn. Theatre owners are adamant in their opposition to this, insisting that they retain the right to hire and discharge employees.

Concerning the increased pay of organists, demanded by the union, they express a willingness to restore the scale in effect two years ago, which is slightly higher than the one now prevailing. It is suggested by theatre owners that even should the union withdraw all its demands it is unlikely that all orchestras will be restored to their former size, or that former salaries be paid.

NIAGARA FALLS

Efforts to adjust the wage differences between the musicians, stage hands and moving picture operators employed in the Strand, Cataract and Bellevue Theatres, Niagara Falls, N. Y., and theatre managements have been unsuccessful. The theatre employes who at first asked for wage increases of $5 and $10 a week for musicians and ten per cent. increases for the stage hands and operators, announced they would agree to take boosts of $2.50 a week per man, but this offer also was rejected by the theatre managements who refused to grant any pay increases and it is now reported that the houses involved never again will sign up with the unions but will go "open shop" in the future. One manager expressed himself as being highly pleased with the work of the members of the National Theatrical Federated Union, Inc., who are employed, even going so far as to say that his patrons have remarked on the improvement of his new orchestra. The National Theatrical Federated Union was chartered this year by the State of New York and has its headquarters at 152 West 42nd Street, New York. This same manager declared his shows were now running in great shape and that there was now no "departments," in his house.

William J. Kerngood of Newark, N. J., national secretary of the American Federation of Musicians, was in Niagara Falls the other day, conferring with the managers in an effort to settle the trouble. Later Mr. Kerngood announced his efforts seemed futile and he issued the following statement:

"The theatre managers have finally decided to run without the services of musicians, stage hands and moving picture operators affiliated with the American Federation of Labor. The Strand, Cataract and Bellevue Theatres have rejected any proposition involving a penny of increase in salaries, although salaries paid in Niagara Falls are so far beneath those paid in other cities with like living conditions, the original $5 and $10 per man increase was justified.

"In a desire to make a continuance of employment possible the representatives of the musicians offered to accept $2.50 per man increase, but this was rejected. These theatres now have been officially declared unfair to the American Federation of Musicians and its 125,000 members in the United States and Canada, and, under its laws, any member who renders service therein, either in a musical act or otherwise, automatically becomes expelled from membership by such action."

The members of the various Falls unions involved have inserted the following ad in the Niagara Falls Gazette: "To friends of organized labor. The Amendola and Ritz Theatres, Niagara Falls, N. Y., employ musicians, stage hands and operators who belong to the American Federation of Labor. Other theatres do not. Let no statement about employing 'Union' help deceive you. Patronize those who are fair to us and will pay living wages."

The striking workers have also got out banners which are being used on motor cars telling the world that the Strand, Cataract and Bellevue are unfair to labor. These banners have appeared not only in Niagara Falls, but in Buffalo.

ALBANY

Three conferences between exhibitors in Albany, N. Y., and members of the Motion Picture Machine Operators' union of that city, have thus far failed to iron out all of the existing differences leading up to the signing of new wage scales and working agreements from September 7, on. The last meeting was held at the Albany Film Board of Trade rooms on Friday, with practically every exhibitor in the city present. While the first demands of the operators were for $55 a week, and a shorter working day, this has been settled amicably with the result that wages and working hours will remain the same. The chief bone of contention now centers around the men to be employed in the booths and whether or not all of these including the apprentices, shall be members of the union. Another meeting is scheduled for the near future.

In Schenectady, which is a thoroughly unionized city, the organists who now receive $55 a week, in theatres, are now asking for $90 a week in such houses as do not employ orchestras. At the same time, members of orchestras are demanding $2 per man per week in the way of an increase. The whole thing may result in a change in plans for the State and Strand Theatres, where organs are now furnishing the sole music. It had been the intention of the management of these houses to install orchestras the fore part of September to work along with the organs.

KANSAS CITY

A drastic move was made by the motion picture operators' union of Kansas City last week, about twenty-five members of the union invading the heart of movie row, where the non-union operators' school, operated in conjunction with the M. P. T. O. Kansas-Missouri, is located. However, when O. H. Lime, manager of the school, perceived there was to be trouble, he procured a revolver from his desk and successfully "stood off" the invaders.

The disturbance resulted from some handbills issued by the school and which were circulated among theatre managers who were undecided whether or not to employ union or non-union operators. The handbills explained that the union made it possible for only a select few operators to obtain positions and was unfair to American labor. Some of the handbills fell into possession of union officials, the disturbance resulting.

DENVER

There will be no strike in Denver as a result of the controversy between the theatre managers and their union employees over the terms of a new contract for the coming year. A dispute which had reached a very serious stage will be settled by means of arbitration. A large number of conferences were held between the union representatives and theatre managers without any sort of a compromise being reached. Both sides consented to place the entire matter before the industrial commission of the state of Colorado, all data and arguments

(Continued on following page)

Contest Winners

The Hays organization announces this week the prize winners in connection with the Greater Movie Season essay contest.

Mrs. Ruth Griffith Burnett, residing in a suburb of Indianapolis, wins first prize—the trip around the world.

Mrs. Lawrence G. Wood of Tulsa, Okla., is awarded the second prize, a trip to Miami or Los Angeles. She has picked the trip to California, it is announced.

C. L. Westerman, a Civil War veteran of Breckenridge, Colorado, is the winner of the third prize. The latter is the trip to Miami as the matter of selection rested with the second winner.

The winners were picked from 200,000 who submitted essays. Of those Michigan submitted the most, the number from that state totaling 50,000, the Hays offices also announce.

Ohio Experiencing Big Theatre Building Boom, Survey Shows

A THEATRE building boom of generous proportions is on throughout Ohio at the present time, and before another year rolls around, the Buckeye State will have added a number of palatial houses to its already long list. In Cincinnati the much-talked of theatre to be erected on a site acquired some time ago by the Famous Players-Lasky organization is to become a reality, according to Ben. F. Heidingsfeld, who has returned from New York where the final negotiations were consummated. The house, which will be located at Fifth and Vine streets, the busiest corner in the city, will be the finest moving picture theatre in the world, it is claimed. The site was purchased for a consideration of $2,000,000, while the structure will cost $1,500,000, and will have a seating capacity of 3,000. The plans show that the house will closely follow the architectural and artistic beauty of the Albee theatres in Brooklyn and Cleveland. E. F. Albee, the B. F. Keith Connecticut company, Senator John T. Harris, Pittsburgh, I. Libson and Ben F. Heidingsfeld, of Cincinnati, Edwin J. Lauder of the Keith organization, Senator J. Henry Walters and former Congressmen J. L. Rhinock are interested in the new project, and have organized the Cinco Co., under which name the work will be carried forward.

At Cleveland, also, Loew's Ohio Theatres, Inc., will erect a new $200,000 house at 709 Euclid avenue. John W. Thompson of the same city has let a contract for a new house at 4242 Pearl road, at an estimated cost of $200,000. Conneaut, Ohio, will have a new $30,000 theatre, to be built by Bly and Miller. At Youngstown Ohio, the State Amusement Co., has completed all preparations for a new house. Youngstown is also to have a new house, which is being built by Leonard Hodgkin, who now operates the Hazelton Dome Theatre. Hadgkin personally dug the foundation, and laid the brick, without losing any time from his other house. He expects to personally start the interior work at an early date.

Ground has broken at Canton, Ohio, for a new house on Market street to be built by the Palace Theatre Corporation, of which Ed. E. Bender is president, Chas. Wolf, vice-president, and Sol. Bernstein, secretary and general manager. The house will have a capacity of 2,200 and will be known as the Palace. The Palace Theatre Corporation also operate the Lyceum in Canton. The new house, which will be completed in September, 1926, will play Keith-Albee vaudeville and pictures.

Meyer Fine and Abe Kramer, Cleveland, who recently announced that they would erect a pretentious 2,000 seat house at Broadview and West 25th street, will now build a 1,500 seat theatre at Kinsman road and 146th street.

Fox Has Plans for Big Theatre in the Bronx, N. Y. C., to Seat 4,500

PLANS are now being drawn by William Fox, president of Fox Film Corporation and head of the Fox Circuit of Theatres, which will give to the Borough of the Bronx, New York City, one of the most modern and up-to-date theatres in the country, it has just been announced.

The new Fox theatre will be built on East Tremont Ave., between Park and Washington Aves., on the irregular plot owned by the Treepark Realty Company, which is controlled by the motion picture producers. It is directly across the street from the Crotona Theatre, also owned by Mr. Fox.

In addition to the theatre, according to Mr. Fox's plans, the new building will contain a number of office suites and store space.

The entrance to the theatre lobby and business office will be on East Tremont Ave. There will also be an entrance to the theater auditorium on the Park Ave. side. The frontage of the combined lots on East Tremont Ave., which are owned by the Treepark company, is approximately ninety-seven feet.

In building the new theatre directly opposite his Crotona Theatre, Mr. Fox does not mean to run in direct opposition to himself. The new enterprise will house entirely different entertainment, since it will be devoted chiefly to high class musical programs. It will be run along the same lines as the New Academy of Music, which Mr. Fox is now building directly opposite the celebrated old Fourteenth Street landmark, which will soon be in the hands of housewreckers.

Like the New Academy of Music, the proposed theatre will be conducted by a musician of international reputation, and a company of singers will be maintained to present operas and operattas in tabloid form.

Symphony concerts by visiting orchestras will supplement the daily programs by the big house orchestra.

In addition to the music, super motion picture productions will be presented at the new house.

The plans call for seating capacity of more than 4,500. Despite this great seating capacity, however, the new house will be cosy and neighborly, because of its French plan of architecture. Among its features will be a modern refrigerating system which will cool the auditorium to twenty degrees below the outside temperature, a fully equipped ladies' cosmetic room and an elaborate men's lounge.

Film Board Paper

A new publication makes its bow this week in the film industry. It is titled "The Film Boards of Trade Bulletin." The bulletin is confined to four pages and according to an editorial written above the name of Attorney C. C. Pettijohn it will be issued semi-monthly. Suggestions and news items are sought, according to a box on the fourth page, and should be addressed: The Editor, Film Boards of Trade, 469 Fifth avenue, New York.

HART WITH HAYS

The William S. Hart Company was admitted to membership in the Hays organization this week, according to an announcement just made. This brings the total membership of the Motion Picture Producers and Distributors of America up to twenty-three.

Unions' Demands

(Continued from preceding page)

to be presented October 5, 1925. They have agreed to abide by whatever decision is given by this commission and make the terms of their contract for the coming year in accordance with such award. Once again the industry is pointing to the industrial world a sensible, reasonable and economic way to settle disputes.

OMAHA

An agreement as to schedule of wages for the musicians of the leading moving picture houses in Omaha was reached Saturday, Sept. 5, at Omaha, after a musicians' strike lasting nearly two weeks. The musicians struck for an increase. The scale had been $45 per week, summer scale, and $50 a week winter scale. They struck for $60 per week the year around. After repeated conferences between union heads and heads of the leading houses here, the agreement was announced, and the orchestras went back to work. It was announced that the details of the wage agreement would not be given out to the public for a few days.

CHICAGO

While the musicians' scale for the coming year in the movie houses has been advanced 10 per cent. according to the newspapers and the hours cut to 32 a week, the exhibitors will hold a grand mass meeting Wednesday morning at the Ridge Hall, on Wabash avenue, to take final action on the new scale. The old scale called for $55 a week, the new scale will be $60.50. Orchestras of four and five men will be installed by the Lubliner and Trintz circuit in the following houses, the West End, the Crawford, the Paramount, the Pershing, the Vitagraph, the Wilson, the Madison Square, and the Windsor. Most of these houses have been using only organ music during the summer months.

CLEVELAND

Cleveland moving picture operators and musicians are asking for an increased wage scale. They have imparted this information to the Cleveland Motion Picture Exhibitors' Association with request for prompt action. The increases sought range from 15 to 18 per cent. The exhibitors have appointed a special committee to consider the demand and report its recommendations to the exhibitors at a meeting called for September.

CANADA

The labor problem was still causing considerable concern at Montreal, Quebec, on September 7, the unions having rejected the offer of five per cent. increase in wages by the Montreal Theatre Managers' Association, of which B. M. Garfield of United Amusements, Limited, was acting as spokesman. This association represents a dozen or more of the leading local houses. Because of the labor difficulties, Theatrical Enterprises, Ltd., operating His Majesty's Theatre, Montreal, announced that it had cancelled all bookings except one and would go out of business rather than face continued losses. His Majesty's has been offered for rent by B. E. Lang who has been appointed the representative of the J. B. Sparrow Amusement Company, Ltd., which owns the theatre building.

C. F. CHANDLER

Chandler Appointed Director of F. N. Advertising and Publicity

C. F. CHANDLER, one of the best known and most popular men associated with the publicizing of motion pictures, has been appointed Director of Advertising and Publicity of First National Pictures, Inc. to take effect September 15th. Mr. Chandler succeeds Mark Kellogg, who has resigned after occupying the post since January 1st, 1924. Mr. Kellogg has not yet announced his future plans.

Mr. Chandler is a newspaper and advertising man of long experience having been associated with First National Pictures since 1919, when he became a member of the Advertising Department under the direction of C. L. Yearsley. For the past two years he has been in charge of the Exhibitors Service Department. He has been notably successful in this capacity and is directly responsible for the high quality of First National's poster work during the past year.

Before his connection with First National, he was for five years advertising manager and director of publicity for the Essanay Film Manufacturing Company in Chicago.

Mr. Chandler was born in Foo Chow, China, the son of the Rev. Dr. David W. Chandler and Mary E. Stanley Chandler. He received preparatory school training at Mt. Union College at Alliance, Ohio, preceding four years at the University of Michigan, where he was awarded a B. A. degree. Immediately after leaving college, he went into newspaper work becoming a reporter on the Cleveland Plain Dealer, later associate editor of the Cleveland Press, associate night editor Philadelphia North American, on the re-write and copy desk of the New York Evening World, foreign editor New York World, head of the copy desk of the Chicago Examiner and managing editor of the Cleveland News, a post that he resigned in order to join the Essanay Company. Mr. Chandler is married to Mary Jane Tallman, daughter of Judge James Tallman, Southern district of Ohio.

F. P.-L. FINANCIAL STATEMENT

The Famous Players-Lasky Corporation in its consolidated statement (which includes the earnings of subsidiary companies) reports net profits of $695,724.61 for the three months and $2,051,532.71 for the six months to June 27, 1925, after deducting all charges and reserves for Federal income and other taxes.

After allowing for payment of dividends on the preferred stock, the above earnings amount to $2.16½ per share for the three months and $7.04 per share for the six months on the $243,431 shares of common stock outstanding on June 27, 1925.

Industry Protests Villifying Of Walker at Huge Mass Meeting

By Tom Waller

GREATER NEW YORK'S film world gave Senator James Walker, Tammany's designee for the mayoralty job, a wonderful ovation on September 9. The film curb, in the immediate vicinity of 48th Street and Seventh avenue, was made the burial ground of tons of confetti and colored streamers. The outpour of paper from office windows made this section of New York, looking up from Times Square, appear as if it were the center of a raging blizzard.

Walker, followed by a band and nearly 100 autos, paraded down Seventh avenue from Fifty-Eighty street to the Astor Hotel where several hundred attended the luncheon tendered him by the Motion Picture Division of the James J. Walker Mayoralty Campaign Committee. Adolph Zukor and Attorney Nathan Burkan were among those seated on the dias.

"We have no axes to grind," Burkan stated in presenting Walker. "We are here to protest against the villainy to which this campaign has gone down. This is a protest meeting against an attempt to assassinate the character of a good upright citizen."

Walker's speech was declared to be the most brilliant that he has made so far during the campaign. He recalled the days he had spent in the industry and the fights he had led for the cause of a better filmdom. Speaking of New York's film population he remarked: "It is made up of as fine a set of upright, home loving men, as there are in any community in the civilized world. You will have the satisfaction of saying one of ours made the grade when I become mayor of this town the first of January."

After the speeches further details pertaining to the Walker campaign were discussed. It is said that several thousands of dollars were contributed toward the fund, the goal for which is set for $100,000 as reported in a previous issue of Moving Picture World. Walker goes to the primaries on September 15 with filmdom behind him according to the hearty endorsement he was given at the Astor.

ST. LOUIS REALTY DEAL

Sam Lewis, who operates the New Shenandoah Theatre, Broadway and Shenandoah avenue, St. Louis, swung two major realty deals during the past week when he purchased the New Shenandoah Theatre and Airdome property and also obtained the American Theatre, Twelfth and Barton street, and the adjoining airdome.

BOLT HITS OHIO HOUSE

During a recent thunder storm at Hamilton, Ohio, the Palace Theatre was struck by lightning, and although the house was comfortably filled for the afternoon, there was very little commotion. The bolt struck the projection room, and caused a slight fire which put the generator out of commission. No other damage was done.

All Warner Bros. Theatres Are To Be Operated Under One Policy

UNIFORMITY of service and a single policy are to mark the operation of all the Warner Bros. theatres, according to arrangements now being perfected in the home office. This means that the same attentions bestowed on patrons at Warners Theatre, New York, during its opening week, and which attracted much favorable comment, are to be extended in each of the houses in the company's rapidly-extending string.

All attaches in each of the theatres are to wear special uniforms, which will be identical for persons performing the same class of service in all Warner houses. Girl ushers are to be employed throughout and in every instance they are to be garbed as are those in the New York theatre. Their costume, a particularly chic creation suggestive of the French "Blue Devils," was designated by George W. Bonte, Warner Bros.' art director.

Though each of the Warner houses has, of course, its managing director, its house manager and a full complement of house attaches, the general direction of all is in the hands of George H. Dumond, who was appointed general manager of all Warner theatres a few weeks ago.

Bugs Ruin Film

A special warning to exhibitors in the Kansas City territory has been issued by the First National exchange, as a result of an incident which occurred last week. Several small green bugs, which are common about any type of electric lights in the summer months, were found caught in a film which had been returned. When the insects were removed the emulsion came off on every part of the film where one had been, ruining the film.

ANOTHER CHICAGO THEATRE

Another new movie theatre for the northwest side of Chicago is under construction on the corner of Greenview and Hollywood avenue and the house will be called the Hollywood Theatre. H. A. Hill owner of the Star Theatre is president of the Hollywood Theatre Company and Edwin F. Haferkamp formerly owner of the Rivoli Theatre on Elston avenue is secretary treasurer. The new house will seat 1,500 all on one floor and will feature pictures with extended musical programs at popular prices.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Dover Plains, N. Y., Showman Establishes Unique Record

In a village of 600 inhabitants, and with three theatres at that, F. C. Adams of Dover Plains, N. Y., playing "The Covered Wagon" for two days, a portion of which time the rain fell in torrents, has established a house record that will probably hold for many months to come. Mr. Adams is the type of an exhibitor who is not afraid to take a chance. Dropping in on Film Row the other day, Mr. Adams, talking over business, declared that he was in the game to stay even though the village offered little possibility of growth, and many from the countryside, where automobiles are as thick as flies, were inclined to visit the theatres in Hudson and larger places.

But to get back to Dover Plains, with its 600 persons and its Best Theatre, seating 200 Herbert Hall, seating 150, and the Auditorium, accommodating 275, each running two nights a week, with a 15 and 30 cent price prevailing. Mr. Adams owns the Best and has just put in new seats and plans to run throughout the winter, while the others will close. Without any village papers, Mr. Adams depends on billboards and heralds to advertise his pictures. "The Covered Wagon" brought 50 cents and now Mr. Adams is planning to play a return date. Westerns, he says, get the working people, but the "400" of the town, and there is a "400," more or less, in the 600 residents of Dover Plains, prefer the society pictures. Mr. Adams also has a house in Copake.

Carrying with him the congratulations and best wishes of thousands of friends made through his able management of the Mark Strand Theatre, Herman Vineberg this week assumed management of the Albany and Regent theatres, recently taken over by Strand interests. Mr. Vineberg is a showman in every sense of the word and his past work assures the Albany and Regent being operated on the highest possible plane, and one that will attract business from all sections of the Capital City. The promotion of Mr. Vineberg is a well deserved recognition of the manner in which he has conducted the Mark Strand.

Friendship of many years between Governor Alfred E. Smith and C. H. Buckley, who runs the Empire in Glens Falls, just naturally resolved itself in Mr. Buckley offering the Governor, as well as the good people of Glens Falls, the use of the theatre on September 24, when the state's chief executive will visit the Warren county city and speak.

Going on the policy that all work and no play makes Clarence a dull boy. Mr. Fish of the American in Schenectady took a day off last week and motored to Lake George, stopping enroute for a swim at Round Pond.

Harry Hellman of the Royal in Albany realized the other day that an automobile was no better than its tires. Mr. Hellman has a summer home at Crooked Lake and started for Albany in his expensive car. He was in a hurry for the meeting was an important one. Half way in he suffered a blowout that delayed matters nearly a half hour.

Three years to the day, C. H. Buckley this week observes his entry into the exhibitor field. Sort of puffed up over the fact, too, for during the three years, Mr. Buckley starting with little more than a shoestring, has become the sole owner of the Leland in Albany, as well as leasing the Clinton Square in the same city and the Empire in Glens Falls, all profitable houses.

Jetta Goudal, featured with Joseph Schildkraut in Cecil B. De Mille's personally directed production, "The Road to Yesterday."

Well, William Shirley of Schenectady has kept his word and gone back to Florida, but Meyer Freedman is still hanging fire and remaining in the Electric City. And right here it should be mentioned that another exhibitor has winged his way southward in the person of Ben Apple, for years one of the best known exhibitors in Troy. He plans to remain the winter in the South. Postals have been received here during the past week from Charles Walder, former manager of the Fox exchange in Albany, but now in the real estate business in Florida. The postals came from Havana and they were not about lemonade either.

Lew Fischer of the Bradley in Fort Edward is a bitterly disappointed man these days, due to the fact that he was unable to reopen the theatre on Labor Day. The new seats simply didn't arrive and that tells the whole story. The theatre has been entirely redecorated, with many other improvements during the past several weeks.

No matter when the joint committee from the Albany and Buffalo zones meet to consider by-laws, in the latter city, Uly S. Hill will not be present. Mr. Hill is literally up to his ears in work these days with five theatres requiring his attention and with another house about to be erected in Albany. So whatever by-laws are adopted, Friend Uly will have nothing to say.

In days past Jake Golden, now manager of the Griswold in Troy, used to grin when as city editor of one of the Albany newspapers he put over a few scoops. Mr. Golden is doing the same thing these days, with the theatre, but instead of scoops he is breaking house records. On amateur night last week his theatre was packed before 7 o'clock, and hundreds were turned away. Jake does the announcing. The other night when the people demanded an encore, Mr. Golden slipped back into the wings, giving the people what they wanted, but on his return, remarked that the crowd must have liked the performer better than they did him. Mr. Golden is also using a singer from the WGY station with illustrated songs.

Fred Mausert will call his new theatre in Glens Falls the State. It will seat about 1,200. The sidewalls have a panel-like decorative effect with lavender blending into blue. The theatre will be opened sometime this month and will be one of the handsomest in Northern New York.

Now comes the news that the Barcli in Schenectady may not be opened after all this fall. The house has been closed for several months, occasionally opening for a day or so, the last time for a short run of the Gibbons-Tunney fight pictures. The houses now open seem to be able to take care of the crowds, and then again if the musicians get their demand for more money, that will be a factor deciding whether the house is to reopen.

Admitting that he was a bit more nervous than when he was bidding for some of the bigger pictures on the market, Meyer Schine of Gloversville, one of the most popular exhibitors in New York State, and with his brother heading a chain of sixty-odd houses, forsook the ranks of bachelorhood last week. The wedding occurred in the Italian room of the Hotel Utica, with Miss Hildegard Feldman of Gloversville as the charming bride. Mrs. Louis Schine was matron of honor, while the groom was attended by his brother, Louis Schine. The ceremony was performed in a bower of fern and gladioli. The bride wore a gown of blush rose satin, trimmed with pearls and orange blossoms and carried a shower bouquet of roses and lilies of the valley.

Even though he lives only a matter of fifteen miles from Albany, there is an exhibitor in Schenectady who has been along Film Row but once during the last three months. He is James Roach, who is looking after the State, Strand and Albany theatres and so blame busy that he simply can't get over to Albany even for an hour.

Organ Runs Amuck

A leaky roof at the Strand Theatre in Schenectady, N. Y., with the water seeping into the organ that was only installed a few months ago, short circuiting the wires, raised havoc with the instrument and at the same time caused it to emit sounds the like of which was never heard in the Electric City.

Pulling the tremolo stop to accompany a scene of sadness, the organ responded with a wild tattoo of the drums, and in doing everything conceivable under the sun in reverse order.

Texas

The Haskell Theatre at Haskell, Texas, has reopened, with a new finish throughout. The lobby has been made more attractive and new seats added.

The San Antonio Amusement Co. has let contract for a $1,500,000 store and theatre building at San Antonio, Texas. The structure will be of steel and brick and strictly modern.

Non Binion's new costly playhouse, "The Pines," will open at Lufkin, Texas, on Labor Day. The investment is considerably over $100,000.

Pat and W. F. Box have opened their National Theatre at Waco, Texas.

J. C. Clemons is erecting a new theatre at Port Arthur, Texas, to cost in excess of $250,000.

Jack Wright has been named manager of the Cameo and "Bish" Bishop manager of the Greentree and Victor theatres at Port Arthur, Texas.

Jack Pickens is having a new theatre built at Harlington, Texas, to seat 700.

Pittsburgh

Albert E. Kochendoerfer, chief of the technical staff at Loew's Aldine Theatre in Pittsburgh, since its opening two years ago, has been appointed resident manager, succeeding Walter Caldwell, who resigned to engage in the real estate business in Florida.

Charles V. Holmes, connected with local theatres for eighteen years, has succumbed to the lure of Florida and has gone to that "boom" state to seek his fortune. For four years Holmes has been manager of the Arcadium Theatre, located inside the Fourth Avenue Arcade, Pittsburgh. He is succeeded by Reuben Soltz, formerly manager of the Diamond Theatre in the downtown section.

Recent exhibitor visitors to Film Row included: Charles Feinler, Wheeling; Carl Becker, Butler; William Lamproplos, Latrobe; Mike Manos, Greensburg; Walter Silverberg, Greenville; and Mr. and Mrs. Tom Kinney, Franklin.

H. B. Kester, owner of the East Liberty Cameraphone, accompanied by Mrs. Kester motored to Niagara Falls recently.

Lawrence McMasters is now assistant to Manager Smouse of Rowland and Clark's Blackstone Theatre in downtown Pittsburgh. McMasters formerly officiated in similar capacities at the Liberty and Alhambra in East Liberty.

The Lincoln and Shiloh Theatres, Duquesne Heights, have both opened permanently for the new season. During the summer, by agreement of the owners, each house closes for a week at a time, every other week.

Floyd Morrow, formerly manager of Rowland and Clark's State Theatre in Pittsburgh, and who has been connected with the theatre business in the local territory for many years, has just assumed his new duties as publicity director for the Columbus Amusement Company, New Kensington, succeeding A. L. Hicks, resigned.

Larry Jacobs, for several months publicity director for Loew's Aldine Theatre in Pittsburgh, has won himself a promotion in the Loew organization and has been transferred to Reading, where he is managing the new Loew Colonial Theatre.

Hyman Goldberg and George F. Callahan, of the Western Pennsylvania Amusement Company, are at present among the sightseers and land-buyers in Florida.

The Harris Amusement Company's Hippodrome Theatre, McKeesport, a combination house, was opened for the season on August 31.

Canada

The Russell Theatre, Ottawa, Ontario, is re-opening on September 14 under the management of Leonard Bishop, who also is manager of the Regent Theatre, Ottawa. The decision to reopen was announced September 5 following the signing of a two-year contract with theatre employes, a small increase in wages being granted by the theatre. An interesting angle to the Russell Theatre situation is that announcement has been made of the closing of the Russell Hotel on September 30, the hotel being a part of the same building as the theatre. This hotel is the second largest in Ottawa.

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, went to Detroit, Mich., during the first week in September to visit his mother, 70 years of age, who is seriously ill. He returned to the Canadian Capital after several days' stay but is returning to Detroit. Mr. Franklin is well-known as an exhibitor in Ottawa, Halifax, Montreal and many other places of Eastern Canada.

There was quite a bit of excitement in Calgary, Alberta, theatre circle when Ray Tubman, manager of the Palace Theatre there and formerly of Ottawa, figured in a hurried midnight marriage to Miss Louise Kettleson prior to catching the 2 a. m. train for the East to assume the management of the Orpheum Theatre, Fort William, Ontario, to which he had been appointed by Famous Players Canadian Corp. Mr. Tubman is a former famous Canadian athlete, football player and canoeist.

Robert Knevel, assistant manager of the Pantages Theatre, Toronto, slipped quietly away from the Ontario Capital recently and was married at Elkhart, Ind. His friends made it warm for him when he returned.

"The Gold Rush" went into its fourth week at the Toronto Regent Theatre on Saturday, September 5, this being the Canadian premiere of the feature. This is the first picture to be presented at the Regent under the management of D. C. Brown, formerly manager of the Orpheum at Fort William, Ont.

After a business and pleasure tour of three months through the British Isles and the Continent, N. L. Nathanson, managing director of Famous Players Canadian Corp., Toronto, has returned to his home. Mr. Nathanson had several important business conferences while he was away. He is also directing head of Regal Films, Ltd., Trans-Canada Booking, Ltd., and other affiliated organizations in the Dominion.

Manager J. B. Reisman of the Colonial Theatre, Port Arthur, Ontario, pulled off a big coup in connection with the local presentation of "The Ten Commandments." Under a special arrangement with the local newspaper the services of the principal of the Central High School, Port Arthur, were engaged as the official reviewer for the feature. The criticism was run under a large news heading in the News-Chronicle and occupied a column of space. The review was highly eulogistic and was far more impressive than an ordinary staff criticism.

Jimmie Crang, manager of the Oakwood Theatre, Toronto, one of the largest of suburban houses, gave his employes and their friends a very enjoyable outing to his father's farm, a few miles out from Toronto, on Aug. 30. About 100 persons were present. A big feature was a baseball game in which the Oakwood Theatre team defeated a rival aggregation. There were many picnic races and, in the evening, a dance was held with music furnished by the Oakwood Theatre orchestra under Ernie Knaggs.

T. J. McDougall, who was recently appointed manager of the Danforth Theatre, Toronto, a former Allen suburban house, has been compelled to take a vacation in search of health. Jack Laver of the Bloor Theatre, Toronto, is pinch-hitting for Mr. McDougall until the latter's return.

San Francisco

The T. & D. Jr. Enterprises, Inc., with headquarters at San Francisco, has purchased property at Meyers and Robinson streets, Oroville, Cal., and Michael Naify, general manager of the organization, announces that plans are being prepared for the construction of a picture theatre to cost $175,000.

Del Hulen, of the Strand Theatre, Los Gatos, Cal., spent a vacation in the wilds of Plumas County, where he reeled in many a fighting trout.

Charles Fraler of the Grand Theatre, Tracy, Cal., was a recent visitor on San Francisco's Film Row to look after theatre bookings.

Morris Klein, one of San Francisco's old-time exhibitors, has returned from an extended trip to Europe, made with members of his family, and is ready to get back into the harness.

Plans for a picture theatre seating 1,500 to be erected at Monterey, Cal., have been completed for the Monterey Theatres Corporation and actual construction work will be commenced about the middle of October. The theatre is designed in Monterey Spanish style.

A fire occurred in the projection room of the Capitol Theatre, Sacramento, Cal., on the evening of August 30, destroying several reels of film and stopping the show. About 600 patrons were in the house and these filed out in orderly fashion after the first rush for the exits.

Al Crooks, of the Rialto Theatre, Eureka, Cal., is walking away with some of that good coin offered by Carl Laemmle for exploitation work on serials. First he annexed a half-century note for work on "The Great Circus Mystery" and then repeated when "The Fighting Ranger" was booked.

Famous Players-Lasky, the new owners of the Herbert L. Rothchild chain of theatres at San Francisco, are continuing the plan of offering scrip books, which represent a saving of 10 cents on each 50 cent ticket, and have added the new St. Francis Theatre to the list of houses honoring these.

Seattle

W. B. Ackles, old time showman of Seattle, former owner of the Washington Theatre, who has been out of the picture business for several years, has purchased the Society Theatre from Louis Goldsmith. Goldsmith states that he will not re-enter the business, but he is an old timer himself and the bets are two-to-one that within six months he will hang his shingle in another marquee and have his name in gold lettering on the door.

The Twin City Theatres Company, of Centralia and Chehalis, Wash., has undergone a change in personnel. Adrian F. Cormier and Mr. Robinson have disposed of their interests to Mr. A. C. St. John and Frank Graham, leaving ownership entirely with these two who will continue to operate the business alone. Mr. Cormier has not announced his future plans, but will probably buy a house in another locality.

Harry Andrews has opened a house in La Center, Oregon. He operates the Eagle Theatre in Woodlawn, an adjoining town.

The old Class A., Spokane, Wash., will make its grand opening about September 15 as the Egyptian. The house is owned by Ray Grombacher and is now undergoing the transformation.

The Royal, Cashmere, Wash., is being completely overhauled. G. C. Fasken, the owner, is installing 500 new chairs, new carpets, drapes, screen and an Arctic Nu-Air Ventilating System. B. F. Shearer, Inc., of Seattle has the entire contract.

St. Louis

Construction of the Springfield, Ill., new theatre to be erected on Grand, between 8th and 9th streets, will get under way soon. Contracts were let the past week. O'Shea Brothers are the general contractors. The house will measure 65 by 115 feet and it is reported it will cost $250,000. Theodore Gray, South Eleventh street, Springfield, is the owner.

The contract for the Sullivan, Ill., new theatre has been awarded to Hagerman & Harshman, local contractors. It will be one story, 40 by 70 feet, and cost about $50,000.

Herbert J. Krause, manager for Paramount, has closed a contract with the Rodgers chain for the entire Paramount program for 1925 and '26. The houses affected are leased in Cairo, Ill., Poplar Bluff, Mo., Anna, Ill., Carterville, Ill., and Caruthersville, Mo.

Lulu Donaldson has sold the Grand Theatre at Salem, Mo., to C. P. Bates.

The Barlow Theatre, Barlow, Ky., is being remodeled and repaired.

T. W. Sharp of Little Rock, Ark., plans to build a new theatre at Prospect and Beech avenue, Pulaski Heights, leading suburb of Little Rock. The plans call for a building 40 by 140 feet. It will cost upwards of $25,000 exclusive of equipment.

Denver

The large force of workmen are now remodeling and redecorating the new State Theatre, formerly the Strand. This theatre is being made into a high-class first-run house. No expense is being spared in redecorating, and this, together with the fact that a nationally known decorator and designer is in charge, assures the theatregoers of Denver a real theatre beautiful. A new $18,000 organ is also being installed. A stage for appropriate prologues has already been constructed. Harold Horne is in complete charge of the remodeling and redecorating, while Floyd Rice will be the manager on the opening date.

Exhibitors visiting Denver during the past week were Fred Lee, owner and manager of the Victory Theatre, Lamar, Col.; William Ostenburg, Jr., Scottsbluff, Neb., who manages a small chain of theatres in Western Nebraska; R. C. Geeting, Lyric Theatre, Chappel, Neb., and W. B. Cook and wife of the Dawson Opera House, Dawson, N. M.

Arkansas

W. F. Sonneman has purchased a half interest in the Victory and Ozark theatres at Fayetteville, Ark.

W. N. Conway has been made manager of the Conway Theatre at Conway, Ark.

Eugene Pinegar and Sam Dudney have purchased the Palace at Ashdown, Ark.

Willis & Stokes are erecting a new theatre at Russellville, Ark.

The Gem at Calico Rock, Ark., has opened for business.

Oklahoma

Mrs. Margaret Day has added many improvements to her Dome Theatre at Lawton, Okla., which is now up-to-date in every particular.

Mrs. C. H. Williams has made some noticeable improvements in her Empress at Tishomingo, Okla., and a number of new seats have been added.

The Bungalo Theatre at Weatherford, Okla., is being enlarged, remodelled and has added a new Photo Player.

E. M. Wilson is building a new brick theatre at Hydro, Okla.

News of Chicago Exhibitors

C. E. Bond has resigned as manager of the Chicago office of First National pictures and will join the Midwest Theatres Corporation as an executive assistant to Floyd Brockell, general manager of the circuit. R. C. Seery, district manager of the First National, will combine his office with that of manager of the Chicago branch and look after both offices in the future.

Balaban and Katz headed the income tax theatre list for the Chicago territory, paying $231,063. The Orpheum circuit paid $42,651, while Lubliner and Trinz paid their tax under the various holding companies that have the houses of that circuit. Schaeffer Bros. theatre on West North avenue paid $7,676. The others will be listed as the newspapers publish the lists from day to day.

George Burdick, assistant to Will Singer, manager of the State Lake Theatre, has been promoted to manager of the American Theatre at Ashland and Madison street. He is succeeded by W. C. Welch, formerly with the Miles circuit of Detroit. George Fassnacht, formerly chief of service of the McVickers, has been named chief of service of the State Lake.

B. N. Judell, A. Fobineau and C. Judell have organized the Judell Company with offices at 808 South Wabash avenue to handle films and distribute them to the trade.

Edwin Haferkamp, George W. Hess and Frances W. Peck, all well known to Film Row, have organized the Hollywood Theatre Company with a capital stock of 250 shares of non par value. The offices of the new company are located at Greenview and Fullerton avenue.

Milton Overman has been made managing director of the Capitol of the Blank circuit at Davenport, Iowa.

Jack Cooney of the Cooney circuit has returned from an eastern business trip in time to take part in the contract conference of the exhibitors with the officials of the musicians' union. His brother, who has been ill, is reported on the road to recovery.

Earl C. Darfler, Harry Rogers and K. Darfler have organized the Earl C. Darfler Company with a capital stock of $20,000 to operate and exhibit movie shows and presentations for movie houses. The offices of the company are located at 56 West Randolph street.

E. G. Musser took charge of the Lyric Theatre at West Terre Haute, Ill., last week.

O. H. Giese of Edwardsville, Ill., reopened his house last week.

Earl Leaper, formerly manager of the Riveria of Balaban & Katz before it was turned over to the Orpheum circuit, is now at the Uptown Theatre for the B. and K. circuit and Homer Blair is assistant house manager of the big new theatre at Lawrence and Broadway.

Among exhibitors seen along Film Row last week were J. A. Goldberg, Edward Szamecki and Frank Rembusch from Indiana; E. E. Alger from Urbana, Manny Newman from LaSalle and Walter Spoor from Waukegan. All report the outlook for business for the fall months as good.

Alvin Popel, publicity manager for the Marks Bros. circuit, has returned from a two weeks' vacation at Green Bay, Wis.

Several well known managers were in the city last week looking over fall bookings prologues and presentations, among them was A. H. Blank of the Blank circuit, Harry Watts, manager at Omaha; Arthur G. Stolte, at Des Moines, and Milton Overman, the new manager of the Capitol at Davenport.

Andrew Karzas, well known exhibitor, has added to his holdings, and last week purchased the same ground from L. D. Andrea on University ave. south of 62nd to round out the site he has secured in that section for another house.

The Vic Theatre at Sheffield and Belmont avenue has reopened for the fall season. Pictures with vaudeville will be featured at popular prices.

H. R. Pitner has sold the Rex at Fairfield, Ill., to the Sexton circuit. Other houses may be added to the circuit soon. Frank B. Hocking is general manager of the Sexton circuit.

William Schrader is to build a new movie theatre at Sterling, Ill., and plans have been drawn by Bradley & Bradley of Rockford for a one-story house that will cost $50,000.

The Rex at LaGrange has been sold to Mr. and Mrs. J. Willis.

The many friends of Phil Heyde of the Elks Theatre at Olney, Ill., will be sorry to hear of his serious illness.

John G. Burch, for twenty years with Jones, Linick & Schaefer as manager of theatres, has resigned and will go abroad for a long vacation. He will be succeeded by John J. Jones, Jr., son of Aaron Jones, the head of the circuit.

Marks Brothers circuit completed the deal for the site of the new Paradise Theatre projected at Madison near Karlov avenue and last week paid $150,000 to Theodore Jacobs for 100 by 126 feet. This price is the record for real estate in that district. Marks Brothers now have 201 feet on Madison street and work is projected for the huge new house as soon as the plans are ready to go ahead.

Harry Lustgardner, manager of the Windsor at 1207 North Dearborn street, was robbed of $1,000 by thieves who forced him to open the theatre safe.

Clarence S. Williams has been named as manager of the remodeled Riveria of the Orpheum circuit which was opened last Sunday to a capacity audience. The house shows pictures and vaudeville and runs from noon each day to midnight.

"Happy" Meininger, formerly manager of Merrill at Milwaukee, has returned to the Ascher circuit as manager of the Forest Park Theatre at Forest Park.

Nebraska

Harry L. Goldberg of the World Realty Company theatres in Omaha was held up and robbed of an amount of cash and about $1,500 worth of diamonds and other jewelry, while he was putting his car in the garage late the night of August 21. Mrs. Goldberg was with him at the time.

M. H. Garvin, who came here from Holdrege, Neb. and bought the Hamilton Theatre, has decided to completely remodel it.

The Motion Picture Theatre Owners' of Nebraska and Western Iowa will hold its annual convention at the Hotel Loyal at Omaha, September 22 and 23.

Among the out-of-town visitors in Omaha recently were M. Biemond, Loup City, Neb.; W. A. Boker, Onawa, Ia.; Mr. and Mrs. W. H. Mason, Malvern, Ia.; Albert L. LaFrenz, Ute, Ia.; Morris Smith, Sioux City, Ia.; O. L. Davis, Hastings, Ia.; H. H. Cone, Odebolt, Ia.; J. Douglas, Pierce, Neb; R. W. Small, Wymore, Neb.; H. O. Peterson, Genoa, Neb.; A. F. Jenkins, David City, Neb.; William Winterhottom, Brady, Neb.; Nicholas Paper, Lincoln, Neb.; A. Beams, Pawnee City, Neb.; A. Burrus, Crete, Neb.; Fred Glass McCook, Neb.; E. H. Robertson, Scribner, Neb.

Lovely Claire Windsor, now playing throughout the country in Reginald Barker's "The White Desert," in which she is featured with Pat O'Malley and Robert Frazer. This Metro-Goldwyn-Mayer production is a picturization of the Courtney Ryley Cooper story adapted to the screen by Monte M. Katterjohn, Lew Lipton and L. G. Rigby.

Kansas

"Well, well, it's finally come," sighed C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri, as he walked away from his desk Tuesday night for a two weeks' vacation. For three months Cook has been working "double time" on the Greater Movie Season campaign, and careworn lines have found their way on his face. He will visit his relatives in Maryville, Mo., a short time, then go to Colorado.

Among the out-of-town exhibitors in the Kansas City market last week were: Hugh Gardner, Orpheum, Neosho, Mo.; Mr. and Mrs. M. J. Aley, Regent, Eureka, Kas.; I. W. Maple, Bethany, Kas.; C. L. McVey, Herrington, Kas.; H. McGuire, Darlington, Mo.; Roy Spurlock, St. Joseph, Mo.; L. Brenninger, Topeka, Kas.; William Gabriel and H. Austin, Garden City, Kas.; G. L. Rugg, Robinson, Kas.; C. M. Pattee, Pattee Theatre, Lawrence, Kas.; G. L. German, Bonner Springs, Kas.; M. M. Myers, Topeka, Kas.; H. Terry, Grain Valley, Mo.

Glenn Dickinson, Lawrence, Kas., exhibitor who operates a circuit of theatres, has obtained Claire Woods, formerly of the shipping department of the Kansas City United Artists branch, to act as publicity manager.

Lawrence Lehman, manager of the Orpheum Theatre, Kansas City, "dressed up" the old place a bit last week with the installation of two new Motiograph projectors with G. E. high intensity arcs.

About a year ago Universal leased the Liberty Theatre from Samuel and David Harding, Kansas City. Up to that time the theatre had maintained an orchestra and done a good business in opposition to the Newman Theatre, Kansas City's largest first-run house, which has an orchestra of 40. But the orchestra was abandoned at the Liberty. Business continued fair for a while, but there were some "tough weeks." Now the Liberty is to have an orchestra again. Samuel Carver is the manager.

NEW BRANCH MANAGERS

W. J. Morgan, sales manager of Producers Distributing Corporation, announces the appointment of two new branch managers. C. A. Schultze has been made manager of the Kansas City branch, and Tom Little has been appointed branch manager at Atlanta.

Michigan

The Butterfield offices in Detroit announce that all thirty-five theatres in the Michigan circuit are now open and playing on their fall and winter season. During the summer a number of the theatres were closed for alterations. E. C. Beatty, general manager of the company, reports business the past summer better than at any like period in the company's history.

Warner Bros. last week signed contracts with the Colonial Theatre, a combination vaudeville and first-run picture house, whereby that theatre will play all the program releases of the company made during the coming season.

The Grand Riviera Theatre, recently opened at Joy Road and Grand River avenue, continues to play pictures one week and will remain at this policy for an indefinite period. The original intention was to play two pictures a week. Business has held up remarkably big since the opening.

The Park Theatre safe was broken into by yeggs one night last week but the robbers received little for their trouble. Less than $100 and some papers of no value were removed from the safe.

Two more new Detroit theatres opened last week. Henry Koppin added the Piccadilly, Livernois and Fenkell avenues, to his growing string, while Golden Bros., opened the Franklin on Gratiot avenue and Seven Mile Road. Both houses seat in the neighborhood of 1,000.

Charles H. Miles has posted a sign over his Ferry Field Theatre property, Grand River avenue and Grand Boulevard, offering it for sale. A few weeks ago he announced that the Ferry Field was to be enlarged and up to a few days ago signs hung over the entrance advising patrons to "watch for the big fall opening."

Ohio

Managing Director Fred S. Meyer of the Palace Theatre, Hamilton, Ohio, got himself much talked about recently when he showed "The Night Club." Meyer rented a vacant store room and whitened all the windows. Then he posted a sign that "The Night Club" would open soon. He arranged with out-of-town parties to apply to the Mayor for a permit to open such a club, but the permit was promptly refused and considerable newspaper publicity resulted. However, Meyer continued to advertise the fact that "The Night Club" was to open and the Mayor began to receive protests. On the day the picture opened, Meyer changed his sign to read that "The Night Club" would open at the Palace.

John B. Elliott, manager of the Strand Theatre, Lexington, Ky., is to open a new hotel in that city which he will call the Paramount.

Louis Snitzer, who has extensive moving picture interests in Cincinnati and Hamilton, has added another member to his staff. Mrs. Snitzer and the baby boy are doing fine, thank you.

W. J. Emmons, Sidney, Ohio, has purchased the Mall Theatre in that city, the house having been sold at sheriff's sale recently.

Tom Morrow has opened the new Bennett Theatre at Logan, W. Va. Morrow was associated with the Kearse Theatre, Huntington, W. Va., before opening his new house.

Keith's Palace, Cleveland, Ohio, which several weeks ago changed from eight acts of vaudeville and short subjects to six acts and feature pictures, has again resumed its former policy. Newsreels, Fables, Topics of the Day and two-reel comedies will hereafter be shown in addition to the eight acts.

Buffalo, N. Y.

E. O. Weinberg, one of the best known theatre men in the state, is back in the business again after dabbling in real estate for several months in Buffalo. Eddie is now manager of the Cataract Theatre in Niagara Falls, N. Y. He formerly managed the old Strand, Elmwood and other houses, including the Olympic in Buffalo, the State in Schenectady and the Strand in Syracuse. He also was manager for a time of the Buffalo branch of Renown Pictures. The Cataract is owned by the Cataract Amusement Company of Niagara Falls, of which Charley Hayman is the head.

L. Weidrich, former manager of theatres in Costa Rica and Panama, has come to Buffalo to manage the Ellen Terry Theatre, recently acquired by Mr. Kreiger from the Border Amusement Company.

Percy E. Brown, 52 years old, 408 Washington street, Jamestown, N. Y., who was granted a permit on September 1 to build a $100, 00 theatre in Taylor street, in the Chautauqua Lake city, died suddenly of heart disease at his home on the evening of the same day. Mr. Brown was returning from a stroll when he collapsed in front of his home. For eight years Mr. Brown has operated the Royal Theatre in Jamestown.

Stewart Parmalee, former manager of the Capitol in the South Park section of Buffalo, is now selling flivvers for a Main street lizzie agency. Many of his distributor friends along Film Row have been in to look over the new models and several have filed orders with Stewart.

Howard Waugh, who for many years was connected with picture theatres in Jamestown, N. Y., has been appointed manager of the remodeled Alhambra Theatre in Milwaukee, which has been acquired by Universal. Mr. Waugh had been managing houses for Paramount before accepting the Milwaukee post, his last position having been in Memphis and Atlanta.

Al Beckerich, manager of Loew's State, pulled a good one when he arranged to have "Miss Pittsburgh" (Miss Mildred Walker) appear at his house for one day when she arrived in Buffalo on her way to the beauty tournament in Atlantic City.

Ray S. Averill, manager of the Olympic, Buffalo, is distributing house programs in which are printed a free ticket good one night of the week. Fair enough.

Lionel Edel, manager of the Ritz Theatre, Niagara Falls, N. Y., took a half-page ad in the local newspaper to announce the booking of the entire Fox product for 1925-26. "Lightning," the first of the bookings, is being shown this week.

The week of September 20 promises to be a big one at the Palace Theatre, Lockport, when Manager George T. Cruzen will offer a new Paramount feature, five acts of vaudeville and Sousa's Band, all at regular prices.

J. Walter Bengough, manager of the Jefferson Theatre, Auburn, N. Y., is giving his patrons the cream of the big ones these days, such features as "Don Q," "The Gold Rush," "Little Annie Rooney," etc., being noted in his programs. Walter used to live in Buffalo.

MURPHY NAMED PRODUCTION HEAD

Martin Murphy has been appointed production manager of Universal City to succeed William Koenig, who resigned recently to accept a similar position in another studio, according to announcement by Raymond L. Schrock, general manager.

Murphy has been in the employ of Universal for more than ten years, starting as an assistant director with the old M. M. P. company, later Universal, at the Fort Lee studios.

Murphy has been assistant to the production manager for the past two years.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

GOING UP. (5,886 feet). Star, Douglas MacLean. Starts off a bit slow but the last reel gets them going. Some fine comedy and support is good. You'll make no mistake on this. Seven short reels. Good tone, yes for Sunday. M. B. Russell, Benton Community Theatre, Benton City, Missouri.

IS LOVE EVERYTHING? (6,000 feet). Special cast. This didn't register. "Too much mush," said my patrons. But if you can play a strong love story, it's all right. Shipwreck was one saving grace here. Good tone. Poor appeal. Yes for Sunday, no as special. Draw farmers and town, 120. Admission 10-25. M. B. Russell, Benton Community Theatre (140 seats), Benton City, Missouri.

F. B. O.

BREED OF THE BORDER. (4,920 feet). Star, Lefty Flynn. Plenty of action and Wild West stunts and shooting near the beginning and so on. I guess that is what they want, for it held up good on second night for me. Good tone and appeal. Hardly for Sunday, no as special. Draw town and farm class, town 600. Admission 10-20 and 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

BROKEN LAWS. (6,413 feet). Star, Mrs. Wallace Reid. A real, honest-to-goodness special. This one, properly advertised, should be a clean-up in any type house. Print new. Very good tone and appeal. Yes for Sunday and special. Big City draw. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

CHAMPION OF LOST CAUSES. Star, Lefty Flynn. An ordinary program picture that will get by with your Saturday night crowd. Fair tone. Appeal 80 per cent. No for Sunday or special. Draw town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

CHEAP KISSES, (6,558 feet). Star, Lillian Rich. Excellent picture. Lillian Rich surely did fine in this one and Jean Hersholt as the Swedish artist was a wow. Picture was very entertaining and several patrons were vociferous in their praise. Direction was almost perfect. Give us some more pictures like this, Lillian, and you'll have a big following. Fair tone. Strong appeal. Maybe for Sunday. Not quite a special. Draw general class, town about a thousand. Admission 10-25 to 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

DRUSILLA WITH A MILLION. (7,301 feet). Star, Mary Carr. This is a wonderful picture; I ran it on a hot night but the people who saw it spoke very highly about it. Tone O. K. Great appeal. Yes for Sunday and special. Draw mixed class, town 3,000. Admission 10-20. Chas. Martin, Family Theatre (300 seats), Mt. Morris, New York.

DRUSILLA WITH A MILLION. (7,391 feet). Star, Mary Carr. Another one of those clean, fresh and pure pictures—fit for all to see. Book it and boost it. A real seller. Good tone. Appeal 100 per cent. Yes for Sunday and a fair special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

FIGHTING DEMON. Star, Richard Talmadge. Talmadge is a good drawing card here: they all like him, old and young. This one will please them—but I got a bad print on it, that is all the kick I have. Good tone. Appeal 90 per cent. Yes for Sunday, no as special. Draw railroad and farm class town 3,000. Admission 10-25. H. C. Porter, Dreamland Theatre (350 seats), New Albany, Mississippi.

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

LILIES OF THE STREET. (7,216 feet). Star, Virginia Lee Corbin. A real good bet. Fair tone but no for Sunday. Draw conservative class, city 23,000. Admission 25. D. J. Adams, Auditorium Theatre (1,000 seats), Concord, New Hampshire.

O. U. WEST. (5,000 feet). Star, Lefty Flynn. A first class western. No for Sunday or special. Draw from town 3,500. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

O. U. WEST. (5,000 feet). Star, Lefty Flynn. Pleased our western fans. F. B. O. always furnishes fair product. On this, tone O. K. Appeal 80 per cent. Yes for Sunday, no as special. Draw general class, town 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

RIDIN' COMET. Star, Yakima Canutt. A very good picture. He makes one good picture after another for us. He's got Mix, Thomson and the other boys beat a mile. Yes for Sunday, no as special. Town 3,500. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

SILK STOCKING SAL. (5,367 feet). Star, Evelyn Brent. A knockout drama, something different, pleased to say. Personally recommend it. Good tone. Appeal 90 per cent. No as special. Draw middle and working class, city 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (360 seats), Greenville, South Carolina.

TEXAS BEARCAT. Star, Bob Custer. A good western action picture that pleased everybody. Well acted and well directed, and what more can you want? Good tone. Yes for Sunday, no as special. Draw miners and railroad class, town 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

THUNDERING HOOFS. (6,913 feet). Star, Fred Thomson. All the Thomsons are good and this is no exception. Good tone. Yes for Sunday. Draw conservative class, city 23,000. Admission 25. D. J. Adams, Auditorium Theatre (1,000 seats), Concord, New Hampshire.

VANITY'S PRICE. (6,124 feet). Star cast. This is up in the special class and should be put over as one. One thing you are sure of: F. B. O. will sell it right; and you should make some money on it. Print new. Good tone, very good appeal. Yes for Sunday and special. Draw all classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WHITE THUNDER. (4,550 feet). Star, Yakima Canutt. Good western subject: fine for Saturday showing. Good tone. Appeal 90 per cent. Questioned for Sunday and special. Draw middle and working class, city 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (360 seats), Greenville, South Carolina.

WILD BULL'S LAIR. (6 reels). Star, Fred Thomson. Here's a REAL picture, fellows! One hundred per cent., simon-pure entertainment. There's thrills in it, and the suspense gives 'em the backache from making 'em sit up in their seats. Consider this the best Saturday night picture we've played this summer. Ninety per cent. of the producers would have called this a super-special, F. B. O. sold it to us us as a first class program picture and that's exactly what it is—a knockout! Fair tone. Extra strong appeal here. Maybe for Sunday, no as special. Draw general class, town about a hundred. Admission 10-25 to 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

YOUTH AND ADVENTURE. Star, Richard Talmadge. A thrilling stunt picture which will please your Saturday night crowd—but do not have them too often. Fair tone. Appeal 80 per cent. No for Sunday or special. Draw town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

First National

CHRISTINE OF THE HUNGRY HEART. (7,500 feet). Star, Florence Vidor. Here's the story in a nut-shell: Woman leaves first husband to wed another man; soon tires of him and runs away with another; she returns to husband No. 1 and is later reunited to husband No. 2. Had a number of walkouts on this: people don't like such stuff and First National should be ashamed of themselves for putting out a picture of this low caliber. Don't play it, Gang—shelf. Poor tone, appeal none. No for Sunday or special. Draw general class, town about a thousand. Admission 10-25 to 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

DANGEROUS AGE. (7,204 feet). Star cast. A very good program picture, that will please the majority of the people. Not a Saturday night picture. Fine tone. Appeal 80 per cent. Yes for Sunday, no as special. Draw town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

FRIVOLOUS SAL. (7,707 feet). Stars, O'Brien, Busch, Alexander. A good melodrama with lots of western stuff. Should satisfy the majority of fans. Good tone. Appeal 70 per cent. Yes for Sunday, no as special. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

HALF WAY GIRL. (7,520 feet). Star, Doris Kenyon. Very good picture of melodramatic type. Did not draw. Joe Hewitt, Strand Theatre, Robinson, Illinois.

HEART OF A SIREN. (6,705 feet). Stars, Barbara LaMarr, Conway Tearle. Make a good bill any season of the year. Good draw at box office. Fair tone. No for Sunday. Draw conservative class, city 23,000. Admission 25. D. J. Adams, Auditorium Theatre (1,000 seats), Concord, New Hampshire.

IF I MARRY AGAIN. (7,401 feet). Stars, Hughes, Kenyon, Mayo. A very good picture with a fine cast; well acted, but rather a flimsy, impossible story. The scenes in the tropical island are good and it is very well produced, but is lacking something that would make it a big one. A good evening's entertainment and will please as a program attraction. Tone O. K. Appeal 75 per cent. Sunday O. K. No as special. Draw from industrial center of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

THE KNOCKOUT. Star, Milton Sills. Chalk

up another for Milton Sills. Drew better than usual business and gave generally good satisfaction. Joe Hewitt, Strand Theatre, Robinson, Illinois.

MADONNA OF THE STREETS. (7,507 feet). Stars, Alla Nazimova, Milton Sills. Very good production that pleased the few who came out to see Sills. Very good production that pleased the few who came out to see it. Advertised with 24 sheet, six sheet, three sheet, two one sheets, trailer, heralds, teaser slides—and still the attendance was very poor. Must have been the title that killed it as the weather was good and nothing unusual was going on in town. Very good acting and direction. It's well worth playing and they'll be satisfied if you can get them in. Tone O. K. Strong appeal (note above also). Yes for Sunday and speci general class, town about a thousand. Admission 10-25 to 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MY SON. (6,532 feet). Star, Alla Nazimova. A very fine picture with good cast. Attendance good two days. Pleased almost a hundred per cent. Tell them about it and they will be satisfied after seeing it. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

SO BIG. (8,562 feet). Star, Colleen Moore. Colleen is a wonderful actress. This picture proves it. While it is entirely different from Colleen's other pictures, it proved very popular here. It is easy to advertise and exploit, and pleases all who see it. It has adequate comedy and is a very absorbing drama. Colleen gets the sympathy of the audience at the start, and holds it all through the picture. The work of Beery is good, as usual. Tone O. K. Good appeal. O. K. for Sunday, yes as special. Draw all class in small town, 2,500. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

Fox

ARIZONA ROMEO. (4,694 feet). Star, Buck Jones. A very good western. Yes for Sunday, no as special. Draw from town 3,500. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

CYCLONE RIDER. (6,672 feet). Star cast. Oh, Boy! Do you want a Saturday night picture? Then get this one. Action is rammed in every foot except the first reel—and that's some record. Good tone. Appeal 90 per cent. Yes for Sunday, no as special. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

DARWIN WAS RIGHT. (4,982 feet). Monkeys in novelty as the cast. Very poor indeed. Paid three times amount I consider it worth. Appeal none. No as special. Draw all classes, town 2,800. Admission 10-30. A. C. Gordon, Star Theatre, Weiser, Idaho.

DAUGHTERS OF THE NIGHT. (5,470 feet). Special cast. A good advertisement for the telephone company but it is a fair picture. Not a special by any means but you will probably pay a special price for it. Print poor. Good tone. Fair appeal. Yes for Sunday, no as special. Big city draw. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DAUGHTERS OF THE NIGHT. (5,470 feet). Star cast. A very good program picture but Fox says it is a special and gets a special price for it; as special don't pay it. Fair tone. Appeal 80 per cent. No for Sunday or special. Draw town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

DEADWOOD COACH. Star, Tom Mix. Good western. Good tone, yes for Sunday. Draw average class, city 10,000. Admission 10-25. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

DICK TURPIN. (5,224 feet). Star, Tom Mix. It is hard to make anything on this picture as the Mix fans will not like it as it is not what you expect to see in a Mix picture. The picture is a good one but not suitable for the western fans. Good tone. Yes for Sunday, no as special. Draw miners and railroad class, town 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

Between Ourselves

A get-together place where we can talk things over

"Van, keep hammering at us—this department has to be kept going! (And we're going to do our share)."

So says H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

He DOES his share, too—keeps the tips coming.

About hammering.

I know the folks intend to send in tips—regularly. But sometimes it's hard to get the time; so many things come up in a busy theatre.

So I'm always hammering. Not using the hammer to knock with—using it to tap out a reminder that tips are the one dependable source of exhibitor information.

So if I keep at you, fellows, Hedberg and Nauman, and Sawyer and a lot of the gang who back up their request by coming through themselves, have told me to do it.

Fall's coming—a big season is on the way for all of you, I sure do hope.

Make it a big season for tips!

VAN.

GERALD CRANSTON'S LADY. Star, James Kirkwood. The title spoils an otherwise good picture. It did not take. Switch title and it will take. Get them in; they will be more than pleased. Good tone. Appeal 95 per cent. Yes for Sunday and (title excepted) as special. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

GREAT DIAMOND MYSTERY. (6,058 feet). Star, Shirley Mason. A nice, entertaining little program picture. We always can depend on a good house for Shirley. Good tone. Appeal 80 per cent. No for Sunday or special. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

HEARTS OF OAK. (5,326 feet). Star, Hobart Bosworth. A picture well acted; but not too pleasing a story. Good tone. small appeal. No for Sunday or as special. Draw farmers and small town class, a circuit. Admission 10-25. Allen & Underhill, Pastime Circuit, Chelsea, Vermont.

HONOR AMONG MEN. Star, Edmund Lowe. Nothing to brag about—but you won't lose favor over running it. Good tone. Appeal 70 per cent. Yes for Sunday, no as special. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

HUNTED WOMAN. (4,954 feet). Could have been made a good picture but they choked it off too quick. This kind of picture is what will kill the name of Curwood on a picture. No as special. Draw all classes, town 2,800. Admission 10-30. A. C. Gordon, Star Theatre, Weiser, Idaho.

MAN WHO PLAYED SQUARE. (6,700 feet). Star, Buck Jones. A good one. Tone O. K. Appeal 90 per cent. No for Sunday or special. Draw farmer and small town class, a circuit. Admission 10-25. Allen & Underhill, Pastime Circuit, Chelsea, Vermont.

PAINTED LADY. (6,938 feet). Star, Dorothy Mackaill. Good action picture. Draw average class, city 10,000. Admission 10-25. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

TEETH. (6,190 feet). Star, Tom Mix, with Tony (horse) and Duke (dog). An excellent one; pleased everybody. Good for any night in the week, especially for Saturday night. Dog and Horse fine. Good for two days in small towns, good tone. Appeal 100 per cent. No for Sunday, yes as special. Draw town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

THIS FREEDOM. (5,000 feet). Star cast. They did not think much of this one. We pulled it off the second night. Draw all classes, town 2,800. Admission 10-30. A. C. Gordon, Star Theatre, Weiser, Idaho.

WINGS OF YOUTH. (5,540 feet). Star cast. One of Fox's big 1924-25 SPECIALS that proved to be a very, very ordinary program picture that pleased only about fifty per cent. of a small sized audience. Some wonderful photography in this production, but folks in this neck of the woods like a little entertainment thrown in with the photography. As a result of the SPECIAL price we made nothing; Fox did, though. A Fox News and Lige Conley Educational comedy kept the program from falling flat. Tone too jazzy. Very little appeal. No for Sunday or special. Draw general class, town about a thousand. Admission 10-25 to 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Metro-Goldwyn

BANDOLERO. (7,000 feet). Star cast. A high class production and pleased our patrons. We cannot usually get by with others than pictures made in America; but there is quality and fine acting in this one laid in Spain. A dandy bull fight. Tone O. K. Appeal 85 per cent. Yes for Sunday and Special. Draw general class, town 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

DENIAL. Star, Claire Windsor. Will class this as one of Metro's poorest. It's a shame to use so good a star in such a poor subject. Was not a satisfactory program for us and drew poorly. Tone O. K. Appeal 40 per cent. Yes for Sunday, no as special. Draw general class, town 3,600. Admission 10-20. W. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

HALF-A-DOLLAR-BILL. (5,700 feet). Star cast. A fine picture; a little old, but good at that. The dog does fine work and so does the kid. You can't go wrong on it. Good tone. Appeal 85 per cent. Yes for Sunday, no as special. Draw farmer class, town 730. Admission 10-25. Jack Schneider, Kalona Theatre (300 seats), Kalona, Iowa.

HAPPINESS. (7,700 feet). Star, Laurette Taylor. A good program picture, that's all. If you run a good comedy with it, it will make a good show. Good tone. Appeal 75 per cent. Yes for Sunday, no as special. Draw farmer class, town 730. Admission 10-25. Jack Schneider, Kalona Theatre (300 seats), Kalona, Iowa.

HE WHO GETS SLAPPED. (6,613 feet). Star, Lon Chaney. A wonderful production, made so only because of presence and wonderful acting of Lon Chaney, ably aided by Norma Shearer and John Gilbert. Good tone. Appeal here 100 per cent. For Sunday—no and yes. Yes as special. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

IN SEARCH OF A THRILL. Star, Viola Dana. Very good little picture. Pleased all who saw it. No as special. Draw all classes, town 2,800. A. C. Gordon, Star Theatre, Weiser, Idaho.

LADY OF THE NIGHT. (5,441 feet). Star, Norma Shearer. A real star in a slim story. Norma is just the girl for a big super-special. Good tone. Appeal 75 per cent. No for Sunday or special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MONSTER. (6,425 feet). Star, Lon Chaney. Chaney drew a good crowd on this; something a little different and nice for a change. Tone O. K. Fair appeal. Yes for Sunday, no as special. Draw mixed class, town 3,000. Admission 10-20. Chas. Martin, Family Theatre, Mt. Morris, New York.

NAVIGATOR, (5,600 feet). Star, Buster

Keaton. If you haven't run this yet and your audience likes Keaton, run it at once; it sure is some picture. The situations are real funny. Worth running. Yes for Sunday. A comic special. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

NAVIGATOR. (5,600 feet). Star, Buster Keaton. A good comedy; pleased all who saw it. Yes for Sunday. Draw all classes, town 2,800. Admission 10-30. A. C. Gordon, Star Theatre, Weiser, Idaho.

REVELATION. (8,732 feet). Star cast includes Viola Dana. Fine entertainment which everyone enjoyed. It's a picture that should please anywhere. Many favorable comments. Tone O. K. Appeal 90 per cent. O. K. for Sunday. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

SEVEN CHANCES. (5,112 feet). Star, Buster Keaton. One of the greatest comedy-dramas that he ever made. Run it on a crowded night and the laughs will go better than ever. Tone O. K. Good appeal. Yes for Sunday and as (comedy) special. Draw mixed class, town 3,000. Admission 10-20. Chas. Martin, Family Theatre (300 seats), Mt. Morris, New York.

SINNERS IN SILK. (5,700 feet). Star, Adolphe Menjou. Give us the wide open spaces and we're all set; but these mushy ones are O. K. for once in a while only! Fair to poor. Tone not so good. Fair appeal. No for Sunday or special. Draw mixed class, town 3,000. Admission 10-20. Chas. Martin, Family Theatre (300 seats), Mt. Morris, New York.

SNOB. (6,513 feet). Star cast. Well liked by everyone here on account of John Gilbert in the cast; but in Lancaster County, where we have real Mennonites, we know that the costumes were not true to life. Good tone. Appeal 90 per cent. Yes for Sunday. David Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

UNINVITED GUEST. (6,145 feet). Star cast. A fine picture—all who saw it said it was fine. (Business is rotten here, it's been that way for six months). Good tone. Appeal 90 per cent. Yes for Sunday, no as special. Draw farmer class, town 730. Admission 10-25. Jack Schneider, Kalona Theatre (300 seats), Kalona, Iowa.

WINE OF YOUTH. (6,805 feet). Star, Eleanor Boardman. Another jazz picture that was a flop at the box office. Pictures of this sort lose me money. Print good. Fair tone. Appeal 50 per cent. No for Sunday or as special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Paramount

ANY WOMAN. (5,963 feet). Star, Alice Terry. For me rotten. Boys, pass this one up. Tone not so good. Audience appeal, none. Hardly for Sunday, no as special. Draw all classes, city 12,000. Admission 10-20. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

BORDER LEGION. (7,045 feet). Star, Antonio Moreno. Rather "gory." Lots of action; good scenery; good acting; interest well sustained. Seemed to please the few who came. Tone O. K. Appeal 75 per cent. No for Sunday or special. Draw small town class, town 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

CONTRABAND. (8,775 feet). Star, Lois Wilson. For me plain rotten, not even a program picture. They sell you a few good pictures. This kind would put me out of business. No tone. Appeal none. No for Sunday or special. Admission 10-25-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

CROWDED HOUR. (6,558 feet). Star, Bebe Daniels. Awful slow. Fair tone. No appeal here. No for Sunday or special. Draw all classes, city 12,000. Admission 10-20. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

GROUNDS FOR DIVORCE. (5,692 feet). Star, Florence Vidor. Good grounds for divorcing your theatre from such pictures. Poor tone. Appeal none here. No for Sunday or as special. Draw all classes, city 12,000. Admission 10-20. S. A. Hayman, Lyda Theatre (360 seats), Grand Island, Nebraska.

HIS CHILDREN'S CHILDREN. (8,300 feet). Star, Bebe Daniels. Fine picture: did good business considering hot weather. Most any one will like this picture. Appeal 80 per cent. Yes for Sunday, no as special. C. C. Golden, Missouri Theatre (250 seats), La Belle, Missouri.

LUCKY DEVIL. (5,935 feet). Star, Richard Dix. This is full of action and comedy and makes a good program. Tone O. K. Yes for Sunday, no as special. Town of 3,500. Admission 10-20-30. Chas. Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

LUCKY DEVIL. (5,935 feet). Star, Richard Dix. This picture certainly drew the kids and must have excited them because you couldn't hear yourself talk. Fine program picture. Good tone and appeal. Yes for Sunday, no as special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LUCKY DEVIL. (5,825 feet). Star, Richard Dix. You can depend on handsome Richard, and the "Lucky Devil" is this year's best for a race story. Appeal a hundred per cent. Yes for Sunday, no as special. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. No good here. Some walked out on it. Tone none. Appeal 70 per cent. No for Sunday or special. Draw farmer class, town 730. Admission 10-25. Jack Schneider, Kalona Theatre (300 seats), Kalona, Iowa.

OLD HOME WEEK. (6,780 feet). Star, Thomas Meighan. An ordinary program picture that will merely please your Meighan fans. He should have better stories. Fair appeal. Yes for Sunday, no as special. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

NIGHT LIFE OF NEW YORK. (6,908 feet). Star, Dorothy Gish. Good picture with a good story, although it did not draw at all. My town is tired of jazzy stuff. Print new. Good tone. Not much appeal. No for Sunday or special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. Anything with Meighan or a few kids goes here, and this had both as well as some comedy. A good story and Lois Wilson. A good picture. Tone good. Appeal excellent. Yes for Sunday, no as special. Draw farmers and small town, 120. Admission 10-25. M. B. Russell, Benton Community Theatre (140 seats), Benton City, Missouri.

Pathe

BATTLING ORIOLES. (5,600 feet). Star cast. This is a slapstick comedy that is a scream. Especially good for children. Did not draw well as I was afraid to advertise it much. I wish now that I had. Draw farmers and small town, 120. Admission 10-25. M. B. Russell, Benton Community Theatre (140 seats), Benton City, Missouri.

BLACK CYCLONE. (5,058 feet). Star, Rex (horse). Marvellous acting by horses; magnificent scenery. Comedy. Thrilling climax that will raise 'em out of their seats. Boost it. Yes for Sunday and special. Appeal a hundred per cent. Pace & Bouma. Rialto Theatre (300 seats), Pocahontas, Iowa.

KING OF WILD HORSES. (5 reels). Star, Rex (horse). This went over fine and drew a little extra money. If you haven't played it, do so. It will appeal to western fans as well as others. Good tone. Great appeal. Yes for Sunday. A semi-special. Draw farmers, town 120. Admission 10-25. M. B. Russell, Benton Community Theatre (140 seats), Benton City, Missouri.

Deserve Thanks

Allen and Underhill, Pastime Circuit, Chelsea, Vermont—and Nyman Kessler, Atlantic Theatre, Atlantic Massachusetts, are two theatre owners who certainly ought to have a vote of thanks from you folks.

Both of these exhibitors have sent in, during the dull season of the last couple of weeks, a matter of twenty to fifty reports —voluntarily, generously.

Boys, that's a wonderful spirit of co-operation for you!

Al C. Werner of the Royal, Reading, and Guy C. Sawyer of Town Hall, Chester, are two others who shoot in a big bunch at a time.

And I appreciate their good will as highly as you-all do.

Principal

MINE WITH THE IRON DOOR. Star cast. The popularity of Harold Bell Wright's novel was evident. The stay-at-homes came to see this one and it was a very good picture of the western type, with Robert W. Frazer as the Indian, the outstanding personage in the cast. The prints are very dark and so our projection could not be made very satisfactory. Good tone. Appeal 90 per cent. Yes for Sunday and as special (in small towns). D. B. Rankin, Co-Operative Theatre, Idana, Kansas.

Producers' Dist. Corp.

ANOTHER SCANDAL. (8 reels). A good story spoiled by scenes that make you wish New Jersey had a Censor Board—when vamp lies on bed and draws up nightdress, I'll say it's rotten, and will do harm to an exhibitor. Y. M. C. A., Carney's Point, New Jersey.

BARBARA FRIETCHIE. (7,179 feet). Star, Florence Vidor. Another good picture that means nothing at the box office. This one will please the movie fans but no one will shout its praise as it is just another good picture and by no means a big one. Program only, and not to be featured big. Title and cast mean very little at the box office. Good tone. Appeal 75 per cent. Yes for Sunday, no as special. Draw from industrial center of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

CAFE IN CAIRO. (5,656 feet). Star, Priscilla Dean. Good. Dean well liked here, that's what helped put this one over. Tone questionable. Appeal 95 per cent. here. No for Sunday or special. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

CHORUS LADY. Star, Margaret Livingston. Very good. Lots of fun, and good drama. Acting good. Liked by all. Good tone. Appeal 85 per cent. Yes for Sunday, no as special. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

FLAMING FORTIES. (5,770 feet). Star, Harry Carey. Good Saturday picture. Have finished first Carey series and find all good. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

GIRL ON THE STAIRS. (6,234 feet). Star, Patsy Ruth Miller. A fair program offering. The same old story. Good for a small house for one day. Good tone. Appeal 75 per cent. Yes for Sunday, no as special. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

RECKLESS ROMANCE. (5,530 feet). Star cast. A good, clean comedy drama that kept you tickled all the way through from beginning to end of show. Had it Saturday night and my people all came out smiling. Fine tone. Appeal 90 per cent. Yes for Sunday, no as special. Draw country and town class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

SIREN OF SEVILLE. (6,724 feet). Star Priscilla Dean. This is a one hundred per cent picture in this town. "Nothing but" a good picture. Good tone. Appeal here 100

The screen's leading ladies of comedy, Florence Gilbert (left) and Marian Harlan, William Fox stars of the Van Bibber and O. Henry short subjects.

per cent. Yes for Sunday and as special. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

SIREN OF SEVILLE. (6,724 feet). Star, Priscilla Dean. A good action picture but Miss Dean doesn't draw so well for us. The direction is good, plot good and should go over big where Miss Dean is liked; she certainly is an actress. Tone O. K. Appeal here 75 per cent. Yes for Sunday, no as special. Draw general class, town 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

TROUPING WITH ELLEN. (6,462 feet). Star, Helene Chadwick. Not much good; nothing to it. No for Sunday. Appeal, nothing. No for Sunday or special. Draw town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

United Artists

THROUGH THE BACK DOOR. Star, Mary Pickford. An old picture, but I received a new print. People thought it was very good, but acting now is a lot different than it was five or six years ago. Excellent tone. Appeal 90 per cent. Yes for Sunday and special. Draw farm and country class, town 1,200. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

Universal

DANGEROUS INNOCENCE. (6,759 feet). Star, Laura LaPlante. This is a fine little picture and is a credit to the White List and to Carl. Tone, appeal and for Sunday, yes. No as special. Draw from small town, 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

DARING CHANCES. Star, Jack Hoxie. Better than average Hoxies. Some very good riding in this picture and altogether it affords a good evening's entertainment for those that like the "westerns." Good tone. Appeal 90 per cent. Yes for Sunday, no as special. D. B. Rankin, Co-Operative Theatre, Idana, Kansas.

FIGHTING AMERICAN. (5,251 feet). Star cast. Fair picture. Nothing big, but those who said anything said "good." Good tone and appeal. Yes for Sunday, no as special. Draw small town and farmer class, town 600. Admission 10-20 and 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

FLYING HOOFS. Star, Jack Hoxie. Just average. Hoxie does not seem to be getting as good stories as he used to. Tone O. K. Appeal circuit. Admission 10-25. Allen & Underhill, Pastime Circuit, Chelsea, Vermont.

FLYING HOOFS. Star, Jack Hoxie. For me, rotten—A No. 1 flop. Draw from town 3,500. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

FOOLS' HIGHWAY. (6,800 feet). Star, Mary Philbin. This is just a fair program picture. No good for small town. Mary Philbin's acting not as good as in "Merry-Go-Round." Appeal 70 per cent. No for Sunday or as special. R. N. Rounds, Scenic Theatre (190 seats), Kadoka, South Dakota.

HIT AND RUN. (5,508 feet). Star, Hoot Gibson. Pleased our audience as well as any picture we have had for a long time. Play this one. Good tone. Appeal practically a hundred per cent. Yes for Sunday, no as special. Draw farmers and small town class, a circuit. Admission 10-25. Allen & Underhill, Pastime circuit, Chelsea, Vermont.

HIT AND RUN. (5,508 feet). Star, Hoot Gibson. This is a semi-western; and when you run it step hard on the advertising as it is a knockout baseball story. Print fair. Very good appeal. Yes for Sunday and special. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HURRICANE KID. Star, Hoot Gibson. This is a good Gibson, and if you will use it on a Saturday will go over good. Hoot appeals to the farmer and the working class. Tone O. K. Appeal 85 per cent. Yes for Sunday, no as special. Draw general class, town 3,600. Admission 10-20. W. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

I'LL SHOW YOU THE TOWN. (7,400 feet). Star, Reginald Denny. Sweet Papa! What a picture. I sure batted a home run with this one! If this one does not please them, close up the joint and throw the key in the creek. Tone, yes. Appeal, zowie! Yes for Sunday and as special, you bet! Draw from small town, 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

RECKLESS AGE. (6,954 feet). Star, Reginald Denny. A first class comedy drama, with a little of everything, and a real picture, good enough for anybody. Good tone and appeal. Yes for Sunday and as special. Draw working class, city 13,000. Admission 14-20. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

RECKLESS AGE. (6,954 feet). Star, Reginald Denny. This is a dandy program picture. You make no mistake when you book this one. A laugh from start to finish. Had a good crowd on this one. Appeal 95 per cent. Yes for Sunday, no as special. R. N. Rounds, Scenic Theatre (180 seats), Kadoka, South Dakota.

RED RIDER. Star, Jack Hoxie. Did not like this personally, but the western fans ate it up, so I should worry. Yes as to tone. Some appeal. No for Sunday or special. Draw from small town, 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

RIDIN' KID FROM POWDER RIVER. (5,727 feet). Star, Hoot Gibson. Better than the average western and pleased nearly all who saw it. Tone O. K. Appeal 90 per cent. No for Sunday or special. Draw farmer and small town class, a circuit. Admission 10-25. Allen & Underhill, Pastime Circuit, Chelsea, Vermont.

SMOULDERING FIRES. Star, Pauline Frederick. This is a very good program picture but nothing to rave over and, here, absolutely no box office attraction. Don't try and set the world afire with this for it hasn't the pulling power. You can, however, promise your regular patronage a good entertainment in this feature. Excellent cast. O. K. for tone. Appeal 75 per cent. Yes for Sunday, no as special. Draw from industrial center of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

SALLY O'NEIL

This little girl has reversed the order of things in the usual story of the struggle for screen fame, for without previous experience she suddenly found herself in the leading role of "Patsy," Marshall Neilan's comedy-drama of railroad life in the far West, produced by Metro-Goldwyn-Mayer. She is now at work on Alf Goulding's "Don't," after which she will play the leading role in King Vidor's production, "Lovey Mary."

SPOOK. Star, Hoot Gibson. Not the best that he has made but a good, entertaining picture with lots of laughs and action. Good tone. Yes for Sunday, no as special. Draw miners and railroad class, town 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, Mexico.

Vitagraph

BARREE, SON OF KAZAN. (6,803 feet). Star, Anita Stewart. Barree is an extra good feature. It hit us on a hot night, yet we did capacity business and all were pleased. Tone O. K. O. K. for Sunday, no as special. Draw small town class, town 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

FEARBOUND. (5,700 feet). Star cast. Very good picture; something different from the general run and well acted. Good tone, fair appeal. Yes for Sunday, no as special. Draw small town and farmer class, town 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

HAPPY WARRIOR. Good picture and story, photography excellent. Pleased good business, too. Good tone. Appeal 95 per cent. Yes for Sunday and special. Draw middle and working class, city 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (360 seats), Greenville, South Carolina.

MYSTERY OF LOST RANCH. Star, Pete Morrison. Out of the ordinary rough western, pleased working class people. Excellent Saturday business. Morrison popular here. Good tone. Appeal 95 per cent. Draw middle and working class, city 23,000. Admission 10-35. Giles Master, Strand Theatre (730 seats), Greenville, South Carolina.

PAMPERED YOUTH. (6,640 feet). Star, Cullen Landis. A good picture for the highbrow trade but a real flop for the ordinary picture-goer. This old-fashioned costume stuff does not go over any more. Good tone. Yes for Sunday, no for special. Draw miners and railroad class, town 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

RANGER OF THE BIG PINES. (7,023 feet). Just a fairly good program picture. Plenty of action but not much good story. Will get by with the average movie crowd, though. Good tone. Appeal 75 per cent. Yes for Sunday, no as special. Draw from industrial town 6,000. Admission 10-30. L. O. Davis,

Virginia Theatre (600 seats), Hazard, Kentucky.

Warner Brothers

HOW BAXTER BUTTED IN. (7 reels). Star, Matt Moore. Good—with Matt Moore doing his part as never before. Laughs all the way through. Ran trailer and brought results. Good tone and appeal. Yes for Sunday, no as special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LIGHTHOUSE BY THE SEA. (6,700 feet). Star, Rin-Tin-Tin. An extra good dog picture; but it is different from the general run of dog pictures in that it is a sea-shore picture. It has lots of action; did a nice business and pleased my people. But still I personally do not like the dog: his actions are strained. You can see that someone tells him what to do next. He should be trained to do his stuff without looking towards the camera. Tone O. K. Good appeal. O. K. for Sunday, as special questioned. Draw all classes in small town, 2,500. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

LITTLE JOHNNY JONES. (6 reels). Star, Johnny Hines. A very good picture. Lots of laughter and thrills. Worth running if you don't pay too much. Good tone. Appeal 90 per cent. Yes for Sunday. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

LOVER OF CAMILLE. (7,180 feet). Star, Monte Blue. I could not say much for this one; Monte Blue's acting good. Good tone. Appeal 75 per cent. Yes for Sunday, no as special. Draw farmers and town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

THREE WOMEN. Star cast. Went over nicely, pleasing ninety per cent of my patrons. I haven't found a big Warner picture yet; but the average is good although they have not all been box office pictures. This one is better than their average and the box office receipts were a little better than the average. Tone O. K. Fair appeal. No as special. Draw all classes, small town, 2,500. Admission 10-30. M. W. Larmour, National Theatre, (430 seats), Graham, Texas.

Comedies

TIRE TROUBLE. (Pathe-Our Gang). Up to the "Gang" standard. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

WEDDING SHOWERS. (Educational). As usual with Educational, very good comic. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

WESTBOUND. (Universal-Gumps). This is the best of this series and should be a good send-off for the new series. Print good. Yes for Sunday. Good appeal. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

If you book your shows by guesswork when this dependable tip department is crammed every week with generously sent information that is yours for the using, you are like the fellow who wouldn't use a fountain pen because his grandad's quill pen was good enough for him.

If you're not sending tips—you still have a duty to perform for your brother exhibitors.

Book by tips—and send some!

WESTWARD WHOA. (Fox-Imperial). Stars, Monkeys. A burlesque on the "Covered Wagon." A very good one; lots of laughs which is, here, something unusual in a Fox comic. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvanla.

WHAT'S THE USE? (Universal-Gump). My first one of these and was well pleased. Many funny scenes in it and most everyone enjoyed it. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

Serials

FIGHTING RANGER. (Universal). This is a very good serial but not as good as "Riddle Rider" by any means. However, it will please your serial fans. I find that my serial fans want western serials and that ones of this type are best suited for that patronage. Tone O. K. Appeal 75 per cent. O. K. for Sunday. Draw from industrial center of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

RIDDLE RIDER. (Universal). Star, William Desmond. This is positively one of the best serials I ever had in my house and you can advertise this as big as you ever did any serial and it will back you up in your campaign. My people liked this one and it is one serial that really registered at the box office. It's fast action all the way through. Good tone. Appeal 85 per cent. O. K. for Sunday. Draw industrial center of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

Short Subjects

AESOP'S FABLES. (Pathe-Terry cartoons). This is the best short subject that I've ever run in my house. It will build up your trade, especially with the kids; the grown ups will like them too. Draw railroad and farm class, town 3,000. Admission 10-25. H. C. Porter, Dreamland Theatre (350 seats), New Albany, Mississippi.

PACEMAKERS. (F. B. O.) Stars, Vaughn-O'Hara. These are very good short subjects and if these popular stars have proved a good bet for you in the past with their other series they will live up to the record set, in this series. If you played the others you know what to expect as these are about the same. These subjects will mean more to any exhibitor than ordinary comedies. Tone O. K. Appeal 85 per cent. Sunday yes. No as specials. Draw from industrial center of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

Independents

DOUBLE FISTED. (Enterprise). Star, Jack Perrin. Pretty good western with fast action. Ran it on Saturday to fair crowd. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

DUPED. (Independent). Stars, Desmond, Holmes. This is a real good melodrama with lots of action. Print good. Good tone, fair appeal. No for Sunday or special. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FIRE PATROL. (Chadwick). Stars, Anna Q. Nilsson, Madge Bellamy. Nearly everyone was very much disappointed in this one. Good acting but a disappointing picture. Tone O. K. Small appeal. No for Sunday or special. Draw farmer and small town class, a circuit. Admission 10-25. Allen & Underhill, Pastime Circuit, Chelsea, Vermont.

MIDNIGHT EXPRESS. (Columbia). (6 reels). Star cast. A good railroad picture, full of thrills. Title drew well. Good tone and appeal. No for Sunday or special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

PIONEERS OF THE WEST. (State Right). Star, Wm. Mix. This should clean up in transient trade houses—Indians, cowboys and everything! Paper good. Print new. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SPEED SPOOK. (C. C. Burr). A pretty good comedy-drama. People seemed to enjoy it—why?—because it's hokum and is mostly laid outside, outdoor stuff. Draw mixed class, town 3,000. Admission 10-20. Chas. Martin, Family Theatre (300 seats), Mt. Morris, New York.

STRANGE RIDER. (Arrow.) Star, Yakima Canutt. Just what you expect a western to be. Print new. O. K. Good appeal. No for Sunday or special. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

TRAVELLIN' FAST. (Progress). Star, Jack Perrin. Didn't get to see this one but reports not so good. Average attendance. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

Fill In **Tear Out** **Send Along**

Straight From the Shoulder Report

Van: I am an exhibitor. I want to help exhibitor Independence from poor pictures. So I send this tip and will send others if you will send me your regular blanks. I'll live up to the ethics of "Our Gang" by being fair to picture and to exhibitor. Here's my tip on

Title .....**Producer** .....**Star** .....

My report .....

.....

Audience appeal.....**Suitable for Sunday?**.....**A Special?**.....

Signature of Exhibitor.....

Theatre .....**No. Seats**.....**Town** .....**State** .....

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Harry Storin Stages Disaster Benefit For Sufferers in Mackinac Explosion

MOST newspaper readers are familiar with the details of the recent boiler explosion on the steamer Mackinac, off Newport, in which more than half a hundred were killed, mostly through scalds and burns. Most of the dead and injured were residents of Pawtucket, R. I., who were on an excursion to the Capital.

There is a motion picture angle to the happening, for Harry Storin, of the Leroy Theatre, Pawtucket, was one of the first to kick in with an idea for the Red Cross benefit fund. At his suggestion, and largely through his efforts, the managers combined in a monster performance at the Leroy, the largest auditorium in town, and more than $5,000 were added to the fund from the performance of August 31. Two days later Storin, all in, came down to New York for a little rest up, and he look as though he needed it.

He explained that he had not even been able to go to dinner the day before the benefit because he was kept busy answering telephone calls from those who wanted to get tickets.

A Monster Turnaway

The entire house had been sold out long before, but there were hundreds who seemed to feel that he could fix them up, so they gave him a ring. It was one of the prettiest jobs of exploitation he has done, for he compressed a long campaign into a whirlwind rush that carried the town, already all sympathy with the project, off its feet. Some $50,000 were raised, and of this a tenth came through the joint benefit.

Every night two New England broadcasting stations put an appeal on the air, and one noon all of the talent in town gave an open air ballyhoo to sell tickets. There was a turnaway of several thousand.

The Governor was there with his staff, sitting in a box for which he had insisted upon paying, and the Mayor started off the show.

And it was a wonderful show, with a number of imported acts, and even those who sat in premium seats felt that they had been given their money's worth.

Got Approval

And while all of the theatres in town collaborated on the program and the effort, it was Storin who put it over, and to him goes a major share of the credit, or rather to the Leroy, for Storin works for the theatre he manages rather than for his personal publicity, and he has built up a wonderful goodwill for the house.

It is by no means his first stunt in this direction, but easily the biggest, for he tied to the most important news of the moment in a practical and profitable fashion, and put it over to the limit.

When the Leroy was built there were not wanting carpers who declared the house too large for the town. It was freely declared that the house would be a white elephant. But almost from the start he has made it a winner through constantly keeping it to the fore, and, though he has plenty of formidable opposition, it still is "the" theatre.

Storin is a deceptive sort of chap. To look at him you would not suppose him to be capable of running ten miles an hour under forced draft. But the busy old brain keeps on spinning under the falsely calm exterior, and he keeps the Leroy to the front. He isn't going to rest on his present laurels, either. He's going to hustle right through the winter. "Watch this space," for he is one of our most faithful reporters.

Henry Helped

Because the Ford car has an important role in Zander the Great, the Granada Theatre, Santa Barbara, let the local Ford agency take care of a lot of the exploitation for the Davies play.

The agency set out 2,000 letters to prospects, paraded a long string of cars, properly bannered, and gave an attractive prologue in which an assembly crew put a Ford together on the stage before each showing.

The crew established a record of getting all the parts together in one minute, seventeen seconds, which can be shot at by other service stations.

It was a regular cleanup at the Granada for Zander.

Ford Agents Help With The Tourist

Evidently The Tourist is going to bring in a fine lot of cooperation with Ford dealers, for the picture shows the car making the cross-country trip and is one of the few releases to suggest that the Ford is an automobile and not a cross between an angleworm and a flying machine.

Just as a sample of what you can get, look at this display made by one of the New York agents right on Broadway, when the picture played at the Rialto. This is a life size painting of Johnny Arthur working over the mechanical hero of the story, and it is backed by ten stills.

The company liked the attention it got and obtained permission to make the display in its uptown branch the following week.

Your local Ford man will be glad to come in with you on any exploitation on this picture.

Dolled Up

Louis Santikos, of the Palace Theatre, San Antonio, Texas, used an elaborate wedding tableau, employing between twenty and thirty dolls, for his lobby display on The Marriage Whirl. It got almost as much attention as a toy train, and it was not only the women and children who stopped to inspect the tableau.

An Educational Release

ONE OF THE FRUITS OF USING A FORD IN A COMEDY

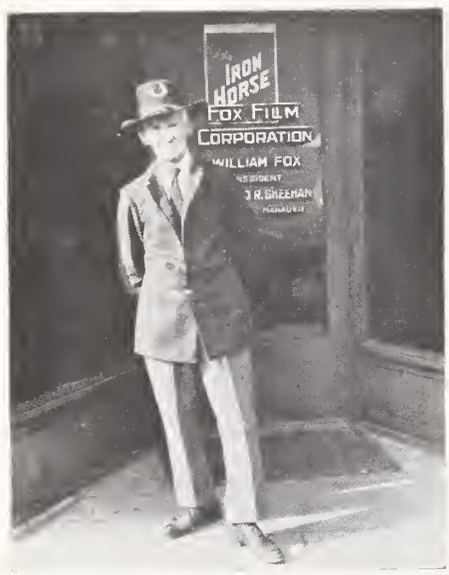
That is to say, using it respectfully. Get that last word. You can't guy the car and get dealer co-operation, but be nice and you can get a display like this on The Tourist. The Rialto did, and the company shifted the display for a second week.

Rubed Minneapolis for Lightning Run

Opening with Lightning for the Greater Movie Season, the Fox exchange cooperated with the Aster Theatre to put over the picture with proper prominence.

A very nicely decorated car was entered in the G. M. S. parade, the feature being the nice placement of the banner, which was fully advertised and yet was not hurtful to the general effect. This is due to the fact that the banner was shaped to the opening between the fenders instead of being the usual rectangle. It looked to be a part of the display instead of something added after the car had been decorated.

Another good stunt was the use of a street man, dressed as old Bill Jones of the play, who perambulated the streets for several days. He also appeared in the car during the parade, to visualize the character.



A Fox Release

If you can get an actual G. A. R. man to pose in your lobby, it will help, but don't parade him. Keep the suggestion dignified.

Getting hold of one of those fixed up Ford cars that tries to masquerade as a racer without deceiving anybody, Frank J. Miller sent it around town with a chauffeur in a red devil's dress to advertise the fact that The Lucky Devil was at the Modjeska Theatre, Augusta, Ga.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

To harmonize with the feature photoplay, "The Fool," the prologue employed a female quartet and a male quartet, and was staged in a setting which represented, first, the exterior of a church, and, then, the interior. The eight singers who took part in this prologue were also used in an incident called "Southern Memories." These two offerings were the only presentations on the production stage, the remainder of the program being made up of a xylophone solo with the musician in his accustomed place in the orchestra, and the Mark Strand Topical Review.

The entire show ran 2 hours and 14 minutes, divided as follows: the feature photoplay, "The Fool," 1 hour and 46 minutes; Topical Review, 8 minutes; "Southern Memories," 12 minutes; xylophone solo, 3 minutes, and the prologue to the feature, 5 minutes.

"Southern Memories" opened each de luxe performance, being staged as follows: the stage setting consisted of a foliage back-drop with a wall in front of it running across the stage with a double gate in the center. Properties included 2 large magnolia trees 12 feet high, in blossom. A bench was placed at either side of the stage in front of the wall. Performers in this number with costumes of 1830. At opening the orchestra played a few bars of "Old Kentucky Home" as 2 southern belles came on outside the fence and entered through the center gates. These 2 girls, members of the ballet, then held the gates open while the Amphion Male Quartet and the Hemstreet Singers, female quartet, came on in single file, the women from one side and the men from the other. The female singers grouped themselves to one side of the stage while the men occupied the bench on the other side, and the 2 girls made their exit. "Heaven, Heaven," the negro spiritual, was then sung by the men, followed by a dance by the 2 girls to music of "Carolina in the Morning." Then came "Dry Yo' Eyes" by the female quartet. The presentation closed with the women singing "Dixie" and the men "Old Folks at Home" as a counter melody. Lights: light pink and light blue side spots picked out the branches of the magnolia trees and fell on the fence and wall. Light blue opened-box lamps from the side flooded the balance of the set. The front lights consisted of blue foots and borders, with 2 purple Mestrum floods on the musicians from the projection room. Two violet Mestrum floods covered the ceiling drapes and sides of the orchestra, being thrown from the booth.

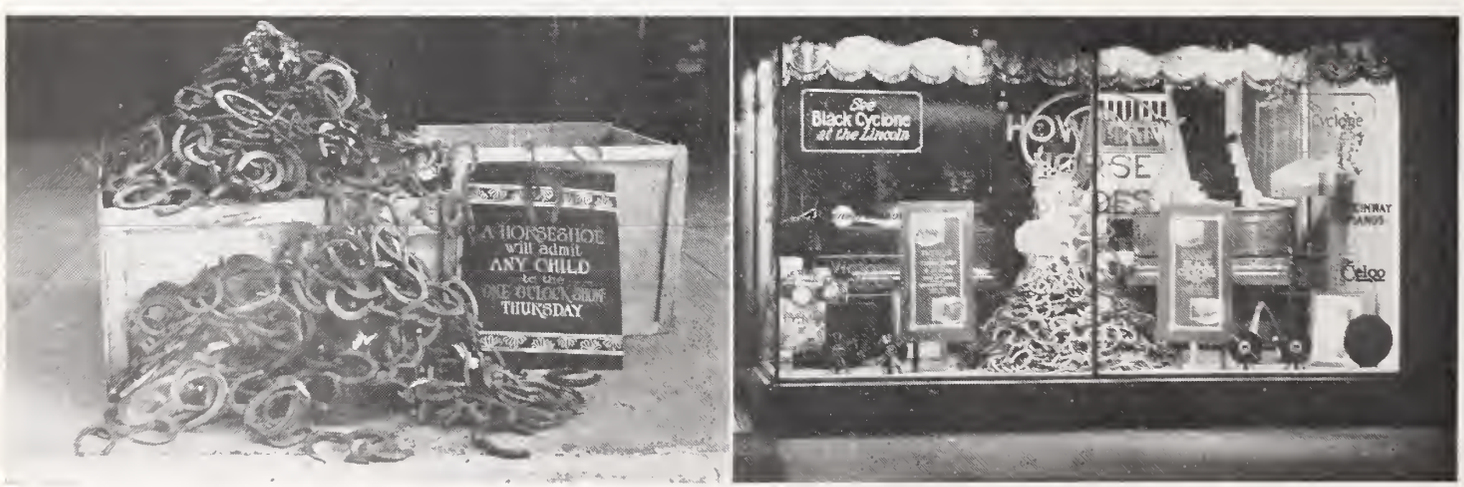
The xylophone solo, played by Harry Breuer, was "Russian Rag." The purple draw-curtains were closed over the small production stage, as the musician stood at his accustomed place in the orchestra. An amber spot thrown from the projection room was on Breuer, while the draw-curtains were lighted by 4 lemon arch spots.

After the Mark Strand Topical Review came the prologue to the feature. The scene used was a P. Dodd Ackerman painted scrim representing the exterior of a church. After a short orchestral prelude, this scrim, mounted on a traveler, was opened showing the interior of a church, with the 4 male singers and 4 female singers standing in a line well to the front. A scrim was closed across the stage, the whole presentation being lighted from behind this curtain. Blue overhead spots well on the singers as they took up the notes of Schubert's "Omnipotence." On the closing measures, a big stained-glass window in the center opened disclosing 2 angels kneeling. The balance of the set was lighted by 8 deep blue box lamps to give depth to the scene. On the last note of the song the title of the film was shown on the scrim, tying up the prologue directly with the feature picture.

Card Kisses

A red ink lip impression on a white card printed in blue with "Marie Prevost and Monte Blue in Kiss Me Again, Strand Theatre, Next Week" was what brought in the money to D. Roscoe Faunce, of the Strand Theatre, Birmingham, Ala.

Girls gave them out the previous Saturday afternoon, using 5,000 cards, the usual visiting card size.



A Pathe Release

CHARLES F. SHIRE, OF THE LINCOLN THEATRE, GETS AN EXTENSION ON HORSESHOES

After the usual horseshoe matinee, he displayed them in a window with phonograph record prizes for the most accurate estimates as to the number of shoes. This got the adults where the matinee won the youngsters. The shoes were good for admission tickets only at the one o'clock show the opening day. Four men and two women riders with an unmounted "Black Cyclone" were used for a bally.

A First National Release

AN ODD FRONT ON THE DESERT FLOWER FROM SAN ANTONIO

The Palace Theatre used cutout heads for the front of the marquise and ten cent sombreros for the sides. A semi cartoon style of painting got unusual attention for the announcement. Note Colleen behind the bars in approved Spanish fashion.

Two Contests to Sell The Beggar

Remembering the good the contest idea had done The Goose Hangs High, Lester L. Pollock, of the Kettler Theatre, West Palm Beach, used two contests for Beggar on Horseback. Both were tied to the newspaper for small prizes, and the number of replies received was very encouraging.

The first contest was too sell the title and offered $10 for the best explanation of the origin and meaning of the phrase. The second prize was $5 with six tickets for the third and a number of singles.

The replies were limited to 150 words and it did not hurt in the least that the first prize was won by a prominent minister.

The second contest was to emphasize the dream phase of the story and a similar set of prizes were offered for the most fantastic dreams. This permitted stress to be laid upon the fact that this play was largely a most fantastic dream, and it brought the spectators into the theatre ready for what they were to see. Being in the proper frame of mind, they enjoyed the play better than if they had spent half the time trying to figure it all out.

The cost was only $30 and it brought a very large return on that investment.

Gave Lucky Pennies on Lucky Horseshoe

One of the floats in the Minneapolis Greater Movie Season parade was devoted to the Fox releases presently to be shown at the Aster Theatre, this being additional to the float advertising Lightning, then showing.

To get additional attention, the Fox exchange tied up the thrift idea and threw out envelopes printed on one side with: "A lucky penny from Tom Mix. See him at his best in The Lucky Horseshoe, Aster Theatre, Playing Fox productions."

The reverse had: "This penny, with 99 more, will start a savings account with the Hennepin County Savings Bank, the oldest savings bank in Minnesota."

The bank supplied several thousand pennies and in addition shared the cost of the envelopes. The stunt would have been better had bright new coins been used.

Watch Out, Buddy!

Lawrence ("Buddy") Stuart, of the Fenway Theatre, Boston, is not the only manager with a talented house staff, though Buddy was the first to use his secretary and ushers in a jazz number.

For Night Life in New York, C. B. Stiff, of the Imperial Theatre, Columbia, S. C., obtained the services of a jazz band in return for the advertising he gave them. Sam Hammon, his assistant, did a dance, while Eunice McLean, of the office staff, sang a blues number without demanding more salary, and he got a pretty prologue free, for nothing.

And it helped to run business up to the top of the tube with the mercury in much the same position.

Pleased Quebec

Quebec tore loose on A Woman's Faith, a story dealing with that locality and with the climax coming at the shrine of Ste. Anne de Beaupre.

The picture was launched at a special showing in the ballroom of the Chateau Frontenac where there was a notable attendance of French society, and with special posters in French, the Universal-Jewel beat a lot of the seventeen reel super-special features.

Breaks a Record to Get a Record

Here is another nifty from Edgar Hart, of the Colonial Theatre, Portsmouth, N. H. It can be worked on almost any picture not too dignified to be sold with a smile. He worked it on Chickie.

He got a broken record from a phonograph store. Most phonograph stores have some breakage. He also borrowed a machine and one of those dancers working on the centre pin.

The cover was removed from the cabinet which was boxed in with compo board, a miniature proscenium being cut into the front so that the footlight line was about level with the turntable of the phonograph.

This opening was backed up with draperies and lighted with concealed lights, the effect being that of a dancer performing on a miniature stage; the stage being proportioned to the height of the doll.

A Broken Melody

Above the arch the pieces of broken record are tacked or glued to take the place of one word in the legend "Chickie has broken the record everywhere."

That's all there is to the idea, but there's enough to it to make people stop, look and think, for it takes them a moment to connect the broken record with the complete legend.

Now you can do it, too, and we hope it makes as much money for you as it drew for Edgar.

Use a repeating attachment, a loud needle and a jazz record.

Boy Racers

Small boys with home-made scooters and pushmobiles were used to advertise The Lucky Devil by the Rialto Theatre, Pueblo, Col., when E. P. Briggs obtained permission to rope off a side street near the business centre for an hour while he pulled a series of races for pass prizes.

More than a thousand persons gathered to enjoy the fun, and they had plenty of time to learn all about this racing story between heats. Now that school is in you will have to wait for a Saturday, but you are overlooking a bet if you don't get the kids to help you exploit.

A Fox Release

A READY-MADE TIE UP ON LIGHTNING FROM MILWAUKEE

Because the Hancock company calls it gas "Litening" it was glad to banner all its distribution trucks when the Golden picture was showing at the Aster Theatre, Minneapolis. The cost was merely for the painting of the banners and the return was large.

An Odd Style Cut Catches the Eye

This cut on The Wife of the Centaur is not exactly an artistic gem, but it's a darned good advertising cut, and that is of greater importance. It catches the eye with the silhouette, but someone showed unusually good judgment in setting the line above in spaced capitals to connect with the cave man picture.

CENTURY
THEATRE
HER LOVER WAS A CAVE MAN
OUT of a dim, forgotten past when Beauty went to the strongest, he comes to startle and amaze the world of today. In his heart pulses the romance of an Age of Love. His story is one of the strangest and most fascinating that has ever been told on the screen. See this picture—it is the talk of the year in films.
with
ELEANOR BOARDMAN
JOHN GILBERT
AILEEN PRINGLE
20° Cooler Than The Street
"Oh, I have dreamed, dreamed of my dark eyed love."
—Wife of the Centaur
Century Presentation
—EXTRAORDINARY—
A Delightful Novelty entitled
"Songs of the Sea"
With Special Musical Arrangement by Guy Wild, Conductor
Century Symphony Orchestra
Wife of the Centaur
A Lloyd Hamilton Comedy Sensation
"WAILING"

A Metro-Goldwyn Release

AN EYE-CATCHER

This necessitated an extra line, but it was worth the investment, for spaced, the capitals are much more readable than when set close, and it does not much matter which gets you first, the line or the cut. The effect is the same either way. The middle section is just ordinary, rather too light and complicated to fight its way through the black ground, but it doesn't matter much. It merely leads from the cave man idea to the modern theme, and the chances are that the sale was consummated before the reader came to that portion of the space. The bank of type is merely a clincher rather than a seller. There is too much of it to make for a quick sale, but it does not hurt any and it may help. We think that most of the selling is done on the combination of the top cut and the top line. Paneling in the smaller features seems to be something new for Baltimore, and yet small features can be made a distinct sales asset. Eddie Hyman sells more tickets to the Brooklyn Mark Strand on his general program than he does on the feature, and he plays the program in full. Some towns seem to be ashamed to confess that they have anything other than the long feature. Baltimore generally adds the small titles if they have the space, but none of the houses is much given to a play up. Probably this paneling was done only because the shape of the cut lent itself to the layout, yet we think that the Century would find it profitable to continue the idea.

Got a Half

Ann McCurdy, Universalist, wasted a double truck idea on a half page co-op when she landed some merchants on "I'll Show You the Town" at the Merrill.

The idea was to count the number of times the words of the title appeared in the advertisements, but they had to be the exact words. For example, "I will" was not accepted as "I'll." The words had to be ringed and brought in to the newspaper for verification.

The ads were written to bring in these words.

Cartoon Cuts Are Best for Comedies

Frank C. Paynn, of Associated Exhibitors, sends in a number of advertising displays to give emphasis to his statement that the cartoon cut seems to be favored in advertising the Douglas MacLean comedies. They all

An Associated Exhibitors Release

THE CARTOON CUT HELPS

use the cartoon cuts supplied as accessories, but we have selected for reproduction the display of the Lyric Theatre, Lincoln, Neb., because it not only shows effective use of the cut, but it carries out the best principles of advertising in that every program item is announced on the principle that something may appeal in addition to the feature. It does not always hold good that a comedy should be advertised with a cartoon, but in a majority of instances the cartoon is the best style of cut, particularly where the cartoon really is clever. This particular cut has served so well that at least one manager had it enlarged, in color, for the centerpiece of his lobby on Introduce Me. In selling a comedy the main idea is to sell laughs, and if you can offer a laugh in the cut the suggestion is a factor for good. You are certain to get the idea of humor from this cartoon, and the picture will back up the sketch. Press books that supply this type of material are real aids.

Doubles His Space For Bronson Play

Frank H. Burns took about double his usual space for the Beacham Theatre, Orlando, Fla., for Are Parents People, figuring that the star of Peter Pan should pull them in again. He uses a larger plan book cut than he generally affects, because it tells the story, and takes a four column space for a three column cut, knowing that the extra width is what gives real value to the cut. It drops ten inches. He does not especially

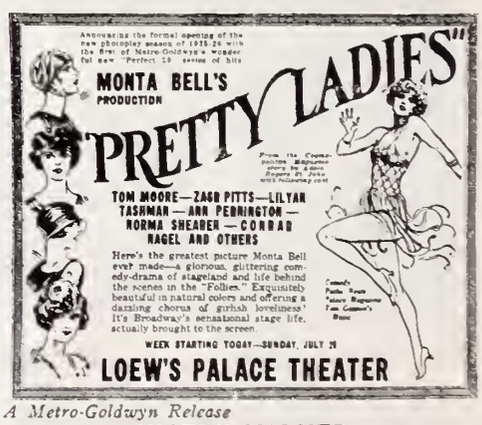
A Paramount Release

A FOUR TENS

stress Miss Bronson, and makes no mention of Peter Pan, but spends most of his words selling the idea that this is an unusually entertaining play. The copy reads: "No question about this one—it's the laughing hit of the year. A delicious comedy of marriage and divorce produced with a perfect cast." He does not go into the details. The "Paris" and "Reno" tags on the suitcases tell that. He builds up on the situation. This carries more ink than the usual Burns display, but he probably figured that the cut was too good not to be used. We are inclined to agree. When you can put the bulk of the story into a single cut, that cut is worth while, and that is what M. A. Bottsford has done in this sketch. Most Paramount plan book cuts are useful, but this is better than usual.

Pretty Ladies in the Cut and Title

Making Pretty Ladies the opening of the


MONTA BELL'S
PRODUCTION
PRETTY LADIES
TOM MOORE—ZASU PITTS—LILYAN TASHMAN—ANN PENNINGTON—NORMA SHEARER—CONRAD NAGEL AND OTHERS
Here's the greatest picture Monta Bell ever made—a glorious, glittering comedy-drama of stageland and life behind the scenes in the "Follies." Exquisitely beautiful in natural colors and offering a dazzling chorus of girlish loveliness! It's Broadway's sensational stage life, actually brought to the screen.
WEEK STARTING TODAY—SUNDAY, JULY 19
LOEW'S PALACE THEATER

A Metro-Goldwyn Release

NICELY VALUED

fall season, Loew's Palace Theatre, Washington, D. C., comes back to its former space with a very excellent layout for this Follies story. As usual, the type valuations give big display in what many managers would regard as a small space; a little more than five inches across three, or 75 lines. The girls' heads and the dancing figure belong to, and form the story. They also form a strong attractor, but without cuts this nice type display would sell, for the heavy lines are held so that they do not interfere, though we would like to see what upper and lower would do for the player names. It is not improbable that the paper did not have a display font in this size other than the gothic, for the city newspapers are not so well provided with good small display faces as are the smaller offices where job work is an important side line. There is one thing you almost always get from these Washington ads. The cut surface is just about what will pay. An excess of cut is not used just because there is a large cut handy. They seem to know just when a cut becomes an expensive luxury and usually they stop short of the border. These cuts sell Pretty Ladies. Twice as much cut might not sell as well.

Suggestive Cut Help to Raffles

This is a plan book cut on Raffles, run by the Strand Theatre, Crawfordsville, Ind., as a three nines. The cut is particularly clever in its suggestion of the characters stepping out of the novel, the two safes being shown as partly in and partly out of the book. We do not particularly care for that "Guard your valuables" which starts off the sales talk, but this is better, perhaps, in a small town, and it does not undo the effect of what follows. Raffles is more than half sold in advance. All that is needed is a tie in to the well-known character, and this has been nicely done. However that "guard your valuables" should have been held for sensational dodgers and that sort of thing.

The ideal story for
HOUSE PETERS
clever! fast! surprising!
Raffles
THE AMATEUR CRACKSMAN
Guard Your Valuables!
The internationally famous book by E. W. Hornung has been made into a picture even more fascinating than the book, and more thrilling than the play. The baffling adventures of Raffles, gentleman crook, will thrill, delight and mystify you. Don't miss this delightful characterization by House Peters.
UNIVERSAL JEWEL
TODAY AND TUESDAY 2:15-7:15-9:00
STRAND
PRICES Matinee and Night 10c-25c-35c

A Universal Release

A CLEVER CUT IDEA

Revival Week is Good Summer Idea

Picking its revivals from the United Artists, the Valentine Theatre, Toledo, got four real sellers at one booking and probably paid less for them than it would lay out on a program feature. With four such titles practically no selling was necessary, and the layout as shown was about as good as could be devised on this set. Revival week is only good for a now and then, but in a city the size of Toledo there should be many who would wish to see any one of these again, and business should have been over the average. It is a good idea well sold.

United Artists Releases

A FOUR TITLE REVIVAL

One Sales Bank to Supplement a Cut

Figuring that the cuts should do some of the selling, the Garden Theatre, Baltimore, uses only one sales line: "Gold and her beauty were the lures that drove men mad." The gold is on the left and the beauty on the right. That probably is Curwood under the drip from the icicles, with his name just below, for the Garden knows that the Curwood name is as good a selling proposition as a favored acting star. This is virtually a three fives, and good use has been made of the space. As much cut might not be advisable in the case of a society drama, but picture will sell melodrama often better.

A Fox Release

LARGELY CUTS

An Opening Ad on New Griffith Play

Here is one of the first ads on Sally of the Sawdust, evidently a house production and not taken from the plan book. Note how the signature is made to suggest the circus marquise, working into the cut. Most managers would have played up the Griffith name above that of the play, but the Roosevelt Theatre, Chicago, figured that the sawdust flavor would be worth the play-up this time of year and that the producer would get over in a slightly lighter line. With Griffith swinging back to his earlier style and with the always salable circus idea, this should be worth extra space to most managers.

BALABAN & KATZ
ROOSEVELT
STATE NEAR WASHINGTON
NOW!
"Years after you've seen this picture you'll chuckle when you reminisce over W. C. Fields as Prof. McGargle and Sally hands you plenty of laughs, too . . . it's a peach of a summer show."—Mae Tinee, Tribune.
D. W. GRIFFITH'S
"SALLY OF THE SAWDUST"
With CAROL DEMPSTER—W. C. FIELDS
When you HEAR Carol cry, "Oh, Pop!" how you'll laugh! But how your heart will beat in sympathy with her, too. That's Griffith's genius—tears trembling on laughing eyelids!

A United Artists Release

FOR THE GRIFFITH PLAY

Effective Cut is a Cost Reducer

This is rather a small space, as spaces go in Baltimore for The Monster, but the cut gets over the idea so well that more is not necessary. The figure on the left will get interest in the text and probably will induce many to read the six point who have not been sold by the bolder lines above. The entire sale is effected with a trifle more than fifteen column inches, a 70 x 3. The high light of this display is the manner in which the entire space is filled with talk and yet the title is given almost a white space display through the use of small letters in its vicinity.

AN EFFECTIVE FIGURE

THE FIRST RUN

PRESENTATIONS – PROLOGUES – MUSIC

Edited by Colby Harriman

News, Comments of the Week and Guide to New Material

COLOR DEMONSTRATION AT EASTMAN THEATRE

AN interesting communication was received this week relative to an unusual presentation which we believe worthy of a special space in this department.

The possibilities that lie in the development of dynamic color were demonstrated at the Eastman Theatre, Rochester, N. Y., during the week, which took the form of a four minute presentation which was programmed "Flowing Color Harmonies." The demonstration was a resume and interpretation of the results so far achieved in color experimentation by the Research Laboratory of the Eastman Kodak Company. The adaptation of this demonstration to an entertainment plane was based on the beliefs of various authorities who contend that the day is not remotely distant when color compositions will enthrall through the eye just as the works of the master musicians now appeal to the ear. Not only by way of embellishment or accompaniment of other arts, but as an independent means of artistic or emotional expresssion will these color sequences have their place in the entertainment and cultural fields.

The presentation was given a musi-

tion just as auditors at a symphony concert, provided they have no printed analytical guide, may read varying meanings into the work of a musical composer. Music appeals to the ear and a well ordered succession of sounds will influence the ear. Color appeals to the eye and a well ordered successsion of colors should exercise a similar influence.

The color presentation was arranged by Lloyd A. Jones, physicist in the Research Laboratory of the Eastman Kodak Company, assisted by Clifton Tuttle, of the same department, who collaborated with Lewis M. Townsend, chief projectionist of the Eastman Theatre.

Mr. Jones, in discussing the use of color in the embellishment of the motion picture program, said that "in the leading theatres the programs including ballet, organ, orchestral and vocal numbers, it is noticeable that the use of colored lighting effects in conjunction with these numbers has already been developed to quite an extent. There seems to be little doubt that an artistically arranged and carefully executed color accompaniment is very satisfying and materially enhances the enjoyment of other visual and auditory sensations.

"The successful use of such color effects as an accompaniment to the orchestral, vocal and ballet numbers, or even by themselves as a prelude to the feature picture, at once suggests a form of art which has frequently been designated as "Color Music," but for which the term "Dynamic Color" or "Mobile Color" is more appropriate.

"I do not believe that the future development of the art lies in attempting to harness it to music. There have been many efforts within relatively recent times to develop an art of Dynamic Color. In many cases this effort has not been well directed and attempts have been made to establish a specific connection between music and the art of Dynamic Color. There is little doubt that such effort is vain, and we feel that if an art of Dynamic Color is to be developed it must stand on its own merits as a means of artistic or emotional expression and entirely independent of the art of music."

TIVOLI THEATRE ALTERATIONS

THE Tivoli Theatre, Chicago, is celebrating its fifth anniversary with Musical Director Nathaniel Finston and Solo Organist Jesse Crawford as guests in the same capacity as when the house was originally opened.

B AND K NEW PROGRAM POLICY

SWINGING entire organizations around a circle of three large theatres has been instituted by Balaban and Katz as a business stimulator for the Chicago, Tivoli and Uptown Theatres. The innovation can be properly worked in this particular instance as the various theatre organizations are efficiently constituted and the units are well organized. This new plan forms three separate producing units which work under the supervision of the General Production Department, with each unit creating a new show every three weeks. The entire personnel of each theatre moves to another, including the Musical Conductor, Solo Organist, Electricians, Stage Productions and Pictures. The main office of the operating firm have announced in full page advertisements in the dailys that this progressive step means to the patron that "it will inspire a spirit of competition in our own organization and result directly in fuller, better, snappier and more ambitious productions, in greater originality and more thoroughly satisfying entertainment."

WHO'S WHO IN PRESENTATIONS

WE have received several requests from various sources to conduct a series of brief biographical sketches of the producers, musical directors, ballet masters, artists, and others who make up the recognized personnel of the presentation field. Encouraged by material and photographs we have received to date we feel that such a series can be conducted successfully at this time. To those producers and associate members of production staffs, no matter what part of the world you are operating in, we want to hear from you and introduce you to our great family we meet each week through the medium of the MOVING PICTURE WORLD. We would appreciate a personal photograph to accompany the brief sketch. A few lines telling of your experience in the general show business, music or art work, plus data of what you are doing now, will give the information needed.

A Moving Picture World Presentation

Detailed information relative to the production of the presentation suggested are printed herewith. Permission is given to any producer or exhibitor to use the Colby Harriman suggestions appearing in this section. Any other information desired to stage the presentation may be secured upon request.

"ECHOES FROM THE SEA"
A "Moving Picture World" Presentation
Devised By COLBY HARRIMAN

THE sea, its tales of adventure and romance, its picturesque characters, mythical and mortal, usually meet with favorable response from audiences. This subject lends itself to a variety of treatments, all of which are basically simple to devise and produce.

There is a wealth of material awaiting the producer which is particularly applicable to this subject. Virile songs, romantic ballads, spirited dance motifs, and a myriad of stories suitable for pantomimic adaptation.

In devising the presentation suggestion for the week, it was our idea that this subject could be made to reflect many novelties and also introduce some attractive scenic effects. If a producer does not care to use the suggestion in its entirety, any of the three parts will form a suitable background for a number.

THE ROUTINE

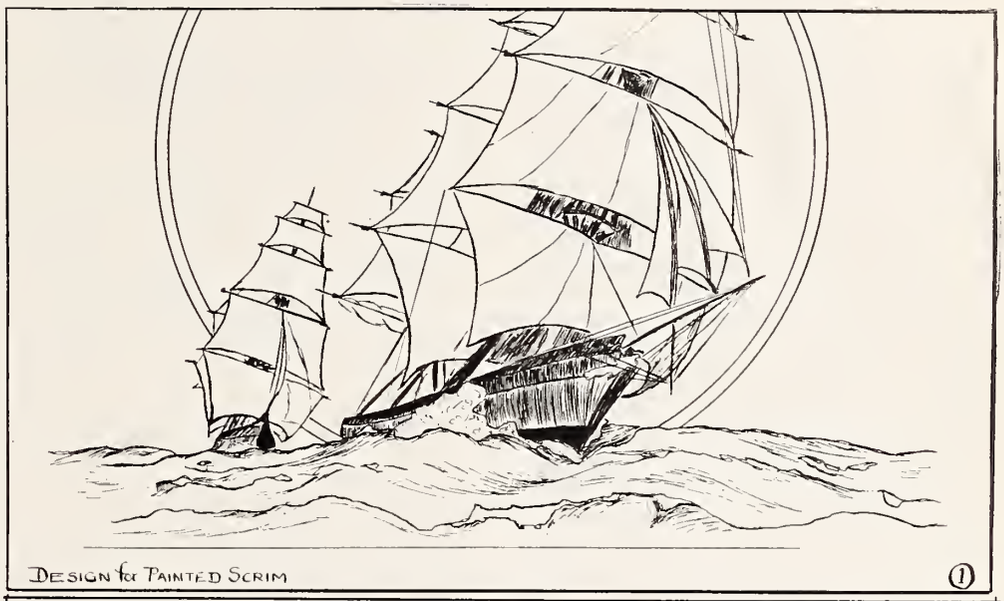
The curtains open on a dark stage. A blue flood is slowly brought up, and at the same time, water wave effects are cut in giving the appearance of a tank of water. The scrim should be toned upwards to a blue green. Some dancers, clad in green diaphanous costumes emerge from a blanket of sea weed which covers them as they lie prone at various parts of the platform. A dark green tone, blended with a blue, is thrown in from the sides down in one, masked to highlight the dancers, attention being given that no spill-light falls on the drop or scrim. The dancers render a number on the platform, which is given a series of irregular elevations to give the effect of dancers "riding the waves." Towards the finale of the dance selection, the lights changed to emphasize the outlines of the ships painted upon the scrim hung in one back of the platform. A very good effect can be secured by painting the design with radium paints. Colored paints can be used. Following the dance a song can be introduced, and as the draw curtains, used to back the scrim, are operated, the lights back stage are brought up and the singer is revealed, on the halyard of a ship. The mast and rigging can be silhouetted. The setting may revert to its original treatment, if desired, and the action end with a spirit ballet number with the painted scrim as a background.

The general construction and production data follows:

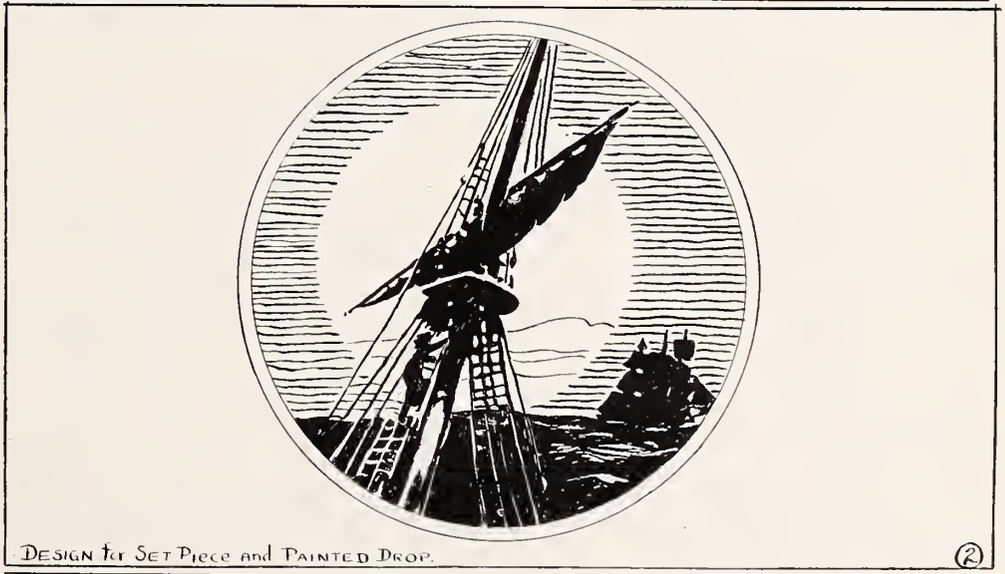
1. DESIGN FOR PAINTED SCRIM

The design done in radium paints of various colors will prove effective. It is suggested that a line drawing be used as this will prove more effective with this particular paint treatment.

(Continued on page 255)



DESIGN for PAINTED SCRIM ①



DESIGN for SET PIECE and PAINTED DROP. ②

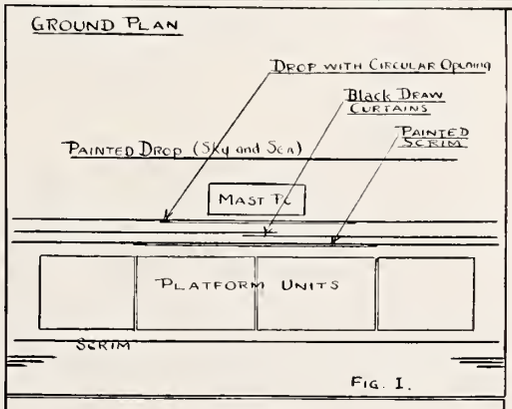


FIG. I.

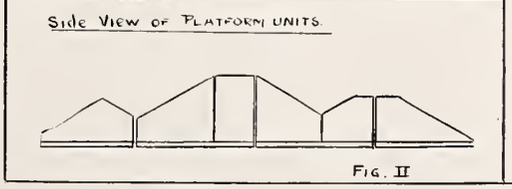


FIG. II

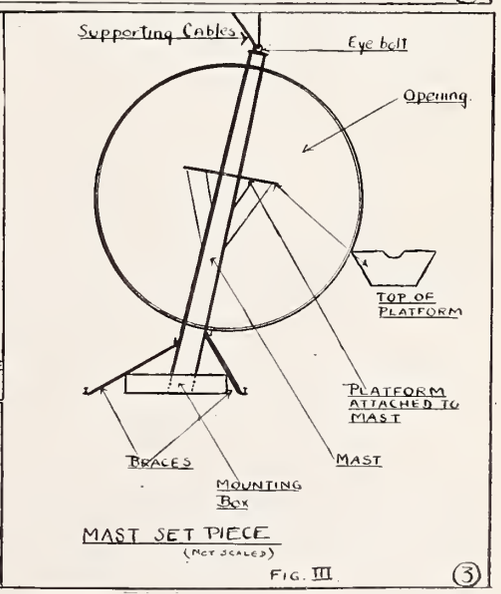


FIG. III ③

Big First Run Presentations

The Prologue to "The Phantom of The Opera"

Opened Astor Theatre, New York City, September 6th

A SPECIAL prologue has been arranged by Universal to precede the showing of this much-heralded picture. It consists of a ballet conceived and produced by Albertina Rasch, with a phantom effect by Thurston, who is programmed "The Great Magician." The setting, designed and executed by Robert Law, is extremely simple, and consists of four large fabric columns, two on either side of the stage, basically toned in gray, and mounted on a high boxed base. The columns are jointed to the top of base at a circular cap. The bases are painted gray. Up stage a painted wood drop is hung, the drop is cut in the center with an elliptical top, leaving an opening of about eight feet, which is backed with a black drop. The painted drop carries a very formal tree trunk and foliage design, which with gray-brown trunks and green cropped branches highlighted with white form the balance of the scenic investure. This drop is hung in folds which atones for its severity, as the folds lend a certain thickness to the tree trunks. The fifteen members of the ballet are dressed in white ballet costumes, the skirts tinted an orchid. They present a most attractive routine and too much could not be said in praise of the sincerity which each dancer manifests in her work. The Ensemble work is particularly effective. The set is toned amber and rose from four footlight spots equally distributed, with green and amber being thrown in from spots on the sides, highlighting the performing area, and also toning sections of the fabric columns. Blue borders and foots with a canary mixture are used at the opening. At the conclusion of the dance routine the girls engage in a bit of pantomime suggestive of the approach of "The Phantom." They leave the stage in confused formation, with accompanying shrieks of fright; the lights are gradually dimmed to a blackout; the black curtains up center are drawn, revealing the form of a man highlighted with blue green; the man appears to be dressed in a radium-treated costume, standing on a black dais. He gives the appearance of being suspended in the air. He engages in a few weird movements with his arms as the lights dim out and the opening titles of the picture are flashed on the screen, which is revealed following the close-in. There was really nothing unusual about this Phantom effect and we were disappointed with the results, as the illusion was not sufficient to even secure a hand. Interest built up by the ballet formed an excellent basis for a terrific climax and we were disappointed that with all of the knowledge Thurston has of conjuring, he should overlook the opportunity of producing the illusion of a phantom which would be more convincing. We know of two illusions in particular which are most baffling in their appearance, and are real thrillers when introduced, and it is surprising that Thurston did not avail himself of one or the other of these tricks. The routine of the prologue is a very good one to copy by other houses who will play "The Phantom." Particular attention should be given to the musical score by Eugene Conte, which was very interpretative of the picture and did much in instituting the proper emotional background.

EASTMAN THEATRE
Rochester, N. Y.

Featured Picture: "The Freshman" (Pathe) (Week September 6th)

Overture—"Morning, Noon and Night in Vienna" Franz von Suppe
Eastman Theatre Orchestra
Victor Wagner and Guy Fraser Harrison, Conductors

Organ Recital—"Stars and Stripes Forever" John Philip Sousa
Harold Osborn Smith

Solo—"My Hero" from "The Chocolate Soldier"
Lucille Davis Brightman, Soprano

Dance of the Peacock
Olive McCue

Flowing Color Harmonies
"Arabesque" Debussy
Eastman Theatre Orchestra

Xylophone Solos
"Phantom Fantasy" H. A. Bower
Arrangement by Benj. A. Machan
"Don't Bring Lulu"
Rose, Brown and Henderson
William G. Street

CAPITOL THEATRE
New York City

Featured Picture: "Graustark" (First National) (Week September 6th)

Music

Capitol Grand Orchestra, with David Mendoza conducting, presents "Espana," by Chabrier, as the overture feature. Pietro Capodiferro, first cornet of the orchestra, renders Gounod's "Ave Maria" in the Divertissement group. An overture scenic by Robert C. Bruce reveals some pretty shots of "Montana Clouds." A Ko-Ko Song Car-Tune of "My Bonnie" resulted in enthusiastic community singing.

(a) Gladys Rice

This popular singer renders "Li'l Black Rose," by David Guion, in a character costume, with an appropriate scenic background. A painted drop is hung back, depicting a typical southern landscape with blooming cotton fields and surrounding foliage. A cut drop is hung in one, with a sweeping foliage border extending to left and adjoining a leg which is painted to represent foliage. The end of a cabin is also seen. The end of a three-rail fence is visible at right, with end post placed right center. The singer is seated at center beside an old-fashioned cradle. A purple and magenta from the sides highlight the drop; amber and light blue are thrown in from one to highlight the singer at center. The sky area of the back drop is tinted rose, which accentuates the painted clouds. A water rippler is operated on a stretch at left center of the drop.

(b) Mme. Gambarelli

The Prima Ballerina renders "Mignonette," by Friml, in an excellent setting. A black drop with a large circular opening is hung in two. Two transparent curtains toned maroon are caught in a large sweeping fold in front of the drop, the folds clearing the circular opening. Back of the drop two fabric columns are suggested, appearing to be silver metallic cloth cut in a cluster and hung right and left of the opening, dividing the opening into three sections. The dancer appears in the center section on a platform level with the bottom edge of the opening. Two steps are placed in front of the drop leading from the platform to the stage. A blue tab drop is hung back of the opening. Green and magenta from the sides tone the column. A magenta flood on the transparencies in front of the drop and the dancer works in a pink spot.

Gladys Rice and Douglas Stanbury sing the well-known duet by Trotere. Setting is one which was used during a previous rendition of a "Carmen" selection, but proves to be a satisfactory background. A painted drop representing a Spanish street with stone buildings, and supporting spans with an areaway at center through which a green toned sky is visible. The singers in costume appear at center. Blue and red mixed to secure a rich purple form the basic lighting treatment on the drop. An amber light is used back of the window which is cut right center of the drop.

This number proved the most enjoyable of the entire program and received the greatest amount of applause. Mme. Gambarelli, Doris Niles and the Capitol Ballet Corps render the following numbers of the Tschaikovsky composition:

(a) "Valse des Fleurs"
Mlle. Gambarelli and Capitol Ballet Corps
(b) "Dance Chinoise"
Miss Niles
(c) "Danse Dusse-Trepak"
Capitol Ballet Corps

Note: Tschaikovsky's "Nutcracker Suite" was first produced in St. Petersburg in March, 1892, and was received with enthusiasm. In December of the same year it was performed at the Opera House in the presence of the Emperor and the Court. The Suite charmingly displays a subdued and whimsical humor, and is the composer's "chef d'oevre" as regards charm and novelty of instrumentation. It conveys an interesting lesson; that musical ideas which have no pretentions to sublimity may be made exceedingly fascinating by means of brilliant orchestration and piquant accessories.

The first scene consisted of three green transparent arched drops hung in one, two and three, the arched openings receding in dimension towards the back. A blue sky drop to back. A large urn with a massive floral piece was placed up center. The set was flooded with green, a deep blue on the back drop and the red foots brought in to about half to tone the foreground. The girls were dressed in various colored dia-

(Continued on page 255)

(Continued from page 253)

2. DESIGN FOR SET PIECE

The set piece, detailed later, should be placed back of the circular opening to give a silhouette effect. The balance of the design which includes the sky, sea and ship, can be painted on a back drop.

3. CONSTRUCTION DETAILS

The GROUND PLAN as shown in Fig. 1 consists of Scrim hung down at the curtain line, battened at the bottom and screwed to the floor. Make this taut. A Platform (detailed later) extends across the entire stage in one. A Painted Scrim with Sailing Ship motif is hung back of the platform. A set of black Draw Curtains are hung on a track back of the painted scrim. Back of the draw curtains a Drop with a circular opening is hung. The Mast Set Piece is placed center back of this drop, and a Painted Drop (Sky and Water) is hung back to complete the set.

PLATFORM UNITS

Figure II. gives a side view of the platform which occupies the entire stage space in one. The various angled tops of the platform can be constructed of various length platforms and adjusted to the parallels with extra braces. The inclines should not be too steep, but set on elevations that permit a graceful movement of the dancers as they work over the surface of the platform. The top should be painted black and the body draped with black material. A light material can be used on the front and sides providing a water effect is focused on same.

MAST SET PIECE

Figure III. gives a detailed description of the set-up for the mast which is placed back of the drop with the circular opening. The mast can be constructed out of battens, or a section of a real mast can be used. This is not necessary, however, as the set piece should be in silhouette. The constructed mast should be set into a mounting box, this fastened to the floor, and four braces attached to the mast and screwed to the floor will firmly anchor the mast. At the top of the mast, an eye-bolt should be fastened to which two cables can be attached, one cable to have a center purchase, and the other being fastened at a point at right. The circle marked "opening," is a designation of the part of the set piece visible to the audience through the circular opening in the drop. A small platform, or "crow's nest," should be attached to the mast, and strong enough to support one person. The various units of "ships rigging" can be attached, especially the halyards. The singer can be discovered on one of these units and gradually ascend to the platform attached to the mast.

SCENIC TREATMENT

A dark blue scrim at the curtain line. The scrim hung in one upon which a "seascape" can be painted with various colored radium paints. The space within the "moon" disc can be treated with yellow. Black plush draw curtains hung back of the painted scrim to lend the needed opaqueness and body. The drop with the circular opening cut in the center should be painted black. The mast, etc., comprising the set-piece painted a deep blue or black with the edges highlighted with gray. The back drop painted with a green-blue sea studded with "whitecaps," a deep blue sky, and a mellow toned moon which can be painted on the drop, and a light back of the drop flooding it. The balance of the back of the drop can be opaqued to prevent light leakage. The ship on the horizon can also be painted on the drop.

LIGHTING TREATMENT

Open with dark stage, gradually bring up blue foots to half, then introduce green and blue borders. As the action begins, bring up green and blue spots from off stage in one to cover the dancers on platform. Towards finale of dance number, bring up lamps toning the radium effects on the painted scrim, as the blue foots and the green blue border is dimmed down. When the scene is ready for change, dim the effect lamps, and slowly bring up lights back of the circular opening and drop. Use orange amber to tone the set piece from the sides with green and blues plus a medium mixture of red to give a greenish-purple haze on the backdrop. Water wave effects should be used down in one on either side of the platform, set to cover the dancers during their number. A water wave effect can be used on the back drop, and a cloud effect shot through a medium with the lower part amber and the upper part blue can be used to advantage. Canary or light amber flood back of the drop to tone the moon spot. The mast should be in semi-silhouette.

FIRST RUN PRESENTATIONS

(Continued from page 254)

phanous costumes with silver belts, and Gambarelli entered dressed in white with the costume trimmed in silver. Amber was used from the sides to highlight the dancing area. The second scene consisted of a black plush cyc with a narrow red panel bearing an oriental design of gold. The panel was hung over the plush at center. Eight Japanese lanterns were hung in irregular formation in front of the black plush, four lanterns being on either side of the panel. Miss Niles was dressed in a colorful Chinese costume of a rich gold brocaded jacket and green trousers. She was highlighted red and green from the sides; green foots were used to tone the foreground. The third number consisted of a black plush cyc hung back. The dancers appeared in colorful Russian costumes and worked in an area which was flooded amber and canary from the sides, with a mixture of red and blues from the foots and borders to tone the dancing area.

COLONY THEATRE
New York City

Featured Picture: "The Coming of Amos" (Producers' Distributing Corp.) (Week September 6th)

Music

The overture, played by the Colony Melody Masters, with E. Chas. Eggett conducting, is programmed "Pucciniana," being a well arranged composition embracing some of the well-known selections from Puccini's operas. Dr. Edw. Kilenyi has arranged an excellent score for the featured picture, with particular attention given to the musical accompaniment for the short features. John Priest at the console.

Memphis Five

This group of syncopation artists is one of the best orchestras of its kind which has appeared recently at this theatre, and goes to prove that the number of pieces does not mean as much in a jazz orchestra as quality musicians. The five musicians are grouped at center; grand piano is placed center, with four musicians seated in front of it. The setting is very colorful, consisting of the light gold fabrics hung as a background, which are flooded magenta from the sides and tipped with blue borders. A cluster of bridge spots with purple, light blue, magenta and green are focused on the upper portions of the drop at center. Black border and returns are hung down to mask and at the base of the returns an hemispherical cut-out is placed, extending on stage about four feet from the return. This is covered with black plush. Red and blue foots in a warm blend are used to tone the foreground. Light blue flood is used on the band.

Butterfly Ballet

This number, produced by Meyer Golden, appears regaled in typical vaudeville vestments. The setting is supposed to represent a flower garden. Two cut drops painted with large flower designs in vivid colors, the edges cut out, forming an arched opening, are hung in one and two. A blue sky drop is hung back. Up center is a large fan-shaped flower set piece, in front of which are two steps covered with a colorful fabric. Box-shaped floral set pieces are placed right and left of the steps at center and used to mask and dress the area up stage. Set sunflowers and hollyhocks are distributed up stage in alignment. The dancers appear in a series of ballet numbers, first garbed in costume with butterfly wings attached to rods which they wave in rhythmic temp. Four girls dressed in suggested white rabbit costumes do a number and two solo dancers furnish the regular terpsichorean routine. Blue and red in the foreground tone the cut drop in one, magenta from the sides highlights the cut drop in two and amber and magenta highlight balance of the set.

STANLEY THEATRE
Philadelphia, Pa.

Featured Picture: "Shore Leave" (First National)

Organ Selections
Selections from "When You Smile" (Johnstone)
Wm. Klaiss—Lewis White at the Console

Overture
Overture "Mignon" (Thomas)
Stanley Symphony Orchestra
Sidney Lowenstein conducting

Vocal Divertissement
The Junior Prima Donnas, from the Earl Carroll Vanities: Jessica Dragonette, coloratura soprano; Celia Branz, contralto
(a) "A Heart That's Free," Jessica Dragonette
(b) "Rose in the Bud," Celia Branz
(c) "My Little One," duet

Dance Divertissement
Ted Lorraine—Jack Minto, with Mlle. Andre in a musical comedy miniature, a musical adaptation of "Moth and Flame"
Special music by Fragson
Lyrics by Wm. T. O'Sullivan

Featured Picture: "Beggar on Horseback" (Paramount)
(Week September 6th)

Extraordinary Musical Feature: Amelia Malina, artiste supreme, in "A Spanish Festival" (first autumn tour), assisted by Senor Gaula, tenor; Senor Inclan, baritone; Paulos and Nina, dancers, and Del Pozo's Spanish Ensemble. E. Martinez, pianist. Novelty attraction: Eddie Clark, "Ukulele Baby"; dances, songs, comedy, ballads.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

Features Reviewed In This Issue

Coming of Amos, The (Prod. Dist. Corp.)
Dark Angel, The (First National)
Golden Princess, The (Paramount).
Phantom of the Opera, The (Universal).
Storm Breaker, The (Universal).
Timber Wolf, The (Fox).
Wife Who Wasn't Wanted, The (Warner).
With This Ring (Schulberg).

"The Phantom of the Opera"

Chaney Triumphs Again in Production That Is Masterpiece of Spookiness and Sustained Suspense

Reviewed by C. S. Sewell

Universal's long-heralded super-production, "The Phantom of the Opera," has now reached the public. Based on a novel by the French author, Gaston Leroux, the story was suggested by the fact that the celebrated Grand Opera House in Paris is built over a maze of cellars, sub-cellars, passageways and canals used in generations past as dungeons and torture chambers.

Seizing upon the striking contrast of the gayety and revelry of the opera and the dark and mysterious chambers beneath, Leroux has woven a fantastic story, having for its main character a mysterious person known as The Phantom of the Opera, an insane musician and magician who wore a mask to hide his terrible ugliness and by mysterious means made a young singer famous and then sought to impose his love on her as a reward.

The keynote of this picture lies in the element of mystery, spookiness, ghostliness and atmosphere of the unknown and unreal. In fact, apparently having in mind the success of plays like "The Bat," "The Cat and the Canary" and "The Gorilla," which cater to similar emotions, Universal has gone them all one better and with the aid of the greater resources of the screen has produced a picture that is undoubtedly a masterpiece of its type.

Very early in the picture the spookiness of the story is established and except for momentary touches of comedy relief, never is this element lost sight of. Due apparently to too close cutting the continuity is choppy at times, but the story thrills and intrigues, holds the interest so taut and the emotions so tense that it keeps you at the edge of your seat throughout. We consider it the finest example of sustained tension and suspense we have ever seen.

The story has been produced on a stupendous scale. Among the sets are those representing the interior of the famed Opera House, possibly the most elaborate in the world, and they are said to be authentic in every detail. This effect has also been enhanced by presenting many of the scenes in natural color. The most striking color effect, however, is where The Phantom in flaming red and wearing a death's head mask, with his cloak outstretched like bat wings, climbs on a statue on the roof and listens to the conversation of the lovers below.

Obviously the title role was one for Lon Chaney and he gives a superb performance. Here was another chance to distinguish himself as an unrivaled artist in character make-up and he has done just that. He has made his appearance ugly to the point of repulsiveness, but rather more hideous and grotesque than horrible. To many it will probably not be considered as revolting as in "The Hunchback of Notre Dame."

Several points of similarity invite comparison between these productions. Mr. Chaney's role in "The Phantom" is almost entirely without the element of sympathy in "The Hunchback," nor does he have as much opportunity for facial expression. His role here is more dominating. It sweeps everything before it by its force and when the climax comes you are more concerned in seeing this monster obliterated than in the rescue of the girl who is in his clutches.

Mary Philbin is attractive and appealing as the girl and Norman Kerry, playing opposite, is a handsome lover. Arthur Edmund Carewe is excellent as the detective, and a number of minor roles are admirably handled.

Differing so greatly from the usual production, its public reaction is difficult to gauge. It will depend on whether the picture spectator will respond like the stage audience to this type. All of us have experienced the tremendous hold of a ghost story, and while this one is not really ghostly it arouses to a tremendous pitch the same emotions and holds them there. We believe that the public will be thrilled and intrigued by "The Phantom of the Opera" and uncannily fascinated.

Cast

Phantom ..... **Lon Chaney**
Christine Daas ..... **Mary Philbin**
Raoul DeChagny ..... **Norman Kerry**
Ledoux ..... **Arthur Edmund Carewe**
Huquet ..... **Gibson Gowland**
Philip DeChagny ..... **Norman Kerry**
Papillon ..... **Snitz Edwards**
Carlotta ..... **Virginia Pearson**
M. Ricard ..... **George B. Williams**
M. Moncharmin ..... **Bruce Covington**
Retiring Manager ..... **Cesare Gravina**

Based on novel by Gaston Leroux
Adapted by Raymond Schrock and Elliott Clawson.
Directed by Rupert Julian.
Supplementary direction by Edward Sedgwick.
Length, 8,464 feet.

Story

Christine, a young singer in the Paris Grand Opera, is loved by Raoul DeChagny. The employes are terrified by stories of a weird phantom who is supposed to inhabit the subcellars under the opera house. Guided by a strange and commanding voice that she hears from the walls, Christine finally achieves success as a singer. Then the mysterious voice summons her and she finds its owner is a huge man wearing a mask. He takes her to his hiding place and demands her love in payment. Tearing off his mask she finds him a horrible and grotesque monster. Due to her pleading he allows her to sing once more and, breaking her promise, she manages to communicate with Raoul, who plans to save her. The monster, who is the Phantom, learns of the plan and again kidnaps her. Raoul, aided by Ledoux of the secret police, seeks to rescue her, but they are trapped in fiendish ways by the Phantom, who has been identified as an insane musician and magician. The Phantom finally captures them but the brother of Buquet who was murdered by the Phantom leads a mob to the hiding place. The Phantom escapes to the street with Christine and gets in a carriage which overturns. Raoul rescues Christine and the mob finally captures the Phantom, beats him to death and hurls him into the River Seine. Raoul finds happiness with Christine.

Mr. Exhibitor: Ask at the Film Exchanges for the
Thematic Music Cue Sheet
M. J. MINTZ (INVENT) JULY 31, 1923.
It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

"The Dark Angel"

Vilma Banky, New Goldwyn Star, a Real "Find" in Excellent First National Picture

Reviewed by Sumner Smith

Unless all signs fail, a new star appears in the motion picture firmament in the person of Vilma Banky, feminine lead in First National's "The Dark Angel," produced by Samuel Goldwyn and directed by George Fitzmaurice. This blonde beauty, brought from the other side of the ocean by Goldwyn, scores astonishingly in a highly emotional role. She is dramatic in the climaxes and yet so simple and natural as to suggest absolute realism. And she is marvelously beautiful to look upon, whether dressed for boudoir, dinner or street.

Except for a few minor slips, this picture ranks high among dramatic offerings. The story is exceptionally well-knit, with a novel as well as striking denouement. Colman and Miss Banky are nearly letter-perfect in their roles, and the action is generally smooth. The slips are too much footage in the early scenes of a lovers' parting, some slight difficulty that Colman has with his eyes in acting the

blind man, and a bit of inexcusably risque comedy.

The story deals with war days but particularizes on the results of the war in England rather than at the front. The few battle scenes are picturesque and vividly realistic. The plot centers around the blinding of an officer and his subsequent determination to avoid his sweetheart rather than allow her to nurse him for life. When she at last finds him, he poses as in full possession of his sight and simply not desirous of marriage.

There is a real kick in the ending where Colman as the officer fakes possession of his sight and greets his fiancee coolly. All the drama in the world is compressed into those few scenes and Colman and Miss Banky perform extraordinarily well. The events leading up to this denouement are deftly handled by Director Fitzmaurice. He often resorts to the device of frustration by having his characters barely miss meeting, and uses it better than most directors succeed in doing.

"The Dark Angel" strikes a real human note. Highly emotional, it nevertheless is not extravagant. And it introduces one who, with very ordinary good luck, will become a really big star of the screen.

Cast

Capt. Alan Trent.....Ronald Colman
Kitty Vane.....Vilma Banky
Capt. Gerald Shannon....Wyndham Standing
Lord Beaumont.....Frank Elliott
Sir Hubert Vane.....Charles Lane
Miss Bottles.....Helen Jerome Eddy
Roma .....Florence Turner

From the stage play by H. B. Trevelyan.
Scenario by Frances Marion.
Directed by George Fitzmaurice.
Photography not credited.
Length, 5,711 feet.

Story

Capt. Alan Trent hasn't time to marry Kitty Vane before departing for the front. They spend his last night at an inn. Alan is blinded at the front and thought dead. After the war Capt. Gerald Shannon, a friend, seeks to marry Kitty. She asks him to wait. Gerald discovers Alan, become a writer, and tells Kitty. She goes to him. He does not wish her to give up her life nursing him, so pretends possession of his sight and indifference to her. She exposes the deception and they are married.

"The Golden Princess"

Betty Bronson's First Real Starring Part Is a Bret Harte Western Story of Days of '49

Reviewed by Epes W. Sargent

Although the leading player in most of the stories in which she has appeared since "Peter Pan," Betty Bronson gets her first "in" instead of "with" in "The Golden Princess," done from a Bret Harte story.

Bret Harte discovered that atmosphere could, in some measure, replace plot, long before Col. Selig and George Spoor, and this story is no exception. The plot is thin, not always as intense as it tries to be, and yet careful production and the setting in the west gives real scenic value, while the scenarist has worked hard for comedy relief, mostly entrusted to Edgar Kennedy. Exceptional care has been exercised in the selection of locations, and there is an interesting built-up set showing the San Francisco of the early days. These all serve to make acceptable a pleasantly told story.

Miss Bronson has not yet learned that pantomime is not so much the generous use of facial expression as the poignant meaning of the fewer expressions used. In the midsection of the story she overworks her face at times, detracting from the interest she has already created because the character then becomes unreal. She also seems to suffer from over-direction in places where her facial and body movements seem too studiously planned. Her Betty will not take place alongside "Not So Long Ago." She is overanxious.

Neil Hamilton is a likable youngster as Tennessee, and Rockliffe Fellowes as excellently bad as a villain can be. Phyllis Haver in her early scenes is capital, but the assumption of middle age is too much a matter of grease paint; chiefly four carefully penciled wrinkles on her brow. In spite of the makeup she holds interest. The two children are charming. "The Golden Princess" does not rise above the average of the program picture of the better sort.

Cast

Betty Kent.....Betty Bronson
Tennessee Hunter.....Neil Hamilton
Tom Romaine.....Rockliffe Fellowes
Kate Kent.....Phyllis Haver
Padre .....Joseph Dowling
Gewilliker Hay.....Edgar Kennedy
Bill Kent.....George Irving
Indian Squaw.....Norma Wills
Betty Kent (at 3 years).....Mary Schoene
Tennessee Hunter (at 10 years)..Don Marion

Story by Bret Harte.
Scenario by Frances Agnew.
Directed by Clarence Badger.
Length, 8,584 feet.

Story

Bringing his family to California in the days of the gold rush, William Kent is too busy in his fruitless efforts to pan gold to guard his pretty young wife against the advances of Tom Romaine. She goes with Tom, taking her little daughter. A broken buggy wheel delays the pair and enables Kent to overtake them. He is shot by Romaine, who carries off the wife, who has fainted. "Tennessee" Hunter, a lad who has been befriended by Kent, takes the child to a priest to be cared for. When the priest dies Betty comes to Tennessee, the only one she knows, and he and his partner abandon their shack in her favor. A strike causes the invasion of the district and brings Romaine, who learns Betty's story and plans to palm himself off as the long-lost father. He enlists Kate to aid his deception, but Tennessee recognizes them both. Kate, learning of her husband's murder, shoots Romaine and is herself killed without being made known to her daughter. Tennessee's love supplies the happy ending.

"The Coming of Amos"

With Rod La Rocque as Star, Prod. Dist. Corp. Offers Entertaining Film Based on Locke Novel

Reviewed by C. S. Sewell

As a second production presented by Cecil B. DeMille through that organization, Producers Distributing Corporation is offering Rod La Rocque in "The Coming of Amos," adapted from a novel by William J. Locke and directed by Paul Sloane.

The story concerns a wealthy but uncouth young Australian who visits the Riviera in France, falls in love with an exiled Russian princess and finally after exciting adventure rescues her from a polished villain who has forced her into a loveless marriage.

The picture starts off as a straight comedy drama. It is entertaining and contains much that is amusing. The work of the title writer adds considerably to this with a number of witty epigrams. In the latter portion there is injected a melodramatic thrill of the type found in serials, where the heroine is placed by the villain in a subterranean chamber that is flooded with water, which eventually proves to be the deathplace of the villain.

A novel element in this picture is the use of the Australian boomerang by Rod La Rocque. In one scene he hurls these "comeback" weapons with such skill that they circle behind a castle parapet and fell the henchmen who are holding La Rocque at bay.

Rod La Rocque gives a good performance and Jetta Goudal is excellent as the Russian princess, besides being a fine type. The best acting in the picture, however, is contributed by Noah Beery, as the sinister, polished villain.

"The Coming of Amos" should provide pleasing entertainment for the majority of picture patrons.

Cast

Amos Burden ..... Rod LaRocque
Princess Nadia ..... Jetta Goudal
Ramon Garcia ..... Noah Beery
David ..... Richard Carle
Bendyke ..... Arthur Hoyt
Duchess ..... Trixie Friganza
Pedro ..... Clarence Burton
Nurse ..... Ruby Lafayette

Based on novel by William J. Locke.
Directed by Paul Sloane.
Adapted by James Creelman and Garrett Fort.
Length, 5,677 feet.

Story

Amos owns a big sheep ranch in Australia. In accordance with his dead mother's wish that he see something of the world he goes to visit his uncle David a swell artist on the Riviera in France. His uncouthness and originality first amuses Nadia an exiled Russian princess but soon they are desperately in love. Ramon Garcia, a polished villain appears nad warns her of the fate of her former admirers. She discloses to Amos that Garcia is her husband having tricked her into a marriage. During a carnival Garcia kidnaps Nadia and takes her to his castle and to force her to do his bidding places her in a dungeon which he fills with water. Amos follows and by means of his boomerangs he felis the henchman and fights Garcia who finally falls through his own trap door into the dungeon and is drowned. Amos' friends find him witn Nadia in his arms.

"The Wife Who Wasn't Wanted"

Irene Rich and Huntly Gordon in Warner Picture of Romance and Intrigue

Reviewed by Sumner Smith

"The Wife Who Wasn't Wanted" is an unreal but distinctly dramatic Warner Brothers picture. The story is of a district attorney who, on the eve of election, decides to prosecute his son for killing a woman with his auto, though his wife tries to dissuade him. She, to foil him, consents to a scandal to prevent her husband's re-election.

Irene Rich is the outstanding figure in the film. She occupies the center of the stage most of the time and her skilful emotional acting almost makes one forget the unreality of the story. Huntly Gordon is a sincere figure as the district attorney, and John Harron and June Marlowe present a charming youthful romance, with Harron later called on for dramatic work when jailed. Gertrude Astor and Elinor Fair have small parts. The acting is very good.

In order to make this picture sure-fire, Director James Flood enhances the original story with a forest fire, the bursting of a dam and a near railroad accident. These scenes occur near the end and simply heighten the unreality. Otherwise, they are effectively put on.

"The Wife Who Wasn't Wanted" impresses as a picture that will please those fans who want drama whether it is plausible or not. The psychological idea of the title isn't car-

ried out strongly, but, rather, the picture simply features the mother's efforts to get her son out of jail, at the sacrifice of her husband's ambitions.

Cast

Mrs. John Mannering.....Irene Rich
John Mannering.....Huntly Gordon
Bob Mannering.....John Harron
Jerome Wallace.....Gayne Whitman
Marjorie Patterson.....June Marlowe
Greta.....Gertrude Astor
Diane.....Elinor Fair

Written by Gertie W. James.
Scenario by Bess Meredyth.
Directed by James Flood.
Photographed by John Mescall.
Length, 6,858 feet.

Story

Bob Mannering is in an auto when a woman is killed by it. John Mannering, district attorney, decides to prosecute his son for homicide, as Bob's jazzy friends accuse him of driving the car and Bob will not say that a girl was responsible. Mrs. Mannering seeks to foil her husband's plans by preventing his re-election. She stages a scandal by going to a hotel with a crook in the employ of a politician, and is double-crossed. Flying from disgrace, she puts up at a hotel which becomes the center of a forest fire. Also there is Diane, the girl who drove the death car, and she confesses. Bob is freed.

"The Timber Wolf"

Buck Jones the Star in Excellent Western Picture Produced by Fox

Reviewed by Sumner Smith

Western audiences will vote "The Timber Wolf" one of the best yet. Fox made a wise choice when it selected this vehicle for Buck Jones, for the story has real dramatic elements and strong characterizations. It deals with a sort of Robin Hood who ranged the forest alone and befriended the weak. Add a gold mine, evil men, a girl and a misunderstanding and the result is action from beginning to end.

Jones does splendid work as the "Timber Wolf." He is an heroic figure on his white horse, and convincing when guns are drawn or fists clenched. Elinor Fair is a charming heroine who scores in the big moments. The remainder of the cast is similarly fine, with Sam Allen perhaps topping them with the characterization of an old prospector. Dave Dyas is seen as an honest-to-God villain and puts up a stiff scrap with his fists.

Theatregoers will especially like one sequence that savors of sheik stuff. Jones abducts the girl and takes her to his cabin, threatening to force her to marry him. In the crisis she jibes at him until he, whose only defense is his fists, is at a loss to know how to combat her jeers. There is real pathos when he allows her to go.

The direction of "The Timber Wolf" is fine. The backgrounds have been well selected and the riding and fighting scenes are well staged.

Cast

Bruce Standing.....Buck Jones
Renee Brooke.....Elinor Fair
Babe Deveril.....Dave Dyas
Joe Terry.....Sam Allen
Sheriff Taggart.....William Walling
Billy Winch.....Robert Mack
The Boy.....Jack Craig

From the novel by Jackson Gregory.
Scenario by John Stone.
Directed by W. S. Van Dyke.
Length, 4,809 feet.

Story

Bruce Standing, the Timber Wolf, objects because Babe Deveril, owner of the Deveril House, is back of the selling of liquor to Standing's loggers. Joe Terry, an old prospector, shows gold nuggets in the hotel and Deveril and Sheriff Taggart torture and jail him to discover the mine. Bruce beats a whiskey peddler and is upbraided by Renee Brooke, Deveril's fiancee. Bruce frees Terry from jail, then goes to the hotel and has a fight with Deveril, and abducts Renee. At his cabin she begins to respect him, but she finds a map to the mine and remembers that Deveril wants it, still believing Bruce a thief. Bruce follows, regains the map, rescues Terry, again in the clutches of the gang, and convinces Renee that it is Deveril who is the cad.

"With This Ring"

Schulberg Picture Is Romantic Drama with Strong Box-Office Angle

Reviewed by Sumner Smith

"With This Ring," B. P. Schulberg's Preferred Picture, boasts an exceptionally good cast, a romantically dramatic story with a box office angle and smooth direction. The plot has to do with the supposed death of a wealthy boy and the struggles of his wife and child, scorned by the boy's aristocratic relatives, to make a living.

The picture starts in picturesque fashion with scenes of the boy and girl marooned on a Pacific island. In these colorful surroundings the boy wages a desperate battle with a half-insane Portuguese and the girl, rescued by pearl fishermen, leaves him behind as dead. The remainder of the picture deals with her various repulses in her efforts to give her child a name.

Alyce Mills does exceptionally well with her role of the wife, and Donald Keith is equally good as the boy husband. Working together, the two manage to arouse a lot of sympathy for their predicament. Eulalie Jensen, Martha Mattox and Lou Tellegen are fine as the hard-hearted relatives. They make a picturesque group. Dick Sutherland is appropriately repulsive as the Portuguese. Forrest Stanley is convincing as the lawyer.

This picture undoubtedly takes liberties with the realities, but it is good romantic, box-office entertainment that should please a majority of fans.

Cast

Cecilie Vaughn.....Alyce Mills
John Wendell.....Forrest Stanley
Cecilie's Maid.....Joan Standing
Tabitha Van Buren.....Eulalie Jensen
Rufus Van Buren.....Lou Tellegen
Donald Van Buren.....Donald Keith
Luella Van Buren.....Martha Mattox
The Portuguese.....Dick Sutherland

Suggested by a Fanny Heaslip Lea novel.
Directed by Fred C. Windemere.
Length, 5,333 feet.

Story

Cecilie Vaughn returns to the Van Buren home with her baby, Donald Van Buren, her husband, having been left behind for dead on a Pacific island. The Van Burens, a hypocritical group, will not recognize either her or her child and try to bribe her into discarding the Van Buren name. John Wendell, their lawyer, takes pity on her and is about to offer marriage when Donald Van Buren returns.

"The Storm Breaker"

House Peters Starred in Universal Sea Town Melodrama

Reviewed by Tom Waller

Universal's "The Storm Breaker" stars House Peters, as an agnostic braggart of a tiny sea-faring town on the Nova Scotian coast. It has to do with his being reduced to a humble suppliant by stormy and domestic circumstances forcing upon him the realization that he is not actually master of all that he surveys.

The story is one of familiar trends and the termination is one of agreeable sacrifice, but may be considered abrupt by some audiences. It leaves one with the impression that Peters, as John Strong, will return to his picturesque house by the sea and claim Judith Nyte, played by Nina Romano, as his mate for all time. Judith is a product of the town, while the lissome creature Strong first selected, Lysette DeJon, essayed by Ruth Clifford, was more the type of his poetically inclined brother, Neil, interpreted by Ray Hallor.

This picture runs over six reels. In parts it drags; especially in the constant flash backs to the sitting room of Strong's home. Were some of the footage showing frequent conversations in this room deleted, we feel that it would greatly enhance this production from the standpoint of consistent action.

Strong rescuing Neil, after he has learned from Judith that his brother has apparently been responsible for the surcease of Lysette's affections, furnishes the climax. This storm scene with its nocturnal atmosphere, the life boat, and Neil being buffeted about by huge frothy billows, should make "The Storm Breaker" a good attraction at the average box office.

Cast

John Strong.....House Peters
Lysette DeJon.....Ruth Clifford
Judith Nyte.....Nina Romano
Neil Strong.....Ray Hallor
Tom Rorth.....Jere Austin
Parson.....Lionel Belmore
Elspeth Strong.....Gertrude Claire

Story by Charles Guernon; adapted by E. T. Lowe, Jr.
Directed by Edward Sloman.
Length, 6,064 feet.

Story

John Strong, small town sea captain, who believes he controls his own destiny, turns down Judith, a girl of his own kind, for Lysette, innately refined and a worshipper of book sea gods. Lysette falls in love with Neil, poetically inclined brother of John and more of her own temperament. Faith comes to Strong after rescuing Neil from a storm. John leaves, promising to return some time for Judith and relinquishing Lysette to Neil.

"Westward Ho!"

(Universal—Comedy—One Reel)

This Blue Bird Comedy features Charles Puffy. Gopher Gus intimidates a dance hall. Puffy is thrown from an automobile, rolls down the hill and breaks through the dance hall wall, knocking the Gopher out. Mildred of the dreamy eyes idolizes him for his courage. Then commence a series of efforts to avoid Gopher Gus. Finally Puffy leaps on a broncho and has a wild ride until the beast throws him against Gus and his companion, sadly disconcerting them. They jump up and flee while Puffy follows shooting. Again Puffy is hailed as a hero and Mildred and he make haste for the ministers home. The action and the acting in this short are good and the subtitles also very comical. It's good fun.—S. S.

"The Ugly Duckling"

(Pathe—Cartoon—One Reel)

Paul Terry in "The Ugly Duckling" makes a hen the proud mother of four chicks and the disgruntled guardian of a black duck. The homely one, however, rates aces high when he saves the favored children from the clutches of a cat. Terry handles this subject in his novel way which is sufficient assurance that it will be acclaimed a real funster behind any box office.—T. W.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Somewhere in Somewhere"

(Pathe—Comedy—Two Reels)

This Hal Roach comedy features Charlie Murray and Lucien Littlefield as two buddies in an advanced zone of the World War. These two capable comedians strive to be funny, but they have been given very little in the way of ideas to work with, hence the humor is forced. There is no new angle. Littlefield plays the dumbbell who runs before shells and shouts when noise means death, and Murray is the experienced campaigner who pities the poor sap. Each familiar gag is expoited to the fullest, and consequently the action drags, but will doubtless amuse many. James W. Horne directed under the supervision of F. Richard Jones.—S. S.

"Too Much Mother-in-Law"

(Universal—Comedy—Two Reels)

This Century comedy features Beth Darlington. It is a peppy subject that ought to please. The bride's mother comes a-visiting and tells hubby's that she doesn't like his name or face. He carts all the bags. Ancient ladies call on mother-in-law and liven up when booze gets into their tea. Jazzy callers are thrown out on their ears by the powerful mother-in-law. Hubby finally scoops up mother-in-law with his motorcycle and runs her ragged around town until she promises to go and never return. There is a lot of good slapstick fun in this comedy.—S. S.

"The Silvery Art"

(Red Seal—Special—Two Reels)

One of Red Seal's "twin two reelers" dealing with skiing in the Alps. Each is a separate subject complete in itself. This one is devoted almost entirely to the "art" of skiing. The spectator is shown all of the finepoints of this sport; in fact, it is such a complete lesson from the fastening of the skiis up to the difficult jumps and is rendered even more effective with the aid of slow motion, that one feels that with these reels as a guide all that is necessary to become an expert is years of practice. There is a fascination to this sport with which we are all familiar in pictures but are little accustomed to in real life and it should prove interesting to the majority of spectators. There are some exceedingly beautiful "snow shots" of the Alps.—C. S. S.

"Busts Into Business"

(Educational—Cartoon—One Reel)

Felix, the cat of Pat Sullivan's pen, "Busts Into Business" in this one-reeler. How he cures the hippo's toothache and the ostrich's tummyache should get most audiences careening with laughter.—T. W.

"Shorts" Reviewed In This Issue

Busts Into Business (Educational).
Fair Warning (Educational).
Life's Greatest Thrills (Universal).
Silvery Art, The (Red Seal).
Somewhere in Somewhere (Pathe).
Ugly Duckling, The (Pathe).
Uncle Tom's Gal (Universal).
Too Much Mother-in-Law (Universal).
With Pencil, Brush and Chisel (Fox).
Westward Ho (Universal).

"Uncle Tom's Gal"

(Universal—Comedy—Two Reels)

This Century Comedy with Edna Marion possesses a lot of good humor. The action is smooth and rapid, the gags good and the acting wholly satisfactory. Edna is a country girl who gives visiting movie men permission to make "Uncle Tom's Cabin" with herself as Eva, and the result is an excellent burlesque. She dies in beautiful fashion, but the rope pulling her up to heaven snaps and she falls into a rain water cistern. The ice scene is good. The phony ice sticks to our heroine's feet and the bloodhounds, fifteen assorted mutts, take to the scent in fifteen directions. At the end she opens the camera magazine to see the pictures—and the director collapses.—S. S.

New York's Big Three

CAPITOL

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"My Bonnie Lies Over the Ocean"

A Ko-Ko Song Car—Tune

RIVOLI

Now Playing

"Marvels of Motion"

STRAND

Next Week

An "Out-of-the-Inkwell"

729 7th Ave. RED SEAL PICTURES CORP. **N. Y. C.**

Edwin Miles Fadman, Pres.

"Life's Greatest Thrills"

(Universal—Special—Two Reels)

Here is a highly entertaining compilation of notable and thrilling events, gathered together to frankly exploit the enterprise of all news reels and especially the enterprise of International Newsreel. It is offered free to exhibitors because of this advertising angle, and it will hugely please audiences because of its contents. Some of the scenes are: the Los Angeles breaking through a smoke screen, a revolution in Berlin, a steeplechase, a parachute drop, a tidal wave in Japan, Vesuvius during an eruption, a rescue from a foundering ship at sea and an automobile race accident. Every one of these has a definite and striking interest that will hold audiences enthralled, particularly that "shot" of the auto accident, which is the most startling we have ever seen. The car turns over and the driver is actually flung thirty feet into the air. Another striking sequence deals with the volcanic eruption and shows walls of molten lava crushing Italian villages. Also worthy of special mention are the views of the first motion pictures made of the Pope. The subject is well worth booking, but as advertised, it's not for weak hearts.—S. S.

"Fair Warning"

(Educational—Comedy—Two Reels)

"Fair Warning" bags many of the old gags and some new ones. For a two-reeler it drags in places but then livens up in abrupt spurts. The ending is the best of all from the standpoint of real action. Then Al St. John finishes a hectic ride on a barrel truck just in time to see his own burglar pursuers go up in the air, with the truck, under the bomb which was timed for him. A dog in the comedy will interest a lot of audiences. He does all kinds of tricks, both of the gymnasium and drawing room variety. St. John, as the self-conscious bank messenger, provides a series of laughs by the caperings he indulges in while proposing to his boss' daughter. Chickens gulping down costly pearls of a broken necklace furnish another amusing situation. There are a few other things in this comedy which, all in all, make of it a good number for the average program. Otto Fries, Virginia Vance and Bert Young render good support.—T. W.

"With Pencil, Brush and Chisel"

(Fox—Magazine—One Reel)

This Fox Variety features the artistic genius of Emil Fuchs, sketcher, painter and sculptor. His versatility is exploited in a number of interesting scenes, showing that in addition to the forms of art named above he also is an expert etcher. The artist is shown beginning and completing paintings that art authorities everywhere know. It is a brief study into the routine life of an artist, and interesting as such.—S. S.

More "Pep" Reviews on page 258

Big Production Schedule Marks Fifth Birthday of Paramount's L. I. Studios

ON September 11 the Paramount Long Island Studio will celebrate the fifth anniversary of its founding with the busiest whirl of production it has ever had. For that reason there will be no gala birthday party or anything of the sort. The schedule will show six companies hard at work.

During the past five years eighty feature-length photoplays have been turned out of the Astoria studio and some of these have been among the finest in cinema history.

The huge, armory-like structure across the East River, which generally is regarded as the best equipped studio in the industry, has more than justified the faith of its founders. Considered in the nature of a costly experiment five years ago, the Long Island studio has demonstrated that pictures can be made just as successfully in New York as in California.

A generous share of the credit for the successful operation of the Long Island studio is awarded by those intimate with film production to Edwin C. King, its general manager. Mr. King has achieved the difficult task of combining the artistic faculties of the film producer with the economical efficiency of the head of a vast business enterprise. He makes the wheels of production grind smoothly, with never a delay in schedule.

The studio has been busy continuously with the exception of one span of ten months two years ago when a surplus of Paramount product caused a cessation of activity.

Although actual sets were constructed in the studio during August of 1920 it was not until September that John Robertson, then directing "Sentimental Tommy," moved his cameras in and began photographs. "Money Mad," a George Fitzmaurice production, commenced at about the same time. Followed almost immediately Billie Burke's "The Education of Elizabeth" and Thomas Meighan's "The Quarry," part of which was filmed on the West Coast later.

Some of Mr. Meighan's finest photoplays are claimed by the Long Island studio, among them being "The Conquest of Canaan," "Cappy Ricks," "Back Home and Broke," "The Ne'er Do Well," "Homeward Bound," "Pied Piper Malone," "The Confidence Man," "Tongues of Flame," "Coming Through" and "The Man Who Found Himself."

The Long Island Studios of Famous Players-Lasky Corporation, one of the largest in the world, and greater than any other housed in one building.

Now Meighan is hard at work completing "Irish Luck," the exteriors of which he made in the historic and picturesque spots of Ireland.

Gloria Swanson's outstanding hits during the past two years have been eastern productions. Her initial starring film at Astoria was "Zaza," started in May, 1923, under Allan Dwan's direction. Since, she has made "The Humming Bird," "A Society Scandal," "Manhandled," "Her Love Story," "Wages of Virtue" and she is now making "Stage Struck" there, under the direction of Allan Dwan. They have returned from a two weeks' location trip to New Martinsville, West Virginia.

Richard Dix and Bebe Daniels have recently made a successful series of starring pictures at the studio. At present Dix is making "Womanhandled," with Gregory La Cava directing. Pictures he has made in the East include "Manhattan," "A Man Must Live," "Too Many Kisses," "The Shock Punch" and "The Lucky Devil."

Miss Daniels' Eastern pictures have been "Dangerous Money," "Argentine Love," "Little Miss Bluebeard," "The Crowded Hour," "The Manicure Girl," "Wild, Wild Susan" and "Lovers in Quarantine."

Rudolph Valentino made the magnificent "Monsieur Beaucaire" and "The Sainted Devil," his two last Paramount pictures at the Long Island studio.

Herbert Brenon began work in the studio on March 17, 1924, with "The Sideshow of Life." Since, he has made "The Little French Girl" and "The Street of Forgotten Men" there and is now absorbed in transferring to the screen Barrie's fantasy, "A Kiss for Cinderella," which is one of the most pretentious films ever made in any studio.

Besides Meighan's "Irish Luck," Dix's "Womanhandled" and Brenon's picture,

(Continued on opposite page)

HEADS OF PARAMOUNT AND THE LONG ISLAND STUDIO

Adolph Zukor, President of Famous Players-Lasky Corporation, center; Jesse L. Lasky, Vice-President of Famous Players-Lasky Corp., in charge of production, left; E. C. King, general manager of the Long Island Studio, right.

"Big Bill" Edwards Running For Comptroller in New York

PICTURE folk not only in New York, but throughout the country have an unusual interest in the Primary Election campaign that is now on in New York City. First of all, there is Jimmie Walker, long identified with the industry, waging a battle for the Democratic nomination for Mayor. Opposed to him is Mayor John F. Hylan, backed by the support of W. R. Hearst, who has certainly put enough dollars into the industry to justify ranking as a producer.

And then there is "Big Bill" Edwards, close friend of hundreds of prominent film men, with bright prospects of nomination and election as Comptroller. "Big Bill" is waging a two-fisted, clean fight typical of the man, and in order that his many friends in the industry might have a sample of his work, Moving Picture World is publishing the following statement issued by him:

REGULAR
by
WILLIAM H. (BIG BILL) EDWARDS

Look up the meaning of the word "Regular."

It is a very important word in the English language.

My notion of "Regular" is that a fellow that lives his life giving a square deal to his fellows is entitled to the name "Regular Fellow."

In politics a man must be "regular" too if he expects the support of the members of his party—the enrolled voters, if you please.

I am a Democrat, first, last and all the time. I have never swerved one iota from the principles of the Democratic party.

I am running in the primaries for the office of Comptroller of the City of New York—the greatest city in the world.

There is no office that brings a man in closer touch with the people of New York than that of City Comptroller.

A man must be inherently honest to be City Comptroller, to dispense the great amount of money in his control for the general and best interests of the people of this great municipality.

My record proves my interest in the general welfare of this great city.

Frankly, I would rather be Comptroller of the great City of New York than to hold any other job within the gift of the people of America.

It is a *great* position—one imposing on one holding it the greatest possible responsibility.

I ask the enrolled voters of the Democratic party to give me their support at the primaries to be held on September 15th.

Why? Because I am a "Regular" Democrat and, I hope, a "Regular" fellow—playing the game on the level always.

I am in my 49th year—just at the threshold of that "maturity" which is so essential in qualifying one in judgment and experience to serve his fellows intelligently and honestly.

My opponent for the nomination of Comptroller is unquestionably a high-class, able gentleman. If you choose him in preference to myself, well and good. I will support him at the general election, and will do all I know how to contribute to his election.

Why? Because I am a "Regular" Democrat. I don't believe in harboring resentments if one is defeated in the primaries. A soldier—a "Regular Fellow" never sulks.

I am on the ticket with Mayor Hylan—my personal friend. I hope he will win in the primaries to be held on September 15th, but if he should not win and the voters—the "Regular" enrolled Democrats—should give a preference to Senator Walker, I will support Senator Walker for election.

Why? Because I am a "Regular" Democrat. The voice of the people is my voice.

I ask every enrolled Democrat to consider impartially my qualifications for the great office of Comptroller of the City of New York.

It seems to me that I am entitled to the votes of "Regular" Democrats based on my record of service to the public which all know, or should know, has been far from selfish motives.

If I should win the nomination for Comptroller of the City of New York, I promise to give the people the best service I am capable of rendering.

The people's interests will be my interests—for am I not one of you—a "Regular" fellow?

Ask any man you meet if I have ever in any way defaulted in my appreciation or recognition of the rights of my fellow citizens at any time or under any circumstances.

WILLIAM H. EDWARDS

Big Houses Book Red Seal

Red Seal Pictures are having a banner month in the New York district scoring heavily with Manhattan's Big Three, sa well as in the smaller houses.

This week the Capitol is playing a Ko-Ko Song Car-Tune, "My Bonnie Lies Over the Ocean," that is drawing as much attention as the feature film. Across the street, the Rivoli is showing another of the "Marvels of Motion" series, made by the famous Fleischer-Novagraph process. And for the following week the Strand has booked "Ko-Ko on the Run," an Out-of-the-Inkwell Cartoon, also from the pen of Max Fleischer.

Paramount's Birthday Production Schedule

(Continued from preceding page)

Monta Bell is now directing Adolphe Menjou in "The King on Main Street," D. W. Griffith is making his first Paramount film, "That Royle Girl," with Carol Dempster, Harrison Ford, James Kirkwood and W. C. Fields, and Frank Tuttle is beginning "The American Venus."

Statistics are not always impressive, but, considering the efficiency with which Long Island studio operates, in this instance they convey some idea of what a production center it is.

The plant has two stages. Both are the same size, 257 by 120 feet, but one is forty feet high and the other only twenty-two feet high. Besides, there is an open lot where exterior scenes are made. Surrounding the stages are executive offices, dressing rooms, carpentry shops, dressmaking establishments, wardrobes, etc. At present 500 workers are on the studio payroll, not including the players who in certain scenes of "A Kiss for Cinderella," numbered 400. The average number of studio employes ranges between 300 and 350.

The Long Island studio is complete in itself as a production center. It has its own scenario and editorial staffs under the supervision of William Le Baron and E. Lloyd Sheldon. It maintains its own art, carpentry, machine, wardrobe, dressmaking and casting departments; several warehouses in which set furnishings are stored; a laboratory and a film storage depot.

This laboratory is one of the marvels of the studio. It employs 160 persons and turns out on an average of 1,300,000 feet of film every week. The film storage depot has millions of feet of film in reserve subject to call from the exchanges.

Besides all these activities, the studio is now engaged in an undertaking which gives promise of being one of the most significant in film history. That is the Paramount Pictues School where sixteen especially chosen talented young men and women are receiving a most comprehensive course in every phase of screen acting. It is confidently expected that at the end of their six months course some of these students will be worthy of playing important roles.

Along this line, studio officials, including Mr. Le Baron, Mr. Sheldon and William Cohill, casting director, are constantly searching among New York stage people for the suitable movie talent. They find that their problem is considerably different from that of the West Coast in this respect. The Hollywood studios can always call upon a big supply of trained movie talent. The Long Island studio is obliged to obtain actors from the legitimate stage for important parts.

Scott Dunlap to Direct

Scott Dunlap has been selected by Henry Ginsberg and the Banner officials to direct "The Checkered Flag," the fourth Banner Production, a story of the automobile speedway adapted from the novel of the same name by John Mersereau.

"Gold Rush" Crowds Three Atlantic City Theatres

OPENING with a special midnight matinee, playing day and date in three houses, packing each theatre to capacity, and breaking attendance records for each, is the record made by Charlie Chaplin's new dramatic comedy, "The Gold Rush," in Atlantic City, N. J.

The special midnight premiere was had at the Strand, and drew a capacity audience, in which were several well-known stage stars. Among these were Al Jolson, Julia Sanderson, Donald Brian, Frank Crummit, Johnnie Hines, and officials of Atlantic City.

The picture played simultaneously at the Strand, the Bijou and the Ventnor, packed them at every performance and broke house records for attendance and receipts at each.

The advance lithograph campaign consisted of fifty 24-sheets, a big assortment of sixes, threes and window cards, with a heavy display of lobby cards in each house. Liberal newspaper space also was taken.

The second week opened just as big as the first. Manager Mort Lewis invited 200 crippled children from the various institutions of Atlantic City to attend the second Monday performance. There was a parade for these youngsters on the boardwalk, led by Frank Sauter's son made up as Charlie Chaplin. The lad had with him his little Shetland pony, the smallest pony in the world. The children received toys and candy.

Georgia Hale, Charlie Chaplin's leading lady in "The Gold Rush," the United Artists picture now sweeping aside all records in theatres the world over.

"Freshman" in Demand

New Harold Lloyd-Pathe Picture Goes Back To Ocean City, N. J.

Although "The Freshman," Harold Lloyd's latest and best Pathe picture, has just played a week's engagement at the huge Auditorium in Ocean Grove, New Jersey, with its enormous seating capacity, accommodating 9,000 people, vacationists at the New Jersey Shore resort have requested continued showings of the attraction. So, to meet popular demand, the Ocean Theatre at Asbury Park, adjoining Ocean Grove, will show this big entertainment feature the entire week of August 31st.

"The Freshman" holds the distinction of being the first attraction of any kind to play the immense Auditorium for more than a day or two at the most. The fact that this film had sufficient drawing power to fill this huge theatre every evening for a week attests strongly to its value as entertainment.

New "Don Q" Record

Latest Doug. Fairbanks Picture Captures Atlantic City Throngs

Exceeding all records in Atlantic City for any Douglas Fairbanks production, "Don Q, Son of Zorro," played to capacity business at the Strand Theatre.

There was a strong advance campaign consisting of a heavy display of twenty four sheets, sixes, threes and window cards and 15,000 heralds. An automobile tie-up was made, with covers being painted with the picture title, "Don G."

The front of the theatre was dressed with a display of Fairbanks and the Australian whip; ushers were in Spanish costume; a man dressed as "Don Q" travelled the city on horseback, with a shield banner.

There were displayed in all cigar stores a "Don Q." on horseback as a cutout, which attracted much attention.

Valentino's "Eagle"

Photography Completed on His First United Artists Release

Photography on "The Eagle," the title definitely decided upon for Rudolph Valentino's first production for United Artists Corporation, will be finished in two weeks, according to announcement from Hollywood, if the working schedule of Clarence Brown, the director, is not upset by unexpected circumstances. It is said that the picture will be rushed to the theatres.

Even though "The Eagle" is nearing completion, prominent names still are being added to the list of players. The latest is that of Russell Simpson.

The cast now includes Vilma Banky, leading woman, loaned for the occasion by Samuel Goldwyn; Louise Dresser, James Marcus, George Nichols, Albert Conti, Carrie Clark Ward, Spottiswoods Aitken, Mario Carillo, Otto Hoffman, and Jean de Briac.

GROUP OF PLAYERS SUPPORTING "BILL" HART IN "TUMBLEWEEDS"

In Wm. S. Hart's forthcoming United Artists release the above players will be seen. Left to right, they are: Richard R. Neill as "Freel," Jack Murphy as "Bart," Lillian Leighton as "Mrs. Riley" and J. Gordon Russell as "Noll."

Fox Far Ahead of Production Schedule In Ambitious Short Subjects Program

CONVINCING proof of the complete success of the present arrangement of having all the comedy units at the William Fox West Coast studios under the direct supervision of George E. Marshall is attested in the number of these two reelers already finished or now in the course of production.

In commenting upon the recent changes made in the producing plans for these comedies, an official of Fox Film Corporation said that every one is highly pleased with the way the system is working. Mr. Marshall is devoting all of his time to the supervision of Van Bibber, O. Henry, Helen and Warren and Imperial Comedies.

An expert staff of directors, scenarists and gag men has been signed up for the production of the new two reelers. While Fox Film Corporation has always been strong in its comedy department, greater attention has been paid to every detail of the production of these mirth-reels this season. Two million dollars has been appropriated by the Fox company to turn out the most laughable stories ever seen on the screen.

In keeping with this ambitious program, the writings of Richard Harding Davis, O. Henry and Mabel Herbert Urner have been secured as the basis for three series of two reel comedy dramas. Imperial Comedies, continuing up to the usual high standard, will round out the program.

At the present time five Imperial Comedies are finished and are being rushed through the laboratories, and four new mirth-reels are nearing completion at the West Coast Studios. Two of the first three of the series of O. Henry comedies have been completed and the third comedy has just been started. The first three of the domestic comedies adapted from "The Married Life of Helen and Warren" have been finished and are scheduled for early release. Five of the Van Bibber series have been finished and work on the remainder of this series, which is far ahead of schedule, has been held up because Earle Foxe is playing an important role in "Wages For Wives," one of the John Golden plays.

Mr. Marshall was chosen to supervise the short subjects because of his success last season directing Earle Foxe in the Van Bibber comedies, based on Richard Harding Davis' stories. This season he personally produced two of the hilarious Van Bibbers, "The Sky Jumper" and "A Parisian Knight." Robert P. Kerr directed the other three that have already been completed. There will be eight in the series.

ZASU PITTS

This great actress appears in two Fox productions of American rural life, "Lazybones" and "Thunder Mountain."

Earle Foxe is starring in the series again this season, with Florence Gilbert, Frank Beal and Lynn Cowan continuing in support.

"The Big Game Hunter," directed by Mr. Kerr, will be released August 16; "The Sky Jumper," September 20; "The Wrestler," November 1; "A Parisian Knight," December 13. "The Feud," directed by Mr. Kerr, has just been finished but no release date has been set for this production.

Two of the series of eight pictures to be made from the O. Henry short stories have been finished and the third "Failure," has just been put into production at the Fox West Coast Studios. All three have been made under the direction of Daniel Keefe, Kathryn McGuire and Harvey Clark have the leading roles. "Shoes," which is the first of the O. Henry stories, is scheduled for release September 6. The principal players are Marion Harlan and Harold Goodwin. The chief players in "Transients in Arcadia" are Mary Akin and Hugh Allan. This subject is now in the laboratories and will be released October 18.

The first three of the eight two-reel comedies to be made from the celebrated short stories, "The Married Life of Helen and Warren" by Mabel Herbert Urner, have been completed and have their release dates set. Kathryn Perry and Hallam Cooley have the leading roles in all of these domestic comedies, which are being directed by Albert Ray.

The first of this series to be released was "A Business Engagement," scheduled for August 30. Then will follow "All Abroad" on October 11 and "The Peacemakers," which was finished this week at the Coast and which will be presented November 22.

Bryan Foy, son of the one and only Eddie Foy, has returned to the comedy division and has taken his place with the Imperial Comedy companies turning out these fun-films with Benny Stoloff and Lew Seiler. Mr. Foy was loaned to the "Thunder Mountain" company and is responsible for the introduction of many original bits of business and new gags into this Fox attraction.

"All At Sea" is the latest Imperial Comedy to be put into production under the direction of Lew Seiler. Three other comedies as yet untitled are now being rushed to completion by Benny Stoloff, Bryan Foy and Lew Seiler The first release is "On The Go," directed by Lew Seiler, and scheduled for release August 23. This comedy will be followed by "Sweet Marie," directed by Ben Stoloff and to be released September 6; "Love and Lions," directed by Ben Stoloff and to be released September 20; "A Cloudy Romance," produced by Lew Seiler and Bryan Foy and scheduled for release October 4. There are twenty Imperials in the series.

Scenes in the William Fox screen production of the stage success, "Havoc," with George O'Brien, Margaret Livingston, Walter McGrail, Leslie Fenton and Wade Boteler.

Los Angeles Critics Praise "Drusilla With a Million"

"DRUSILLA With A Million," the Associated Arts Corporation F. B. O. Gold Bond production, which commenced its record breaking career at the Capitol Theatre, New York, continues to shatter all box office records in the first run houses in which it plays.

The production, which is based on the famous novel by Elizabeth Cooper and which was transferred to the screen by John Brownell, east coast scenario editor of F. B. O., and B. P. Fineman, production manager, and directed by F. Harmon Weight, had its coast premiere recently at the Forum Theatre in Los Angeles.

Hard boiled Los Angeles had this to say of the picture: Edwin Schallert commented in the Los Angeles Times:

"Heart interest has at last been rediscovered for the screen, and as a consequence, audiences may as well be forewarned to be sure and take extra pocket handkerchiefs with them when they go to see "Drusilla With A Million." It is the best feature of the tearful type, destined to make everybody happy that has been shown on the screen, seemingly in ages, and I imagine that owing to this fact alone there will be an unusual pilgrimage to the Forum Theatre where it is on view this week.

"Somehow the type of films of which 'Drusilla With A Million' is representative have been all too scarce during the past several seasons. They have been supplanted by a jazzier and more artificial entertainment and it is a satisfaction once again to come back to home base and really be able to watch something that is human."

The Los Angeles Record waxes equally enthusiastic: "The question 'Does a million dollars mean anything to you?' brings forth some of the most wholesome comedy and greatest heart-throbs of the season. . . . Priscilla Bonner gives a supreme performance. This little lady is destined to travel far along the road of perfect screen portrayals. Her abundant ability shows in her every appearance on the screen. Mary Carr repeats her triumph in "Over the Hill." Personally, I believe that she surpasses her efforts in the latter film. She has an appealing manner that touches your heart strings."

The Los Angeles Express expresses itself as follows:

"When a picture takes such hold of the emotions of an audience that it bursts into applause at the turn of affairs which confound the forces arrayed against the distressed heroine, the critics may as well sheathe their arrows. Mary Carr is 'Drusilla' and so delightful is her portrayal, so tender, so humorous, so pathetic by turn that it is one of the histrionic gems of the year."

The reviewer on the Los Angeles News, who signs himself K. E. A., echoes his colleagues when he comments:

"One of the most dramatic situations that has ever been filmed is incorporated into the story of 'Drusilla With A Million,' this week's Forum offering. Scenes are so intensely dramatic, in which the suspense is prolonged so effectively that one suspects the director of a flash of real genius."

Alabama Theatre Opens

The Central Park Theatre, a big new house in Pratt City, Ala., was opened recently with great success, playing to capacity despite a heavy down-pour of rain. The opening picture was "The Family Secret," a Universal Jewel, featuring Baby Peggy. Everett S. Haynes is the manager of the new house.

Florence Vidor and Ford Sterling in a scene in "The Trouble With Wives," a Paramount picture directed by Mal St. Clair.

Before very long picture lovers will see John Barrymore in a new role. Here he is as a harpooner on a whaler, as he will appear in the big Warner Brothers special, "The Sea Beast." Barrymore and his cast are about to leave for the coast of Java in search of thrills.

F. B. O. Film Booked Heavily

"Drusilla With A Million" Plays Many First Runs Week of August 22

Breaking all records of performance, "Drusilla With A Million," the Associated Arts Corporation F. B. O. Gold Bond production which is causing such a furore among critics and motion picture goers, continues to shatter box office receipts in the many first run houses in which it is now playing.

Recent reports from the sales department of F. B. O. indicate that this Gold Bond picture played twelve first runs the week of August 22, including the Gem at Jaelsson, Tenn.; Regent, Eureka, Kansas; Star, Hudson, N. Y.; Strand, Sunbury, Pa.; Victoria, Tamaqua, Pa.; State, Trenton, N. J.; Hamilton, Lancaster, Pa.; Rialto, Washington, D. C.; Liberty, Kansas City, Mo.; Broadway Strand, Detroit, Mich.; Climmer, Spokane, Wash., and the Columbia at Seattle, Washington.

Use Color in Menjou Picture

Color photography will be used for the opening and closing scenes of "The King on Main Street," which Monta Bell will direct for Paramount with Adolphe Menjou as king, and Greta Nissen and Bessie Love in the chief supporting roles.

The story begins with the King of Moldavia reviewing his cavalry troops on the military parade grounds. The vivid colors of the uniforms, the gowns of the court ladies, and the lavish decorations of the monarch's reviewing stand will be brought to the screen by the use of the most advanced methods of color photography.

"Let's Go Gallagher" Completed

Work has been completed at the F. B. O. Studios on "Let's Go Gallagher," the first of the new series of Westerns with Tom Tyler, the "surprise star," featured. The story by Percy Heath and James Gruen was directed by Robert De Lacey and Gruen.

Scenes in "The Coming of Amos," the Cecil B. De Mille personally supervised production, starring Rod La Rocque, for release by Producers Distributing Corporation. The cast includes Noah Beery, Trixie Friganza, Jetta Goudal and Arthur Hoyt. This production had its New York premiere at the Colony, beginning September 6.

Hunt Stromberg Joins Executive Staff Of the Metro-Goldwyn-Mayer Studios

HUNT STROMBERG, one of the industry's foremost producers, has entered into an agreement with Metro-Goldwyn-Mayer whereby he will act in a supervisory capacity and will augment the work of Irving G. Thalberg and Harry Rapf, associate executives at the Culver City studios, according to an announcement just made by Louis B. Mayer, production executive-in-chief.

An enlarged production schedule is soon to be put into effect at the Metro-Goldwyn-Mayer studios, and Stromberg will participate actively in its execution. In addition to acting in a supervisory capacity he will assume the direction of several pictures.

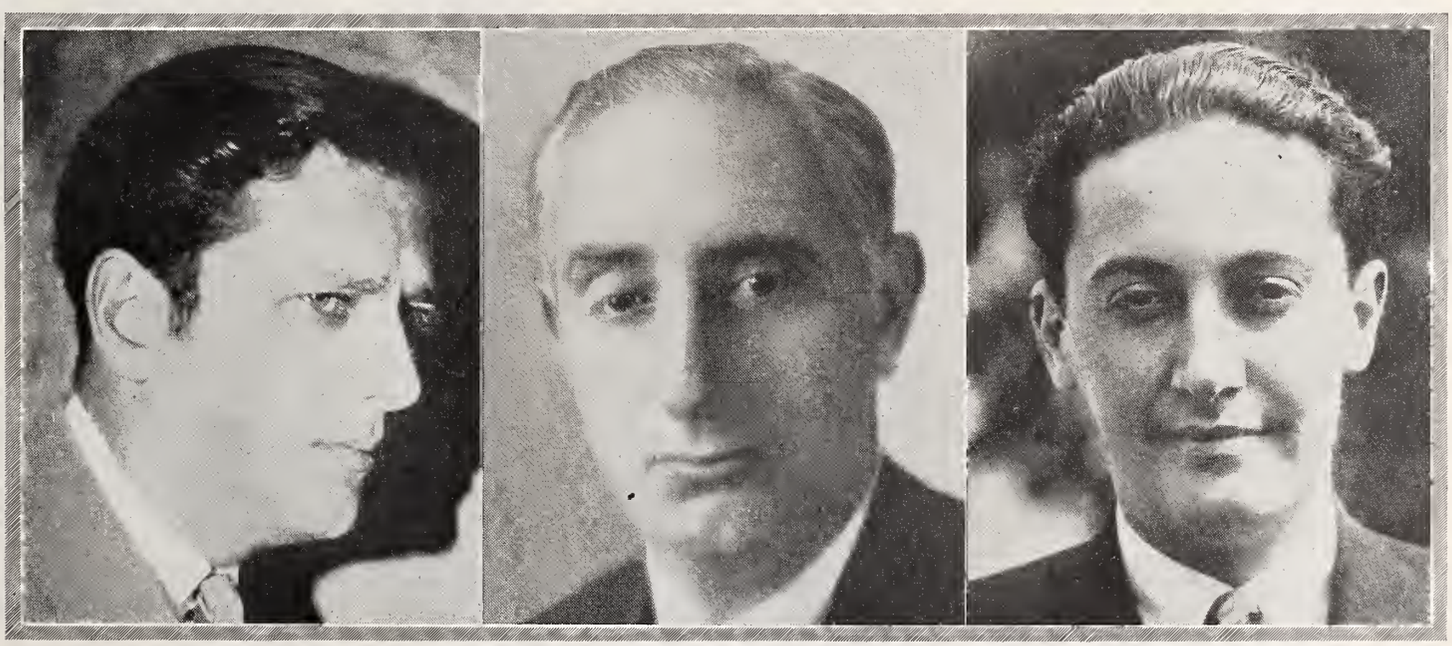
In making the announcement Louis B. Mayer said:

"Under the enlarged producing program about to be launched we will need the additional services of a producer who can achieve M-G-M quality in pictures. In Stromberg Messrs. Thalberg, Rapf and myself feel we have acquired such a man. He enjoys an enviable record and under his arrangement with us he will, I feel sure, achieve the greatest work of his career."

LOUIS B. MAYER
Vice-president of Metro-Goldwyn-Mayer in charge of production at the Culver City studios.

Stromberg was recently producing for the Producers Distributing Corporation and made several successes for them. A short time ago he disposed of all of his interests in such pictures and turned over four or more stories to them. Considerable speculation as to just why he had sold out his interests has been going the rounds, but the true cause, namely, the offer made to him by Louis B. Mayer on behalf of Metro-Goldwyn-Mayer, has just come to light with Mr. Mayer's announcement. Stromberg felt that the opportunity to work with M-G-M was one not to be lost; one that would provide him with the finest of facilities for the production of pictures along the lines that have brought him into the limelight.

Stromberg has produced many successful productions, among them "The Siren of Seville," "The Fire Patrol," "A Cafe in Cairo," "Tiger Thompson" and several Harry Carey pictures in addition to those he made for Producers Distributors.



LOUIS B. MAYER'S ASSOCIATE EXECUTIVES AT THE METRO-GOLDWYN-MAYER STUDIOS

Hunt Stromberg (left) joins M.-G.-M., it is officially announced. He will work under Mr. Mayer, co-operating with Harry Rapf (center) and Irving G. Thalberg, mapping out productions and building feature programs. Stromberg also will direct occasionally.

Lilyan Tashman, now playing a featured role in support of Pauline Starke and Charles Ray in Robert Z. Leonard's "A Little Bit of Broadway," who recently announced on the set that she is to marry Edmund Lowe within a few days, or at least as soon as she finished her present role. "A Little Bit of Broadway" is a Metro-Goldwyn-Mayer production written by Richard Connell and adapted by Jessie Burns.

Grainger, Back from Trip, Finds Big Business in All Territories

JAMES R. GRAINGER returned on Tuesday, September 8, to New York after an extended trip to the West Coast—the second he has made within a few months—and other territory. The general sales manager for Fox Film Corporation reported business as most satisfactory in every territory which he had visited.

The trip which has just ended carried Mr. Grainger as far south as El Paso, as far west as Los Angeles and San Francisco and as far as Montreal in the northeast. In the twenty-four weeks since Grainger joined Fox Film Corporation he has now spent eighteen weeks on the road, and the result of this activity at the head of a revitalized sales organization working under him is seen in the fact that Fox is practically set, not only in every key city of importance throughout the United States, but solidly throughout the entire districts in almost every sales territory in the country. As to the few high spots which remain to be "cleaned up," Mr. Grainger says: "I am not worrying. Everything is simply great. The sales organization, to a man, is working at high pressure and the vary satisfactory status of 'accepted business' on our books shows the grand result that has been achieved."

During Mr. Grainger's latest trip, contracts were executed which brought Fox product into many prominent houses in the west and northwest. The Criterion Theatre in Los Angeles, St. Francis, California and Granada Theatres in San Francisco, Jensen & Von Herberg's Liberty Theatre in Seattle and Majestic Theatre in Portland—these are some of the prominent theatres which have been signed up for the Fox product. A contract executed with Ackerman & Harris puts Fox in a commanding position in Oakland, California, while the T. & D. Jr. Circuit has been booked for the product in Sacramento and other Northern California towns.

While in Chicago final details were worked out which will give Fox ample outlet for his product both on the North and South Sides of that City, where his pictures have been contracted for by Ascher Brothers, Cooney Brothers and Andrew Karzas.

As indicating the strength of the Fox position through the country, Mr. Grainger points to the following list of prominent circuits and outstanding exhibitors with whom contracts have been executed for Fox productions for the new season. These include Finkelstein & Ruben in Minneapolis, St. Paul and Duluth; I. Libson in Cincinnati, Dayton and Louisville; Rowland & Clark in Pittsburgh and East Liberty, Mike Comerford throughout Pennsylvania, Butterfield Circuit in Michigan, Hoblitzelle Circuit throughout the Southwest, Ascher Brothers and others in Chicago, Jensen & Von Herberg in the Northwest, John Hamrick and Charles McKee in Seattle and Tacoma, Skouras Brothers and William Goldman in Missouri, Albee & Murdock in Providence.

Pathe Gets Series of Twenty Subjects on the Holy Land

PATHE announces the acquisition of a series of Holy Land films which will afford exhibitors ideal subjects for forthcoming Christmas season programs, as the first six subjects depict scenes of Christ's activity upon earth from the time of His birth to the Resurrection.

"A Pilgrimage to Palestine" is the title of the series of twenty subjects of one reel each, which were produced by the Holy Land Film Company of Cincinnati. The first six subjects treat the scenes of Christ's activity, as stated above, and the other fourteen subjects present scenes of the most interesting and dramatic stories of both the Old and New Testaments.

The first six subjects, which are particularly suitable for Christmas showings, are as follows: Bethlehem; Nazareth; Scenes of Christ's Early Ministry; showing the Sea of Galilee, Capernaum and adjacent territory; scenes of Christ's Later ministry, showing scenes around Jerusalem and Bethany; Gethsemane, showing the scenes of His Trial, the home of Caiphas, the high priest, etc.; Via Dolorosa (The Sad Way), showing the road to the Cross; the Church of the Holy Sepulchre, Christ's Tomb and scenes of Jerusalem.

The first six subjects will be available for showings on October 4 when all Pathe exchanges will have prints ready for screening. Exhibitors will be able to book the subjects separately or as a group, according to their requirements.

To Show Century Comedies

H. M. Herbel, sales manager of the Century Film Corporation, reports that a contract has been signed by Leroy Alexander, Universal's Chicago manager, and the Lubliner & Trintz circuit, for the entire 1925-1926 output of Century Comedies for the thirty-five or more houses of the Chicago chain.

Alice Calhoun introduces her "reel" husband, Freeman Wood (right) to her real husband, Robert Ellis, in a scene in the Gotham production ,"The Part Time Wife."

Christie's Feature, "Seven Days," Makes Hit in Los Angeles and New York City

AL. CHRISTIE'S newest feature, "Seven Days" adapted from the stage farce of the same title by Mary Roberts Rinehart and Avery Hopwood passed the crucial test of public approval with flying colors, on both the east and west coasts last week when presented at The Forum in Los Angeles, and The Colony in New York City.

The honors for the success of the production are, according to a summary of the newspaper opinions, equally divided between the players, the director, the scenarists and the co-authors of the farce. While Al. Christie's judgment in the selection of farce material comes in for no small amount of commendation at the hands of the critics.

Following are excerpts from the New York City and Los Angels newspapers:

"It is a raftling good comedy. The titles are almost as full of laughs as the action. Some one with a fine sense of comedy wrote them."—New York American.

"Liberally sprinkled with the good old Al Christie gags, provides a lot of laughs. Eddie Gribbon, as the burglar, takes first honors for fun making with Tom Wilson as the cop, a close second."—New York Morning Telegraph.

"You'll enjoy 'Seven Days' at the Colony Theatre. It's packed with every conceivable comedy gag. The fun is fast and furious." —New York Evening Journal.

"At the Colony there is much to laugh at, as the picture stands, and Mr. Hale, always a free and easy light comedian, is worth anybody's trip there to see him no matter how far in the suburbs you may live. He and the person who thought up snappy sayings with which to hang together the episodes have made the film worthy of Broadway showing."—New York Morning World.

"Seven Days" is the feature at the Colony this week and, having been the rounds, it looks to us like the most amazing picture on Broadway. Al Christie has gathered together a most effective cast for this comedy. Lillian Rich is one of the handsomest and most subtly amusing young stars on the screen." —New York Herald-Tribune.

"This is an uproariously funny farce. Director Scott Sidney has packed the picture with hilarious situations, comically interpreted by the players who seem to have entered into the spirit of the yarn with infectious vengeance. Lillian Rich does surprisingly good work as the heroine. Eddie Gribbon is a yell as the burglar while Mabel Julienne Scott, as the spiritualistic novice, is simply corking. Even the sub-titles, of which there are comparatively few, contribute to the fun."—New York Daily Mirror.

"'Seven Days' is the happiest choice for the movie-going on Broadway this week. The audience laughed and chuckled and chuckled and laughed. * * * Spanking good entertainment. If you don't laugh you're just pretending."—New York Daily News.

"Laughing incessantly until their sides ached, the first night audiences accorded a riotous welcome to 'Seven Days' at the Forum. Lillian Rich takes full advantage of opportunity displaying her skill as comedienne and laugh follows laugh every moment from the time she is first flashed on the screen until the end of the picture. Recent comedies have been notoriously lacking in plot, but here is a picture which not only has a main plot that is bound to be humorous, but also subplots galore."—Los Angeles Evening Herald.

"'Seven Days' at the Forum keeps audiences shrieking with laughter. Laughs? Thousands of them! 'Seven Days' is the last word in merriment. The audiences roared, chuckled and shrieked all day yesterday at the Forum." —Los Angeles Examiner.

"'Seven Days' proves a hilarious joy fest." —Los Angeles Times.

Two Big Pictures to Start Next Week on Schulberg Lot

"LEW TYLER'S WIVES" and "Eden's Fruit" will constitute the next Preferred Pictures to be put into production by B. P. Schulberg. Cameras will be focused on these two stories next week, Marcel De Sano handling the direction of "Lew Tyler's Wives" and Gasnier making "Eden's Fruit."

"Lew Tyler's Wives" is an adaptation of Wallace Irwin's novel, which, it may be conservatively stated, is one of the most successful novels in modern American fiction. First published serially in Pictorial Review, it later found an even greater response from the reading public when issued in book form by Putnam. Lois Hutchinson, who adapted De Sano's first production, "The Girl Who Wouldn't Work," is preparing the script for the Irwin novel. The available acting talent is now being surveyed by Mr. Schulberg to find an appropriate player for the role of Lew Tyler, which demands the qualities of hero and villain blended into a single characterization.

"Eden's **Fruit," by John Goodrich**, is now ready for Mr. Gasnier, the script having been completed by the author some weeks ago. The cast will soon be announced.

Hunter Unit Completes Work on 'The Clodhopper' for Associated

FINAL scenes of "The Clodhopper," the Associated Exhibitors' Oscar Price production, starring Glenn Hunter, were filmed last week at the Universal Studios, Fort Lee, N. J., under the direction of Joseph Henaberry. The picture is now in the hands of the film editors and cutters, and will be ready for release in the near future.

JOSEPH SCHILDKRAUT

The celebrated stage star, has signed a long-term contract to appear in Cecil B. De Mille productions for release by Producers Distributing Corporation.

Glenn Hunter appears in the title role of the production with Mildred Ryan playing opposite as the pretty small-town girl who loves the "Clodhopper."

The cast of "The Clodhopper" is an excellent one, and includes, in addition to Glenn Hunter and Mildred Ryan, the following well-known screen players: Antrim Short, Margaret Irving, Citana Kamp, Beryl Halley, W. T. Hays, William Black, Marion Stephenson, Edward Poland, Isobel Vernon, George Graham and the dancing team, Bishop and Lynn.

MacLean Signs Betty Francisco

Douglas MacLean has added Betty Francisco to the cast of "Seven Keys to Baldpate," the famous George M. Cohan success which will be his first release for Paramount.

The feminine leading role is played by Edith Roberts. In the supporting cast are Wade Boteler, William Orlamonde, Maym Kelso, Edwin Sturgis and Ned Sparks. Anders Randolf and Craufurd Kent are the previously selected players in the large cast which Fred Newmeyer is directing.

Eleanor Boardman as she appears in a bridal scene from Hobart Henley's "Exchange of Wives." Lew Cody, Renee Adoree and Creighton Hale are featured with Miss Boardman in this Metro-Goldwyn-Mayer production.

Last Chapter of "Play Ball" Listed by Pathe for Sept. 20

HIGHLIGHTS of the Pathe short-subject program for the week of September 20 are "A Home Plate Wedding," the final chapter of the Patheserial "Play Ball"; two Mack Sennett comedies, "Hurry Doctor" and "A Rainy Knight"; and a Hal Roach two-reeler, "Somewhere in Somewhere." Other short-subject releases of the week include a Grantland Rice "Sportlight," "Starting an Argument," "Nuts and Squirrels," one of the "Aesops's Film Fables"; "Topics of the Day"; Pathe Review and two issues of Pathe News.

"Hurry Doctor" is a lively two-reeler produced by Mack Sennett with Ralph Graves featured as an ambitious paper-hanger. While he and his assistant are preparing a doctor's office, the physician is away on business. When a beautiful girl patient arrives, Graves substitutes for the M. D. It is a case of love at first sight and from then on the fun is rapid-fire. Thelma Parr is the girl, Frank Whitson is Dr. Welland Strong and Vernon Dent is a traffic cop of heroic proportions.

"Somewhere in Somewhere" is a Hal Roach two-reel comedy, featuring Charlie Murray and Lucien Littlefield as two buddies in an advanced zone of the recent war. Littlefield is Livingston Toots, of Boston, in his first war, and Murray is Patrick Henry Terrance O'Brien, veteran of three conflicts. Neither is as heroic as he imagines and consequently both indulge in antics that provide genuine fun.

"A Home Plate Wedding," the tenth and final chapter of "Play Ball," brings this exciting Patheserial, written by Manager McGraw of the Giants, to a happy ending.

"Starting an Argument," a Grantland Rice "Sportlight," pictures various phases of the ever-present arguments wherever sportsmen meet. Every "fan" or "bug" has a headful of pet theories and H. L. Hawkinson has filmed many of the most discussed ones.

Pathe Review No. 138 presents an interesting diversity of subjects: "The Hand-Made Jungle," papier-mache animals and what makes them go; "The Canyon of Champagnole," a village in the Franco-Swiss Mountains in Pathecolor scenes, and "Brides of the Orient," one of the "Here Comes the Bride" series.

"Nuts and Squirrels" is the title of the Paul Terry cartoon of the "Aesop's Film Fables" series. The release schedule for September 20th is completed by "Topics of the Day" and two issues of Pathe News.

"Nostromo" Cast Will Embark for Catalina

ROWLAND V. LEE is heading a company of more than one hundred people on a silver treasure-hunting expedition in the deep seas. Translated into motion-picture parlance, this means that the director is sailing on the good ship Fox to the Isthmus at Catalina Island to film scenes for his production, "The Silver Treasure."

A Peruvian technical expert with the Lee company has selected the locations as identical with those of the Joseph Conrad story, "Nostromo," from which the picture is adapted. The good ship Fox in is in reality a three-masted schooner, a well-preserved relic of the days of which Conrad wrote, and while it will serve as transport for the Lee company, towed across the channel by tug-boat, it will also serve as the real thing in the picture.

Perhaps the oddest feature of this location trip is that not one woman will appear in any of the scenes filmed. This sequence of "The Silver Treasure" is strictly confined to the activities of the hero in salvaging and hiding the treasure, and to the many spectacular fights waged by George O'Brien as Nostromo, in defending the treasure from the depredations of Lou Tellegen and his bandit crew.

Besides Director Lee, George O'Brien and Lou Tellegen, the personnel of the cast in these scenes includes Otto Matiesen, Harvey Clark, Stewart Rome, Hugh Crumplin, Fred Becker and Gilbert Clayton.

Ray to Return to Chadwick

On completing his production for Metro-Goldwyn-Mayer Charles Ray will return to the Chadwick Pictures Corporation to continue his series scheduled on the coming years' program of this organization. "Some Pun'kins," and "Sweet Adeline" the first two of the Charles Ray series are already completed.

This series comes as the result of popular public demand for the return of this young star to the lovable country boy character in the rural setting, a type of entertainment which Ray created and made popular on the screen.

Rin-Tin-Tin, Warner Brothers' great dog star, and his family, with his owner, Lieut. Lee Duncan.

"Phantom of the Opera" Has Brilliant Metropolitan Premiere at the Astor

"THE PHANTOM OF THE OPERA," Universal's latest super-production, a colorful, fantastic and dramatic mystery story made by Rupert Julian with Lon Chaney in the starring role, had its Broadway premiere last Sunday night in the Astor Theatre, Forty-fifth street and Broadway, with the most elaborate opening ever accorded a Universal picture.

Despite a continuous rain, traffic was halted in Times Square by the thousands who crowded around the front of the Astor. Police reserves called from the West 47th street police station had little effect in clearing the situation. The quota of seats allotted to the public for the opening performance soon was used up, but still hundreds pushed their way to the theatre front seeking admittance. They remained to crowd the lobby and the pavement in front of the theatre as the various screen and stage celebrities, prominent New Yorkers, diplomatic representatives and other well-known personages who made up the brilliant first night audience arrived and were conducted through the narrow lanes of densely packed humanity to the inner theatre doors.

Universal has had many successful openings on Broadway but "The Phantom of the Opera" premiere has set a new highwater mark for cinema first nights. The big mystery picture, adapted from Gaston Leroux's famous thriller, with all its thrills and a few added flourishes, long has been heralded as Carl Laemmle's greatest screen achievement. The dignitaries of the screen, stage and literary world crowded to the Astor to see Universal make good his boast. The applause which greeted the highlights of the picture and the comments heard in all parts of the house and after the showing bore eloquent testimony that Carl Laemmle has made another ten-strike.

Lon Chaney, the star, whose make-up and characterization of Erik, the Phantom, is the apex of his weird screen personalities, was accorded praise seldom received by a screen actor. Mary Philbin, the pretty heroine, and Norman Kerry, the hero, also shared in the general approbation. Of the others in the cast whose work was especially approved were Arthur Edmund Carewe, John Sainpolis, Snitz Edwards, Virginia Pearson and Gibson Gowland.

The screen world and the public stared in amazement when the gigantic sets of "The Hunchback of Notre Dame" were first flashed on the screen, last year. The first showing of the gorgeous, natural color sets of the interior of the great Paris Opera House, the locale of "The Phantom," and the celebrated masked ball, a kaleidoscopic riot of color, drew gasps of astonishment and wonder, however, from those in the Astor audience last Sunday. That these seenes of splendor have never been equalled on the screen is the consensus of opinion.

Everything about the presentation of "The Phantom of the Opera" was in keeping with the "spirit." Entering the lobby, the guests were initiated into the weirdness and mystery, the dominating note of this production, by a dungeon-like interior designed by the Eastman Studios, New York. The walls were covered with plaster "stone" and from the low ceiling hung wrought iron lamps giving forth an eerie glow. Above the entrance, lying in a niche, was the full length figure of the "Phantom," robed in the red silk of the Bal Masque scene. His skeleton face grinning at the throng below sent cold shivers up and down the spines of those who caught sight of him for the first time. On the side wall was a hand decorated cut-out of the ballet girls on which a baby spot over the box office was trained.

The curtain rose upon a group of ballet dancers, trained by the internationally famous Albertina Rasch, dressed in the traditional white tulle costumes of the "Faust" ballet. Across the stage in front of the posed group whirled the solo dancers, each one reeeiving greater applause than her predecessor. The ballet proper opened with the dance from "Faust" and then merged into a novel series of steps originated by Mme. Rasch.

The set, designed and executed by the Robert Law Studios, New York, presented an impressionistic forest, with dark trees of velvet at the back which drew aside as the picture commenced. Massive pillars down front gave a feeling of bigness to the entire setting.

As the ballet came to an end the lights were slowly dimmed, and the girls suddenly started across the stage with a shriek of terror to huddle in a frightened group on the opposite side. In the darkness of the stage a pale light began to appear in the center stage back. As the audience sat tense, not knowing what to expect, a full-length figure in fluttering white robes emerged, seemingly poised in mid-air. It was the "phantom" produced by the great magician, Thurston, as his answer to Universal's $1,000 challenge for such an apparition.

The music score by Eugene Conte, orchestra leader and originator of many screen scores, was as unusual as the picture. Most of the music was comprised of French airs hitherto unheard in this country, but whenever a scene from "Faust" was flashed upon the screen the corresponding music from the opera accompanied it. There was the lovely "Faust" ballet music, the Jewel Song, the King of Thule and the final trio.

When the guests, which made up the most impressive audience ever attending a picture premiere, arrived at the theatre they found a throng of the curious so dense that a special detachment of police were necessary to make a path to the doors. In spite of the heavy downpour of rain, a large portion of New York was at the Astor to watch the arrival of those fortunate enough to possess tickets, and when the performanee was over this same crowd was there, augmented by the outpourings of other theatres along the street.

"The Iron Horse" Is Given High Praise by San Francisco Critics

AMONG the most successful pre-season engagements of the epic Fox Film Corporation photoplay, "The Iron Horse," was the first run in San Francisco, which opened August 23 at the beautiful St. Francis Theatre. The Fox historical romance was given a first-class presentation and played to eapacity business all week. The outstanding feature of this engagement was the avalanche of newspaper praise for this production, which has established new records everywhere it has played.

Chief among the favorable notices was the review in the San Francisco Call and Post, which advised its readers: "Whatever else you do, don't miss 'The Iron Horse.' We ask it for your own sakes." Continuing, this reviewer says: "A truly glorious motion picture dramatically, photographically, romantically, historically came to the St. Francis Theatre last Saturday, and if salvos of applause at its conclusion are any criterion it should still be here when the Christmas holidays roll around. 'The Iron Horse' it is called, and it marks one of the highest points of motion picture production so far reached."

The San Francisco Examiner said: "'The Iron Horse' is a salutary and highly educational picture. A schoolboy who witnesses it may be given a month's vacation, for he has acquired more history than he can usually cram into his head in two months of dull reading. Lest this frighten anybody who hankers for entertainment and hates to be beaned by a textbook in the process, let us qualify the verdict by saying it is as full of action and humor as 'The Covered Wagon.'"

From the San Francisco Bulletin eomes this praise: "History and fiction are eombined in 'The Iron Horse,' the truly remarkable picture this week at the St. Francis. When it is all said and done, however, it is the historical portion of the picture which furnishes the thrills and the fact that the director, John Ford, followed the true story of the great railroad building epoch of the West makes the film far more interesting than if the scenario had been purely fiction."

"John Ford has created something memorable in 'The Iron Horse,' which is being shown at the St. Francis Theatre; a great picture, one in which the glow of beauty and the glamor of romance cover a tale of vast labor with glory," said the San Francisco Chronicle.

Scenes in the William Fox production, "Gold and the Girl," starring Buck Jones, directed by Edmund Mortimer. Elinor Fair has the feminine lead.

Warner Theatre Records Broken With Big Exploitation Stunts on "Limited Mail"

WARNERS THEATRE, New York, formerly the Piccadilly, signalized last week, the first of its existence under the management of the new owners, by smashing to bits the best attendance record the house had ever known previously. Hundreds who sought admittance the opening Saturday night were turned away disappointed, the house was crowded at every showing on Sunday, and the attendance figures on each succeeding day of the week surpassed the average for every corresponding day in the past history of the house.

This splendid showing was accepted as a demonstration of the value of intelligent advertising and exploitation. For weeks preceding the opening a concerted publicity campaign had been carried on, the opening night was made the occasion for several extraordinary exploitation projects, and during the week that followed some of the biggest stunts Broadway had ever seen were put over.

Warners Theatre had its opening when the launching of Warner Bros.' national advertising campaign was still fresh in the minds of the public. The first gun fired locally in this campaign was a page advertisement in some of the New York newspapers. This did not call attention specifically to the particular photoplay chosen as the first attraction in the new house, but it did impress upon newspaper readers the extent and value of the Warner schedule and the ambitious plans which the Warners had mapped out for the coming year. This national advertising campaign was devised and is being conducted by Myer Lesser, director of advertising, publicity and exploitation.

In keeping with the picture selected as the opening week's feature, "The Limited Mail," a sensationally realistic story of the rails, the week was designated as "Railroad Men's Week," and a succession of novel and appropriate exploitation stunts was arranged. Outstanding was the borrowing from the New York Central of the old De Witt Clinton locomotive and train, operated first in 1831, and their daily procession through the streets.

In a visit to City Hall, where the train was inspected by Mayor Hylan, and stops in Times Square, in front of Warners Theatre, and at other conspicuous locations, the train attracted the attention of hundreds of thousands. Showmen and publicity men declared this one of the greatest exploitation stunts ever put over. It was arranged and carried out by Barran Lewis and J. Harrison Edwards of the Warner organization.

Effective, too, was a tie-up with the Daily Mirror, which, throughout the week, conducted a contest to determine the most popular railroad man's daughter. Voting was on coupons printed in the paper and obtainable also at the theatre and a prize of $500 was awarded to the winner. The presentation was made at Warners Theatre by Miss Dorothy Herzog, motion picture editor of the Mirror.

A street parade preceding the opening Saturday night helped draw Broadway throngs to the theatre. Automobiles equipped with radio sets and carrying a display of organs, these ranging from the most primitive hand-organ obtainable to the latest make of instrument which could be transported, paraded up and down Broadway between Warners Theatre and Times Square, causing such a congestion that police reserves had to be sent.

Before the formal opening "Les" Steven's orchestra played on the marquee of the theatre, and Herman Heller, Warner musical director, delighted the open-air audience by appearing before it and directing the musicians in one jazz number.

The radio rendered effective service, not only in broadcasting advance announcements of plans for the opening night, but in carrying far outside of New York City such of the attractions as were enjoyable to the ear. H. M. Warner made an address describing to hundreds of thousands of "fans" throughout the country the policies of the Warner Bros. organizatin. The radio concert had barely started before this telephone message came from South Dartmouth, Mass., the home of Coloned E. H. R. Green, railroad magnate and son of the late Mrs. Hettie Green: "Your orchestra is the finest we have ever heard."

First Buster Brown Comedy Listed for Release by Century

"EDUCATING BUSTER," the first of the Buster Brown-Century Comedies, starring little Arthur Trimble in a screen adaptation of R. F. Outcault's famous newspaper comics, is featured in the September release of the Century Film Corporation. This comedy is the beginning of the long heralded Buster Brown Comedies, twelve of which are to be released by Century through Universal exchanges during the coming year.

This comedy has had pre-release showings in many important first-run theatres throughout the country. It is hailed as one of the best two-reel offerings of the current season, and a very promising beginning for the Buster Brown series. Included in the big theatres where this comedy has been reported as very successful are the Granada Theatre, San Francisco; the Forum Theatre in Los Angeles, the Ohio Theatre in Indianapolis, the State Theatre in Minneapolis, the Piccadilly Theatre in Rochester and over the Loew's Circuit in New York City.

Among the other Century releases for the month are "Stranded," starring Edna Marian; "Officer 13," starring Eddie Gordon; "Too Much Mother-in-Law," starring Constance Darling, and "Cupid's Victory," starring Wanda Wiley.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ARROW

	Kind of Picture	Review.	Feet
Horse Sense (Hatton)	Western drama		4,648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Rip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4,920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20..	6,751
Lena Rivers (Earle Williams)	Drama		6,000

ASSOCIATED EXHIBITORS

Never Say Die (MacLean)	Comedy of thrills	Sep.	13..	5,803
East of Broadway (O. Moore)	Police drama	Nov.	22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct.	18..	5,315
Barriers Burned Away	Spectacle	Dec.	27..	6,236
In Love Everything?	Sex melo.	Nov.	15..	6,000
Adventurous Sex (C. Bow)	Action drama			5,039
Battling Bunyan (Barry)	Comedy-dr.	Dec.	27..	4,718
Greatest Love of All (Beban)	Drama	Jan.	17..	6,486
Bad Company (Tearle)	Society drama	Jan.	24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar.	21..	6,710
Sky Raider (Logan)	Drama			6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb.	28..	5,628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug.	1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug.	1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug.	1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug.	1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug.	1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug.	1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug.	1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug.	1..	3,000

CHADWICK PICTURES CORP.

Painted Flapper (all-star)	Comedy-drama	Oct.	25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov.	1..	7,600
Flattery (Bowers)	Political dr.	Nov.	8..	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan.	3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar.	28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr.	25..	6,300
Man of Iron (L. Barrymore)	Drama	July	4..	6,200
American Pluck (G. Walsh)	Action melodrama	July	11..	5,900
Unchastened Woman (Theda Bara)	Domestic drama			
Some Pun'kins (Chas. Ray)	Rural com.-dr.			
Prince of Broadway (G. Walsh)	Action romance			
The Bells (L. Barrymore)	Drama			
Perfect Clown (Larry Semon)	Typical comedy			
Blue Blood (G. Walsh)	Action romance			

EDUCATIONAL FILM CORP.

Lovemania (St. John)	Tuxedo comedy	Dec.	27..	2,000
Mad Rush (Bowes)	Cameo comedy	Jan.	3..	1,000
Step Lightly (Lige Conley)	Mermaid com.	Jan.	3..	2,000
Hi-Fliers	Hodge-Podge	Jan.	17..	1,000
Hooked (Hamilton)	Comedy	Jan.	17..	2,000
Weak Knees (Bowes)	Cameo Com.	Jan.	17..	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan.	24..	1,000
Good Spirits	Christie com.	Jan.	24..	2,000
Motor Mad	Mermaid com.	Jan.	31..	2,000
Sea Legs (Neal Burns)	Christie com.	Jan.	31..	2,000
Judge's Crossword Puzzles	Novelty	Jan.	31..	1,000
Paris Creations	Fashions	Feb.	7..	1,000
Topsy Turvy Travel	Hodge-Podge	Feb.	7..	1,000
His High Horse (Lee Moran)	Mermaid com.	Feb.	7..	2,000
He Who Gets Socked	Hurd cartoon	Feb.	14..	1,000
High Hopes (Cliff Bowes)	Cameo comedy	Feb.	14..	1,000
Wild Cat Willie	Juvenile com.	Feb.	21..	2,000

How to Use This Chart

First—Bookings! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play Date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over- and under-length programs.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

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If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts after the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review.	Feet
Our Six-Legged Friends	Secrets of Life	Feb. 21..	1,000
Great Guns (Bobby Vernon)	Comedy	Feb. 21..	2,000
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 28..	1,000
Paris Creations in Color	Fashions	Feb. 28..	1,000
Half a Hero (Lloyd Hamilton)	Comedy	Mar. 7..	2,000
Two Cats and a Bird	Cartoon	Mar. 7..	1,000
Lots of Knots	Hodge-Podge	Mar. 7..	1,000
Voice of the Nightingale	Novelty	Mar. 14..	1,000
Love Goofy (Adams)	Christie com.	Mar. 14..	2,000
Hello, Hollywood (Conley)	Mermaid com.	Mar. 14..	2,000
Dynamite Doggie (Al St. John)	Tuxedo com.	Mar. 21..	2,000
Judge's Crossword Puzzles	Novelty	Mar. 21..	1,000
Merrymakers (Cliff Bowes)	Cameo comedy	Mar. 21..	1,000
Rarin' Romeo (Walter Hiers)	Comedy	Mar. 28..	2,000
Red Pepper (St. John)	White-Mermaid	Apr. 4..	2,000
Inside Out (Bowes)	Cameo comedy	Apr. 4..	1,000
Movie Morsels	Howe Magazine	Apr. 4..	1,000
Mellow Quartette	Hurd cartoon	Apr. 4..	1,000
Why Hesitate? (Burns)	Comedy	April 11..	2,000
In the Spider's Grip	Novelty	April 11..	1,000
Ship Shape (Bowes)	Comedy	Apr. 18..	1,000
Iron Mule (St. John)	Tuxedo com.	Apr. 18..	2,000
Don't Pinch (Bobby Vernon)	Comedy	Apr. 25..	2,000
Dome Doctor (Larry Semon)	Comedy	Apr. 25..	2,000
Village School	Hodge-Podge	May 2..	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May 2..	2,000
King Cotton	Hamilton comedy	May 9..	2,000
Dragon Alley	Juvenile comedy	May 9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May 9..	1,000
Tender Feet (Hiers)	Hiers comedy	May 16..	2,000
Fares Please (St. John)	Mermaid com.	May 16..	2,000
Only a Country Lass	Novelty	May 16..	1,000
Wild Waves	Cameo comedy	May 23..	1,000
Balto's Race to Nome	Special	May 23..	2,000
Curses (St. John)	Comedy	May 30..	2,000
Hello Goodbye (Conley)	Mermaid comedy	May 30..	2,000
Two Poor Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000
Air Tight (Vernon)	Christie comedy	June 13..	2,000
Going Great	Mermaid comedy	June 13..	2,000
Wake Up (Bowes)	Cameo comedy	June 13..	1,000
Baby Blues	Juvenile comedy	June 20..	2,000
Prop's Dash for Cash	Hurd cartoon	June 20..	1,000
Call a Cop	Christie comedy	June 20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June 27..	2,000
Mexican Melody	Hodge-Podge	June 27..	1,000
Never Fear (Bowes-Vance)	Comedy	July 4..	1,000
Lewis-Mann Bout	Magazine	July 4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July 4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July 11..	2,000
Permit Me (Bowes)	Comedy	July 11..	1,000
Waiting (Hamilton)	Hamilton comedy	July 11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July 18..	2,000
Travel Treasures	Hodge Podge	July 18..	1,000
Beware	Comedy	Aug. 1..	2,000
Look Out	Comedy	Aug. 1..	1,000
Tourist	Tuxedo comedy	Aug. 15..	2,000
Pictorial Proverbs	Hodge Podge	Aug. 15..	1,000
Be Careful (Adams)	Christie comedy	Aug. 22..	2,000
Pleasure Bound (Conley)	J. White prod.	Aug. 22..	2,000
Watch Out (Vernon)	Christie comedy	Aug. 29..	2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep. 5..	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep. 5..	2,000
Props and The Spirits	Pen and Ink Vaud.	Sep. 5..	1,000
Off His Beat (Hiers)	Comedy	Sep. 12..	2,000
Wild Beasts of Borneo	Animal special	Sep. 12..	2,000

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama	Jan. 31..	6,413
Cheap Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
Go-Getters Series	Thrill comedy	Oct. 18..	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
Going of Cumming	Go-Getters	Dec. 13..	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
Who's Hooligan?	Go-getters	Dec. 20..	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27..	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,525
Sleeping Cutie	Go-Getters	Jan. 31..	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
Range Terror (Bob Custer)	Western	Feb. 14..	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 9..	2,000
Texas Bearcat (Bob Custer)	Western drama	May 16 .	4,770
Speed Wild (Flynn)	Melodrama	May 23..	4,700
Alias Mary Flynn (Brent)	Regeneration melo.	May 30..	5,550
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
Three Bases East	Pacemakers	June 6..	2,000
White Thunder (Yakima Canutt)	Western	June 13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20.	5,291
Smooth as Satin (Brent)	Crook drama	July 4.	6,043
Human Tornado (Canutt)	Action western	July 4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,800
That Man Jack (Bob Custer)	Action western	July 25..	5,632
The Sleuth (Stan Laurel)	Comedy	July 25..	2,000
What Price Gloria?	Pacemakers	July 25..	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8..	5,280
Don Coo Coo ((Vaughn-O'Hara)	Pacemakers	Aug. 8..	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug. 8..	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug. 15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5..	5,800

FIRST NATIONAL

For Sale (all-star)	Drama	July	5..	7,304
Born Rich (C. Windsor)	Society drama	Dec.	20..	7,389
Single Wives (C. Griffith)	Society drama	Aug.	9..	7,326
Girl in the Limousine (Semon)	Farce comedy	Aug.	30..	5,260
Flirting With Love (C. Moore)	Comedy	Sep.	6..	6,926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep.	20..	6,685
Husbands and Lovers (all-star)	Dom. drama	Nov.	8..	7,822
Madonna of the Streets (Nazimova)	Drama	Oct.	25..	7,674
Tarnish (all-star)	Comedy-drama			6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec.	6..	7,211
In Every Woman's Life (all-star)	Drama	Nov.	15..	6,298
Sandra (LaMarr)	Drama	Dec.	6..	7,905
Classmates (R. Barthelmess)	Drama	Nov.	29..	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov.	1..	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct.	18..	7,530
Love's Wilderness (Griffith)	Drama	Dec.	20..	7,037
So Big (C. Moore)	Drama	Jan.	17..	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan.	24..	7,401
Idle Tongues (Marmont)	Comedy-drama	Dec.	27..	5,447
Sundown (all-star)	Western epic	Oct.	25..	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov.	8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec.	13..	6,967
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan.	17..	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan.	24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan.	31..	7,649
Enticement (Mary Astor)	Drama	Feb.	7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb.	14..	7,357
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb.	21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb.	28..	8,745
Lost World (Conan Doyle story)	Special	Feb.	28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb.	28..	7,811
Playing With Souls (Jacqueline Logan)	Drama	Mar.	7..	5,831
One Year to Live (Pringle)	Drama	Mar.	7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar.	7..	6,099
Heart of a Siren (La Marr)	Drama	Mar.	21..	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar.	28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr.	4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr.	4..	5,600
My Son (Nazimova)	Emotional dr.	Apr	18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr	18..	6,173
His Supreme Moment (B Sweet)	Romantic dr.	Apr.	25..	6,565
Chickie (Mackaill)	Drama	May	9..	7,600
Soul Fire (Barthelmess)	Emotional dr.	May	16 .	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May	23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May	23..	8,307
Just a Woman (Windsor-Tearle)	Drama	June	6..	6,362
Desert Flower (C. Moore)	Comedy drama	June	13..	6,837
White Monkey (LaMarr)	Society drama	June	13..	6,121
Making of O'Malley (Silts)	Police romance	July	4..	7,496
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July	18..	7,111
Marriage Whirl (Corinne Griffith)	Drama	July	25..	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug.	8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug.	15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug.	29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep.	5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep.	12..	6,850

FOX FILM CORP.

It Is the Law (all-star)	Drama	Sep.	13..	6,895
Dante's Inferno (special)	Drama	Oct.	11..	5,480
Cyclone Rider (all-star)	Drama	Sep.	20..	6,672
Last of the Duanes (Mix)	Drama	Aug	30..	6,942
Iron Horse (special)	Railway drama	Sep.	13..	11,400
The Fool (all-star)	Drama	Apr.	25..	9,500
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep.	27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct.	25..	5,949
Hearts of Oak (all star)	Drama	Oct.	11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov.	1..	5,096
Warrens of Virginia (all-star)	Drama	Nov.	1..	6,535
Rambles of a Raindrop	Instructive	Sep.	27..	1,000
Daughters of the Night (all-star)	Modern drama	Dec.	13..	5,701
Painted Lady (Mackaill)	Modern drama	Oct.	4..	6,936
Jerusalem Today	Instructive	Oct.	4..	1,000
Last Man on Earth	Novelty special	Dec.	27..	
Gold Heels	Race track dr.	Feb.	7..	6,320
Flames of Desire	Love drama			5,438
The Dancers	Drama	Jan.	24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb.	14..	5,250
Teeth (Mix-Tony Duke)	Western drama	Nov.	15..	6,190
Darwin Was Right	Monkey novelty com.	Nov.	8..	4,992
In Love With Love	Comedy drama	Jan.	3..	5,677
Honor Among Men (E. Lowe)	Romance-drama	Oct.	18..	4,960
Unreal News 4	Novelty	Oct.	11..	2,000
Van Bibber Series	Polite com.	Oct.	25..	2,000
Age of Oil	Educational	Nov.	1..	750
Deep Sea Panic (Parrott)	Comedy	Nov.	1..	2,000
Nickle Plated West	Sunshine comedy	Nov.	15..	2,000
The Bull Fight	Educational	Nov.	15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov.	22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov.	22..	2,000
Finger Lakes	Instructive	Nov.	22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov.	29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov.	29..	2,000
Salt of the Earth	Educational	Nov.	29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec.	6..	6,074
Masked Marvel (Parrott)	Comedy	Dec.	6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec.	13..	7,619
The Burglar	Van Bibber	Dec.	13..	2,000
Man Who Played Square (Jones)	Western drama	Dec.	20..	6,700
Deadwood Coach (Mix)	Western drama	Jan.	10..	6,346
Troubles of a Bride	Melodrama	Dec.	27..	4,915
Dick Turpin (Mix)	English drama	Feb.	7..	6,716
Arizona Romeo (Jones)	Western drama	Jan.	31..	4,694
Curlytop (Mason)	Melodrama	Jan.	10..	5,828
Stardust Trail (Mason)	Melodrama	Mar.	7..	4,686
Scuttlers (W.Farnum)	Western drama			4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec.	20..	2,000
Roaring Lions at Home	Sunshine com.	Jan.	3..	2,000
Uncommon Clay	Educational	Jan.	3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan.	3..	2,000
The Violin Speaks	Educational	Jan.	10..	1,000
Dangerous Curves	Comedy	Jan.	10..	2,000
Milk Bottle Bandits	Comedy	Jan.	10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan.	24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan.	24..	2,000
Hell-Roaring Range	Educational	Jan.	24..	1,000
Corsica the Beautiful	Educational	Jan.	31..	1,000
Nobody Works But Father	Slapstick	Feb.	7..	2,000
Trail Rider (Jones)	Western	Feb.	21..	4,752
Man Without a Country (all-star)	Special	Feb.	28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar.	14..	5,080
Mysterious Stranger	Comedy	Mar.	14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar.	21..	5,578
House of Flickers	Imperial com.	Mar.	21..	2,000
Gold and the Girl (Jones)	Western	Mar.	28..	4,512
Amateur Detective	Van Bibber	Mar.	28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr.	4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr.	4..	2,000
From Mars to Munich	"arieties"	Apr.	4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April	11..	4,800
Where the Waters Divide	"Varieties"	Apr.	25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May	2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May	9..	5,783
Neptune's Stepdaughter	Comedy	May	9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May	9..	5,340
Concerning Cheese	Varieties	May	9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May	23..	5,000
White Paper	Varieties	May	23..	1,000
Papa's Darling	Sunshine comedy	May	23..	2,000
Scandal Proof (Shirley Mason)	Drama	June	6..	4,400
Scientific Husband	Sunshine comedy	June	6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June	13..	4,365
Honeymoon Limited (Lee Moran)	Comedy	June	13..	2,000
Lightnin' (all star)	Famous stage drama	Aug.	1..	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug.	29..	5,000
Kentucky Pride (star cast)	Race horse drama	Aug.	29..	6,597
A Business Engagement	Helen and Warren	Aug.	29..	2,000
Shoes	O. Henry series	Aug.	29..	2,000
Sweet Marie	Imperial comedy	Aug.	29..	2,000
The Wrestler	Van Bibber	Aug.	29..	2,000
Sky Jumper	Van Bibber	Aug.	29..	2,000
My Own Carolina	Varieties	Aug.	29..	1,000
The West Wind	Varieties	Aug.	29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep.	5..	7,264
Big Game Hunter	Van Bibber	Sep.	5..	2,000
Haves (George O'Brien)	War drama	Sep.	12..	9,283
On the Go (Sid Smith)	Comedy	Sep.	12..	2,000

METRO-GOLDWYN-MAYER

Boy of Flanders (Coogan)	Comedy-dr.	Apr.	5..	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr	12.	5,316
Sherlock, Jr. (Keaton)	Comedy	May	17..	4,065
Arab (Novarro-Terry)	Drama	July	12..	6,710
Bread (all-star)	Drama	Aug.	2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug.	9..	7,736
Broken Barriers (all-star)	Drama	Aug.	16..	5,717
True As Steel (all-star)	Drama	Jun.	28..	6,454
Revelation (Dana)	Drama	July	5..	8,752

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6,904
Great Divide (all star)	Drama	Feb. 21..	7,811
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974
Greed (Von Stroheim prod.)	Special	Dec 20..	10.067
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,776
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Mae Murray)	Romantic drama	Sep. 12..	10,027
Mystic (Pringle-Tearle)	Fake spiritualism	Sep. 12..	5,147

PARAMOUNT

Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3..	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3-10,	9,593
Locked Doors (Compson)	Original story	Jan. 24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..	5,903
East of Suez (Negri)	Drama	Jan. 17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb. 21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May 2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar. 21..	6,186
New Lives for Old (Compson)	Drama	Mar. 7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28..	7,080
Air Mail (feature cast)	Melodrama	Mar. 28..	6,5[illegible]
Grass	Drama	April 11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April 11..	6,732
Men and Women (Dix)	Feature	April 11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr. 18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr. 18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr. 25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May 2..	6,602
Crowded Hour (Behe Daniels)	Drama	May 9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May 16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May 23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May 30..	5,909
Old Home Week (Meighan)	Comedy	June 6..	6,780
Any Woman (Star cast)	Comedy drama	June 13..	5,963
Little French Girl (Mary Brian)	Drama	June 13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June 20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June 20..	6,205
Beggar on Horseback (all star)	Imaginative	June 20..	6,874
Manicure Girl (Daniels)	Drama	June 27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July 4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July 4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11..	6,741
Grounds for Divorce (Vidor)	Drama	July 11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18..	5,935
Night Life of New York (All-star)	Comedy-drama	July 25..	6,908
Marry Me (Vidor)	Small town idyl	July 25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug. 8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15..	6,489
Wild, Wild Susan (Behe Daniels)	Farce comedy	Aug. 22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep. 5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep. 5..	7,298
Coast of Folly (Swanson)	Society drama	Sep. 12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12..	5,901

PATHE

	Kind of Picture	Review.	Feet
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,000
Out of the Storm	Detective	Nov. 22..	2,000
Good Old Circus Days	Terry cartoon	Nov. 22..	1,000
All Wet (Chase)	Comedy	Nov. 29..	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29..	2,000
Cannon-Ball Express	Sennett com.	Nov. 29..	2,000
Champions	Sportlight	Nov. 29..	1,000
Lumber Jacks	Terry cartoon	Nov. 29..	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6,091
Feet of Mud (Sennett cast)	Comedy	Dec. 6..	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6..	2,000
Bucking the Bucket Shop	Detective series	Dec. 6..	2,000
She's In Again	Terry cartoon	Dec. 6..	1,000
Mysterious Mystery	Our Gang	Dec. 13..	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13..	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13..	1,000
Just a Good Guy (Stone)	Comedy	Dec. 20..	2,000
Royal Razz (Chase)	Comedy	Dec. 20..	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20..	1,000
Nature's Rouge	Sportlight	Dec. 20..	1,000
Rubber Neck	Spat Family	Dec. 27..	2,000
Bull and Sand	Sennett comedy	Dec. 27..	2,000
Invaders	Sportlight	Dec. 27..	1,000
Down on the Farm	Terry cartoon	Dec. 27..	1,000
The Sea Squawk	Sennett com.	Jan. 3..	2,000
On the Ice	Terry cartoon	Jan. 3..	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3..	
Wages of Tin (Tryon)	Comedy	Jan. 3..	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10..	1,000
Rough and Tumbling	Sportlight	Jan. 10..	1,000
Our Game Pup	Terry cartoon	Jan. 10..	1,000
The Big Town (Our Gang)	Comedy	Jan. 10..	2,000
Plumber (Graves)	Comedy	Jan. 10..	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17..	2,000
Hello Baby (Chase)	Comedy	Jan. 17..	1,000
Laugh That Off	Spat Family	Jan. 24..	2,000
Honeymoon Hardships	Sennett comedy	Jan. 24..	2,000
Brain and Brawn	Sportlight	Jan. 24..	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan. 31..	2,000
Hold That Thought	Terry cartoon	Jan. 31..	1,000
Fighting Fluid (Chas. Chase)	Comedy	Jan. 31..	1,000
Beloved Bozo (R. Graves)	Sennett comedy	Feb. 7..	2,000
Circus Fever	Our Gang	Feb. 7..	2,000
Biting the Dust	Terry cartoon	Feb. 7..	1,000
Transatlantic Flight	Terry cartoon		1,000
Change the Needle (Arthur Stone)	Comedy	Feb. 14..	2,000
Family Entrance (Chas. Chase)	Comedy	Feb. 14..	1,000
Bigger and Better Jails	Terry cartoon	Feb. 14..	1,000
Fisherman's Luck	Terry cartoon	Feb. 21..	1,000
A Fox Hunt	Spat Family	Feb. 21..	2,000
Sporting Armor	Sportlight	Feb. 21..	1,000
Idaho (Vivian Rich)	Serial	Feb. 21	10 ep.
Water Wagons	Sennett com.	Feb. 21..	2,000
His Marriage Wow (Langdon)	Comedy	Feb. 28..	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28..	1,000
Clean-Up Week	Terry cartoon	Feb. 28..	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb. 28..	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb. 28..	2,000
Neptune's Nieces	Sportlight	Mar. 7..	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7..	2,000
In Dutch	Terry cartoon	Mar. 7..	1,000
Dog Days	Our Gang	Mar. 7..	2,000
Percy (Charles Ray)	Typical dr.	Mar. 14..	6,000
Should Husbands Be Watched	Comedy	Mar. 14..	1,000
Hard Boiled (Chase)	Comedy	Mar. 14..	2,000
Jungle Bike Riders	Terry cartoon	Mar. 14..	1,000
Excuse My Glove	Spat Family	Mar. 21..	2,000
Giddap (Billy Bevan)	Comedy	Mar. 21..	2,000
Traps and Troubles	Sportlight	Mar. 21..	1,000
Pie Man	Terry cartoon	Mar. 21..	1,000
Zowie!	Stereoskopik	Mar. 21..	1,000
At the Zoo	Terry cartoon	Mar. 28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar. 28..	1,000
Plain Clothes (Langdon)	Comedy	Mar. 28..	2,000
Sailor Papa (Tryon)	Comedy	Mar. 28..	2,000
Breaking the Ice (Graves)	Comedy	Apr. 4..	2,000
Love Bug	Our Gang	Apr. 4..	2,000
Housing Shortage	Terry cartoon	Apr. 4..	1,000
Marriage Circus (Turpin)	Sennett com.	April 11..	2,000
Bad Boy (Chase)	Comedy	April 11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April 11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr. 18..	10ep
Lion's Whiskers	Sennett com.	Apr. 18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr. 25..	2,000
S.O.S	Terry cartoon	Apr. 25..	1,000
Adventures of Adenoid	Terry cartoon	Apr. 25..	1,000
Deep Stuff	Terry cartoon	Apr. 25..	1,000
Beauty Spots	Sportlight	Apr. 25..	1,000
Remember When (Langdon)	Comedy	Apr. 25..	2,000
Shootin' Injuns	Our Gang com.	May 2..	2,000
Big Red Riding Hood (Chase)	Comedy	May 2..	1,000
Sporting Judgment	Sportlight	May 2..	1,000
He Who Gets Smacked	Sennett comedy	May 2..	2,000
Permanent Waves	Terry cartoon	May 2..	1,000
Looking For Sally (Chase)	Comedy	May 9..	2,000
Grief in Bagdad	Comedy	May 9..	1,000
Darkest Africa	Terry cartoon	May 9..	1,000
Wild Papa	Spat Family	May 16..	2,000
Skinners in Silk	Sennett com.	May 16..	2,000
Fast Worker	Terry cartoon	May 16..	1,000
Luna-cy	Stereoskopik	May 16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May 23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May 23..	1,000
Echoes From the Alps	Terry cartoon	May 23..	1,000
Good Morning Nurse	Sennett comedy	May 30..	2,000
"Dude Ranch" Days	Sportlight	May 30..	1,000
Ask Grandma	Our Gang comedy	May 30..	2,000
What Price Goofy? (Chas. Chase)	Comedy	June 6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June 6..	2,000
The Runt	Terry cartoon	June 6..	1,000
Royal Four-flush	Snat Family	June 13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June 13..	2,000
Riders of the Kitchen Range	Comedy	June 13..	1,000
End of the World	Terry cartoon	June 13..	1,000

	Kind of Picture	Review.	Feet
Thundering Landlords (Tryon)	Comedy	June 20..	2,000
Twinkle-Twinkle	Sportlight	June 20..	1,000
Runaway Balloon	Terry cartoon	June 20..	1,000
Play Ball (Allene Ray-Miller)	Serial	June 27..	10 ep.
Official Officers	Our Gang com.	June 27..	2,000
In the Grease (Jim Findlayson)	Comedy	June 27..	1,000
Animal Celebrities	Sportlight	June 27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July 4..	2,000
Wine, Women and Song	Terry cartoon	July 4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July 4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July 11..	2,000
The White Wing's Bride (Langdon)	Comedy	July 11..	2,000
Ough!	Stereoskopik	July 11..	1,000
Learning How	Sportlight	July 11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July 18..	2,000
Sneezing Beezers	Sennett comedy	July 18..	2,000
For Love of a Gal	Terry cartoon	July 18..	1,000
When Men Were Men	Terry cartoon	July 18..	1,000
The Freshman (Harold Lloyd)	College comedy	July 25..	6,883
Boys Will be Boys	Our Gang comedy	July 25..	2,000
Cupid's Boots (Graves)	Comedy	July 25..	2,000
Why Kids Leave Home	Sportlight	July 25..	1,000
Bugville Field Day	Terry cartoon	July 25..	1,000
A Yarn About Yarn	Terry cartoon	Aug. 1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug. 1..	2,000
Innocent Husbands (Chase)	Comedy	Aug. 1..	2,000
Kivalina of the Ice Lands	Eskimo life	July 11..	5,700
Buhhles	Terry cartoon	Aug. 8..	1,000
Iron Nag	Sennett comedy	Aug. 8..	2,000
Sons of Swat	Sportlight	Aug. 8..	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug. 15..	2,000
Lucky Stars (H. Langdon)	Comedy	Aug. 15..	2,000
Mary, Queen of Tots	Our Gang	Aug. 22..	2,000
Seven Ages of Sport	Sportlight	Aug. 22..	1,000
Butter Fingers (Bevan)	Comedy	Aug. 29..	2,000
Cold Turkey (Alice Day)	Comedy	Aug. 29..	2,000
The Window Washers	Terry cartoon	Aug. 29..	1,000
Over the Plate	Terry cartoon	Aug. 29..	1,000
A Runaway Taxi	Stereoskopiks	Sep. 5..	1,000
Barrier Busters	Sportlight	Sep. 5..	1,000
Barnyard Follies	Terry cartoon	Sep. 5..	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep. 12..	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep. 12..	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep. 12..	2,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May 10..	6,242
Daring Youth (Daniels)	Comedy-drama	May 17..	5,975
Daughters of Pleasure (Prevost)	Drama	May 24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May 31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7..	5,198
Captain January (Baby Peggy)	Sea story	July 12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama		
Mine With Iron Door (all-star)	Adventure drama	Dec. 27..	7,800
Re-Creation of Brian Kent	Drama	Mar. 14..	6,878

PRODUCERS DISTRIBUTING CORP.

Miami (Compson)	Drama	Jun. 14..	6,317
Night Hawk (Carey)	Western	Jun. 14..	5,115
Lightning Rider (Carey)	Western	Jun. 21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun. 28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan. 10..	5,414
Wise Virgin (Miller)	Drama		5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct. 25..	6,618
Ramshackle House (Compson)	Comedy-dr.		6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11..	7,179
Chalk Marks (M. Snow)	Drama		
House of Youth (Logan)	Drama		6,669
Roaring Rails (Carey)	Railway dr.	Oct. 25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov. 1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama		5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.		6,452
Reckless Romance	Comedy feature	Nov. 22..	5,530
Siren of Seville (Dean)	Drama	Nov. 29..	6,724
Girl on the Stairs (Miller)	Comedy-dr.		6,214
Chorus Lady (Livingston)	Comedy-dr.	Feb. 21..	6,020
Cafe in Cairo (Dean)	Drama	Mar. 28..	5,656
Flaming Forties (Carey)	Western		5,770
The Mirage (Vidor)	Drama		
Let Women Alone (O'Malley-Hawley)	Drama		
Soft Shoes (Carey)	Western		
Off the Highway (Logan)	Drama		
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb. 21..	7,243
Her Market Value (Ayres)	Drama		
Girl of Gold (Vidor)	Drama		
On the Threshold (all-star)	Drama		
Beyond the Border (Carey)	Western		
Beauty and the Bad Man (Star)	Western		
Friendly Enemies (Weber & Fields)	Comedy dr.	May 16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June 20..	4,841
Stop Flirting (all star)	Light comedy	June 27..	5,161
Beauty and the Bad Man (Mahel Ballin)	Drama	July 4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,720
Private Affairs (Hulette)	Character drama	Aug. 1..	6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sep. 12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sep. 12..	6,974

B. P. SCHULBERG PROD.

White Man (Joyce)	Jungle romance	Nov. 22..	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec. 27..	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan. 24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar. 21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar. 14..	6,147
Go Straight (Star cast)	Drama	May 9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June 27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July 25..	6,000
Parisian Love (Clara Bow)	Apache drama	Aug. 15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979

TIFFANY PRODUCTIONS, INC.

Souls for Sables	Society drama	Sep 5..	6,500
The Sporting Chance	Racing drama		6,500
Lightning	Drama		6,500
Morals for Men	Society drama		6,500
The Lodge in the Wilderness	Drama		6,500

	Kind of Picture	Review	Feet
Morganson's Finish	Drama		6,500
Tale of a Vanishing People	Drama		6,500
The Travis Cup	Drama		6,500
The Wrong Coat	Drama		6,500
The Dumh Head	Drama		6,500
The Life of a Woman	Drama		6,500

TRUART FILM CORPORATION

Passionate Youth	Society drama	5,800
Marrying Money	Society drama	5,800
Dollar Down	Society drama	5,800
Age of Indiscretion	Drama	5,800
"Where the Worst Begins"	Comedy drama	5,800
The Hurricane	Drama	5,800
Salvage	Drama	5,800
Romance Road	Drama	5,800
The Fighting Cub	Newspaper drama	5,800

NOVELTY SERIES

Three in Exile		5,800
The Wild Girl		5,800
Pals		5,800
The Silent Witness		5,800

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17..	9,351
America (Griffith prod.)	Historical drama	Mar. 8..	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec. 13..	8,250
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar. 29..	12,000
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb 14..	5,930
Waking Up the Town (J. Pickford-Shearer)	Comedy dr	April 11..	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15..	9,500
Gold Rush (Chaplin)	A Dramatic comedy	Aug. 29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug. 29..	5,886

UNIVERSAL

Sir Walter Raleigh	Hysterical Histy.	Feb. 14..	1,000
Taming the East (Messinger)	Comedy	Feb. 14..	2,000
Tempest Cody's Man Hunt (Walcamp)	Western series	Feb. 21..	2,000
Seeing Red (Billy Sullivan)	Cowboy drama	Feb. 21..	2,000
Lost Chord (Bert Roach)	Comedy	Feb. 21..	1,000
Nobody's Sweetheart (Wanda Wiley)	Century comedy	Feb. 21..	2,000
Itching for Revenge (Eddie Gordon)	Comedy	Mar. 7..	2,000
Kicked About (Gordon)	Comedy	Mar. 7..	2,000
Puzzled by Crosswords (Gordon)	Comedy	Mar. 7..	2,000
Olympic Games	Hysterical histy.	Mar. 14..	1,000
Dangerous Peach (Al Alt)	Century com.	Mar. 14..	2,000
Don't Worry (Wanda Wiley)	Century com.	Mar. 21..	2,000
Cowpuncher's Comeback	Mustang westn.	Mar. 21..	2,000
Storm King	Mustang westn.	Mar. 21..	2,000
Both Barrels	Mustang westn.	Mar. 21..	2,000
Girl Problem	Sweet 15 com.	Mar. 21..	1,000
Headwinds (H. Peters-Patsy R. Miller)	Drama	Mar. 28..	5,486
Fighting Terror (Sullivan)	Mustang westn.	Mar. 28..	2,000
Powdered Chickens (Edna Marian)	Century com.	Mar. 28..	2,000
Tenting Out (Neely Edwards)	Comedy	Mar. 28..	1,000
Burning Trail (Wm. Desmond)	Western	April 11..	4,783
Loaded Dice (Ed. Cobh)	Mustang western	April 11..	2,000
Papa's Pet (Roach-Edwards-Howell)	Bulls-eye com.	April 11..	1,000
Putting On Airs (Edna Marian)	Century comedy	April 11..	2,000
Smoked Out	Bulls-eye com.	April 11..	1,000
Getting Trimmed (Wiley)	Century com.	Apr. 18..	2,000
Raisin Cain (Beth Darlington)	Century com.	Apr. 18..	2,000
Valley of Rogues (Perrin)	Mustang western	Apr. 18..	2,000
Black Gold Bricks	Bullseye com.	Apr. 25..	1,000
Spook Ranch (Gibson)	Western	May 2..	5,147
Open Trail (Hoxie)	Blue Streak westn.	May 9..	4,800
Tourists De Luxe	Century comedy	May 9..	2,000
Here's Your Hat	Comedy	May 9..	1,000
Line Runners	Western reissue	May 9..	2,000
Ridin' Thunder (Hoxie)	Western	May 16..	4,354
Raffles (House Peters)	Drama	May 16..	5,537
Queen of Aces (Wiley)	Century comedy	May 16..	2,000
Roaring Waters	Mustang western	May 16..	2,000
Wild West Wallop	Mustang western	May 16..	2,000
The Meddler (Desmond)	Western melo.	May 23..	4,890
Sleeping Sickness (Edwards)	Bulls-eye comedy	May 23..	1,000
Rolling Stones (Chas. Puffy)	"Fat man" com.	May 23..	1,000
Love Sick (Lake)	Sweet 16 comedy	May 23..	2,000
The Teaser (LaPlante-O'Malley)	Comedy-drama	May 30..	6,800
Slick Articles (Karr-Engle)	Century comedy	May 30..	2,000
Locked Out	Sweet 16 comedy	May 30..	1,000
I'll Show You the Town (Denny)	Comedy	June 6..	7,400
Nohody Wins	Sweet 16 Comedy	June 6..	1,000
Showdown (Art Acord)	Mustang western	June 6..	2,000
Price of Pleasure (Valli-Kerry)	Romantic drama	June 13..	6,618
Speak Freely (Edna Marian)	Century comedy	June 13..	2,000
Nearly Rich (Chas. Puffy)	Fat man comedy	June 13..	1,000
Kicked About (Eddie Gordon)	Century comedy	June 13..	2,000
Siege (Valli-O'Brien)	Drama	June 20..	6,426
Gridiron Gertie (Wiley)	Century comedy	June 20..	2,000
Queen of the Roundup (Ed Cobh)	Mustang western	June 20..	2,000
Outlaw (Perrin-Lorraine)	Mustang western	June 20..	2,000
Dog Biscuits	Sweet 16 comedy	June 20..	1,000
Ice Cold	Sweet 16 comedy	June 20..	1,000
Heart Trouble	Sweet 16 com.	July 25..	1,000
Dry Up (Jack Singleton)	Century com.	July 25..	2,000
White Outlaw (Hoxie)	Western	June 27..	4,850
Nicely Rewarded (Chas. Puffy)	Comedy	June 27..	1,000
Rough Party (Alt-Karr)	Century comedy	June 27..	2,000
Pronto Kid (Ed Cobh)	Mustang western	June 27..	2,000
Unwelcome (Chas. Puffy)	Comedy	June 27..	1,000
Plenty of Nerve (Edna Marian)	Century comedy	July 4..	2,000
Beauty and the Bandit (Larkin)	Mustang western	July 4..	2,000
Married Neighbors (Engle-Darlington)	Century comedy	July 4..	2,000
A Lucky Accident (Puffy)	Fat man comedy	July 11..	1,000
Just in Time (Wanda Wiley)	Century comedy	July 11..	2,000
Ropin' Venus (Josie Sedgwick)	Mustang western	July 11..	2,000
Knockout Man (Perrin-Lorraine)	Reissue western	July 11..	2,000
Little Giant (Hunter-Murphy	Comedy	July 18..	6,850
Discord in "A" Flat	Sweet 16 comedy	July 18..	1,000
Polo Kid (Eddie Gordon)	Comedy	July 18..	2,000
Battle of Wits (Josie Sedgwick)	Western	July 18..	2,000
Goose Woman (Louise Dresser)	Drama	Aug. 1..	7,500

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Milky Way (Puffy)	Comedy	Aug. 1..	1,000
Short Pants	Sweet 16 comedy	Aug. 1..	1,000
Paging A Wife (Al Alt)	Century comedy	Aug. 1..	2,000
Fighting Schoolmarm (Sedgwick)	Short western	Aug. 1..	2,000
Home Maker (Alice Joyce-Clove Brook)	Domestic drama	Aug. 8..	7,735
Lorraine of the Lions (Miller-Kerry)	Jungle melodr.	Aug. 8..	6,700
Raiders of the North (Larkin)	Northwest dr.	Aug. 8..	2,000
After a Reputation (Edna Marian	Century comedy	Aug. 8..	2,000
Greenhorn (Chas. Puffy)	Comedy	Aug. 8..	1,000
A Woman's Faith (Rubens-Marmont)	Drama	Aug. 15..	6,023
Crying For Love (Gordon)	Century comedy	Aug. 15..	2,000
His New Suit (Arthur Lake)	Comedy	Aug. 15..	1,000
Best Man (Josie Sedgwick)	Western	Aug. 15..	2,000
Circus Cyclone (Art Acord)	Western	Aug. 22..	4,397
Won By Law (Wanda Wiley)	Century comedy	Aug. 22..	2,000
Speak Easy (Chas. Puffy)	Comedy	Aug. 22..	1,000
Stand Up and Fight (Jack Perrin)	Western	Aug. 22..	2,000
Where Was I? (Reginald Denny)	Farce-com-romance	Aug. 29..	6,630
Buster Brown Series	Outcault's "kid" ser.	Aug. 29..	2,000
Educating Buster Brown	Buster Brown	Aug. 29..	2,000
Buster, Be Good	Buster Brown	Aug. 29..	2,000
Perils of the Wilds (Bonomo)	Serial	Sep. 5..	10 ep
California Straight Ahead (Denny)	Thrill comedy	Sep. 5..	7,238
Peacock Feathers (J. Logan)	Domestic drama	Sep. 5..	6,747
Stranded (Edna Marian)	Century comedy	Sep. 5..	2,000
The Party	Sweet 16 comedy	Sep. 5..	1,000
Dynamite's Daughter (Sedgwick)	Mustang western	Sep. 5..	2,000
Pleasure Bent (Puffy)	Fat man comedy	Sep. 5..	1,000
Call of Courage (Art Acord)	Blue Streak western	Sep. 12..	4,061
Tricked (Cobb)	Mustang western	Sep. 12..	2,000
Fight Within (Larkin)	Mustang western	Sep. 12..	2,060

VITAGRAPH

Two Shall Be Born (Novak-Harlan)	Drama			
Pampered Youth (Landis-Calhoun)	Drama	Feb.	21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31..	6,227
Fearbound (Daw-Welch)	Melodrama	Feb.	14..	5,700
Tides of Passion	Drama	May	2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April	11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20..	6,550
Steele of the Royal Mounted	N. W. Drama	June	27..	5,700
Happy Warrior	Drama	July	18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug.	8..	7,032
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep.	12..	7,036

WARNER BROTHERS

Lovers' Lane (all-star)	Cbaracter drama	Nov.	29..	5,100
Tenth Woman (all-star)	Society drama			6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct.	4..	7,300
This Woman (Rich)	Society drama	Nov.	1..	7,100
Lover of Camille (all-star)	Romantic drama	Nov.	29..	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec.	6..	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan.	17..	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan.	10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb.	7..	6,700
Broadway Butterfly (Devore-Landis)	Broadway dr.			7,705
Recompense (Prevost-Blue)	Society drama	May	2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar.	21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr.	4..	6,694
My Wife and I (Rich)	Emotional drama	May	30..	
Man Without A Conscience (Louis-Rich)	Drama	June	27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July	4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July	25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)..	Nortb drama	Aug.	1..	7,139
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug.	8..	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15..	6,722
Limited Mail (Monte Blue)	Railroad melo.	Sep.	12..	7,144

MISCELLANEOUS

IVAN ABRAMSON

Lying Wives (C. K. Young)	Domestic dr.	May	2..	7,000

ARTCLASS PICTURES CORP.

Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep.	20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep.	27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct.	11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct.	18..	5,000
Gold and Grit (B. Roosevelt)	Thrill dr.	April	11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.			4,650
After Six Days	Biblical spec.			10,000
Woman Who Believed (Ann Luther)				5,700
Deerslayer (J. W. Kerrigan)				5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr.	4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June	13..	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama		5,845
Business of Love (Horton)	Comedy-drama		6,038
The Shining Adventure (Marmont)	Drama		5,126
The Wrongdoers (Barrymore)	Melodrama		6,424

BANNER PRODUCTIONS

The Truth About Wives	Sherman-Hampton	Aug.	2..	5,600
The Man Without a Heart	Novak-Harlan	Aug.	2..	6,000
Those Who Judge	All star	Aug.	2..	5,700
Empty Hearts	Bow-Bowers			6,300
Daughters Who Pay	All star cast	May	30..	5,800
Wreckage (May Alison)	Drama	Sep.	5..	5,992

COLUMBIA

Battling Fool (R. Fairbanks)	Prize fight			4,975
Foolish Virgin (E. Hammerstein)	Social drama			5,900
Price She Paid (A. Rubens)	Marriage dr.			5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.			4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec.	6..	5,967
After Business Hours (Hammerstein)	Domestic melo.	July	4..	5,600

C. C. BURR

	Kind of Picture	Review	Feet
Speed Spook (J. Hines)	Thrill drama	Aug. 30..	6,000
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
The Early Bird (Hines)	Comedy	Dec. 27..	7,000
Crackerjack (Hines)	Typical comedy	May 23..	6,700

DAVIS DISTRIBUTING CORP.

Tales of 1,001 Nights (French Cast)	Arabian Nights	Feb	14..	6,300
Red Love (Lowell-Russell)	Indian drama	May	23..	6,300
Fighting Courage (Ken Maynard)	Action western	July	11..	5,000

GINSBERG DISTRIBUTING CORP.

Love Gamble (Lillian Rich)	Melodrama	July	11..	5,766
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,895

INDEPENDENT PICTURES CORP.

Blood and Steel (Desmond-Holmes)	Society dr.			5,000
Calibre 45 (F. Farnum)	Western dr.			4,950
Courage (F. Farnum)	Western dr.			5,020
In Spider's Web (Alice Dean)	Melodrama			6,000
Moonshine (B. Cody)	Western			4,980
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb.	7..	4,356
Riders of Mystery (Bill Cody)	Western	May	2..	5,000
Gambling Fool (F. Farnum)	Western	May	9..	5,000
Fighting Sheriff (Bill Cody)	Western	May	23..	5,000
Border Intrigue (F. Farnum)	Western	May	30..	5,000

LEE-BRADFORD CORP.

Pearl of Love (Leslie)		6,000
Lights of London (Wanda Hawley)		6,000
Passion's Pat'way (Estelle Taylor)		6,000
Unrestrained Youth (Brandon Tynan)		6,000
Passionate Adventure (Joyce-Brook)		8,000
Way Down Upon the Swanee River		6,000
Wolfblood (M. Clayton)		6,000

LUMAS FILM CORP.

Overland Limited	R. R. melodrama	6,000
A Little Girl in a Big City	Heart int. se.	6,890
His Masetr's Voice (Thunder, dog)	Animal dr.	5,750
Shadow on the Wall	Crook drama	6,050
Police Patrol	Melodrama	5,689
Part-Time Wife	Drama	6,075

RAYART

Battling Brewster (Farnum)	15 ep. ser.			6,067
Easy Money (All-Star)	Drama			
Butterfly Comedies (Gloria Joy)				
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7..	5,227
Geared to Go (Howes)	Drama			5,117
Right Man (Larkin)	Drama			4,571
Winning a Woman (Perrin-Hill)	Drama			4,865
Getting 'Em Right (Larkin)	Drama			4,669
Quick Change (Larkin)	Drama			
Youths Gamble (Howes)	Drama			
Double Fister (Perrin)	Drama			
Fear Figbter				
Crack O' Dawn				
Goat Getter				
Snob Buster (Reed Howes)	Action melodr.	Aug.	22..	4,970

RED SEAL PICTURES CORP.

Hair Cartoons (Issue O. O.)	Marcus cartoon	May	2..	300
Big Chief Ko-Ko (Out of Inkwell)	Fleischer cartoon	May	2..	1,000
River Conway	Scenic	May	9..	1,000
Ko-Ko Trains 'Em (Out of Inkwell)	Fleischer cartoon	May	9..	1,000
Hair Cartoons (Issue K K)	Marcus cartoon	May	23..	300
Marvels of Motion	Novelty	May	30..	1,000
Daisy Bell	Song Cartoon	May	30..	1,000
Ko-Ko Sees Spooks	Fleischer cartoon	June	13..	1,000
Hair cartoons	Marcus cartoon	June	20..	300
Ko-Ko Celebrates the Fourth	Fleischer cartoon	July	4..	1,000
Hair Cartoon	Marcus cartoon	July	4..	300
Evolution	Timely novelty (feature)	July	25..	4,200
Ko-Ko Nuts (Out-of-Inkwell)	Fleischer cartoon	Sep.	5..	1,000
Marvels of Motion (Issue D)	Fleischer-Novograph	Sep.	12..	1,000
My Bonnie	Ko-Ko Song Cartune	Sep.	12..	1,000

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov.	29..	4,712
Courageous Coward (Jack Meehan)	Western	Dec.	6..	4,052

WM. STEINER PROD.

Virtue's Revolt (Thornton)	Stage melodrama	Oct.	11..	5,175
On Probation (Edith Thornton)	Drama	Dec.	13..	5,000
Across the Dead Line	Western			5,000
Always Ridin' to Win	Western			5,000
Hidden Menace	Stunt dr.			5,000
Branded a Thief	Western			5,060
Verdict of the Desert	Western			4,745
Valley of Vanishing Men	Western			4,652
Trouble Buster (Leo Maloney)	Western	Feb.	21..	5,000

SERING D. WILSON

Wonder Book (Kellycolor)	Series	Apr.	25..	625
Thundering Waters (Kellycolor)	Niagara Falls	Apr.	25..	700
In a Cottage Garden Kellycolor)	Floral subject	Apr.	25..	700
Flying Elephant (Kellycolor)	Novelty	Apr.	25..	650

SHORT FILMS SYNDICATE

Thirty Years Ago	Novelty	Aug.	15..	1,000
I Remember	Pastoral	Aug.	15..	1,000

UFA FILMS, INC.

Siegfried (star cast)	Romantic drama	Sep.	12..	9,000

PROJECTION

EDITED BY F. H. RICHARDSON

A Suggestion

From a West Coast city comes the following suggestion, which seems to me to have real value, always provided some plan could be evolved for keeping the record with the film. That apparently is the "bug" in that particular jug of cream. The good brother, who prefers to remain unknown, says:

Doubtless the following has been thought of, tried out and perhaps found to be wanting, but anyhow here is the idea: When a print is put into service, send with it a small book suitable for the proposed record, and substantially bound. On each page let this blank be printed:

Name of theatre.....
Number times print is projected.....
Condition of print.....
Faults, if any, in mechanical condition of film .....
.....
.....
Number of days used in theatre.....
Name of { Projectionist, if any.....
{ Machine Operator .....

Would Have Value

Such a record would have large value in several ways; also it would certainly tend to cause both projectionists and machine operators to be at least somewhat more careful about sending in pinned-together splices. The record might even go further and tell whether or not the production "went well" with audiences, though I guess exchanges would not stand for that, unless the reports be at least mostly good. The "Projectionist, if any—Machine Operator" is designed to permit the man in charge of projection to classify himself. If he really thinks he is merely the operator of a machine and no more, then it is well that he put that fact down. If he has pride in his work, and in the business in which he is engaged, then let him signify that fact by declaring himself as something more than a mere machine operator or attendant.

But whoa! wait a minute! I've grabbed the bit in my teeth and started to run off with the works. Our correspondent had not nearly finished. He continues as follows:

Better Projection Pays

$5 Penalty

The projectionist, or machine operator, as the case may be, shall be required to fill out the blank and return the record with the film, on penalty of a charge of five dollars against the theatre for failure so to do.

If this system were put into operation with every new print, from the time it is released or put into service until it finally is scrapped, the exchange would have a full, complete record and check on their films, and would be able to locate the theatres which persistently damage them, as well as having a record of the kinds of damage done to it in various theatres.

Too Much Buck-Passing

There is altogether too much of this "What-the-h——l-do-I-care" feeling among both projectionists and machine operators. This is in good measure due to the fact that they very well know that those who use the films after them don't know who was responsible for damage done to them. They don't even know who ran them before, hence they say: "What the (deleted by censor) do I care. I'm through with them, and no one but the exchange will ever even know I've used them. The gink before me razzed them all up, so why should I take care of them?"

Even now the exchanges cannot seem to find out who is responsible for the punching and scratching of the films. It is the most simple thing in the world to find out such a thing as that, but they, the exchanges, don't seem to give a (more deletion) about it either. With such a written report as I have suggested, kept from the time Mr. or Miss Film is born, until it finally goes to film heaven or—some place else, it would be very simple to locate the cause and rip (deleted again) out of 'em chaps.

Another Good One

Another thing—Do you think the time will ever come when there will be inserted in the exchange's contract with the exhibitor a clause to the effect that the exchange will have the right to refuse service to any theatre which does not keep its projection equipment in good repair? And when, oh, when, will some one come out with a governor which may be placed on any projector, under lock, key and seal, which will prevent using any sped of projection in excess of ninety (90) feet of film per minute? This business of jamming film through a couple of ancient vintage projectors at the rate of 115 feet per minute—which I have to do every now and again—is just plain CRAZY. I don't give one single tinker's damn about the projectors, because they are wrecks anyhow, and the sooner they go blooey altogether the quicker I'll get some new ones, but all the same it is darned tough on the nerves.

Real Ideas

It would be interesting to know just why this man desires to remain unknown. He is a man with real ideas. Not all of them are good—well, neither are all of yours or mine, either, my more or less gentle reader. If it is—oh, well, why speculate on why it is? It is a shame that any man should for any reason on earth feel obliged to exercise his right of free speech through fear of trouble from any source whatsoever, always provided he confines his talk to things which may be discussed with propriety, and that he argues for what he believes to be right.

I can well remember when the man who advocated union labor was immediately in hot water up to his neck. He was denounced, had a hard time getting any sort of a job at all, and often was obliged to go into new fields, where he was not known, in order to be able to earn a living for himself. Yes, that was well within my own time.

The suggestions proposed are, in my judgment, all excellent, BUT because of the indifference of exchanges they are mostly impracticable. If exchanges really put that book scheme into operation and MADE IT OPERATE, believe you me it would do more than any other one thing I know of to make men careful with film, or at least so I believe.

Too Much Speed

The governor idea is another most excellent, impractical thing, because exhibitors and machine operators, or many of them anyhow, WANT to jam 'em through.

Last week (July 28) I paid an admission

Moving Picture Projectionists
LOCAL No. 150
OF THE
International Alliance of Theatrical Stage Employes
AND
MOVING PICTURE MACHINE OPERATORS
of the United States and Canada
Organized February 21, 1908
Chartered July 16, 1908

LOS ANGELES, CALIFORNIA

Suite 222
Union League Building
Second and Hill Sts.
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SAN PEDRO CENTRAL LABOR COUNCIL
PASADENA BOARD OF LABOR
BAY DISTRICT LABOR COUNCIL

June 1, 1925.

Dear Sir and Bro.:-

THIRD LARGEST PROJECTIONISTS LOCAL IN AMERICA

The above is a cut of the letterhead of the Los Angeles Local 150, I. A. T. S. E. and M. P. M. O. which was omitted from the story which appears on page 200 of Sept. issue.

to Poli's Theatre in New London, Connecticut. Being a paying patron of the theatre, I have the right to criticise the goods I bought. The vaudeville (it is a vaudeville-motion picture house) was fair to excellent. The production was good, or would have been BUT the musicians' stands set up glare spots which almost put one's eyes out, and there are other utterly useless heavy glare spots besides. This, bad as it was, might have been endured, BUT the production was "jammed through" at race-horse speed—at from, I would say, 110 to 120 feet per minute.

All this of course pretty nearly utterly ruined the entertainment value of the motion picture end of things.

From Texas

From Lufkin, Texas, Roy Saxon, who now is Chief Projectionist for the Lufkin Amusement Company, Lufkin, Texas, sends the following interesting letter:

Dear Brother Richardson: Guess you will be surprised to hear from me at this place. My wife and myself came here in 1920, worked eighteen months, went away, came back, went away again and now we are here once more and think we will stay.

This theatre (The Palace) and the Victory are owned and operated by the Lufkin Amusement Company, and they have given me charge of projection in both of them. We have no Sunday shows, as we did where I have been, and as I am much interested in the Bluebook School, as is also the projectionist at the Victory Theatre, we are going to get together Sundays, and you may look for two new "scholars" real soon. (Letter dated July 12 and I don't remember seeing anything from Lufkin, Lone Star State, yet —Ed.)

Butchered Films

I am attaching a few film samples to show you how some machine operators in this section of the country BUTCHER films. You will note that one piece was taken from the beginning of part five. Will you be good enough to tell me why in h——l even the boobiest boob machine operator of them all punched holes in the beginning of a reel of film??? (Probably was last end of party until transposed in reel doubling.—Ed.)

As to friend Ballou's letter, published recently, I agree with him that a small indentation at the frame line would be good. All Universal, F. B. O., Educational and one other we get from Dallas exchanges are made that way, but I got one from Pathe which had even that beat. The frame line extended out even with the outside of the sprocket holes. This makes splicing on fade-ins and fade-outs easy.

"Inspection Seal"

I attach a sticker called an "Inspection Seal." This I hold to be a good stunt, because with that seal attached, if there is any mechanical fault present in the film we know exactly who to blame for it. (It is a small sticker saying that the production was inspected by (signature of inspector) on (date).—Ed.)

Just recently we received a print from First National in pretty bad shape. It had one of the seals attached. Was obliged to make quite some repairs in it before projection, so I removed one of the "seals" and gave it to the manager, together with several samples of faults cut out of the print. Our manager sent the whole business to the exchange manager, and we got a very prompt reply assuring us that it would NOT happen again—and it has not, though we have had several productions from them since. They have all been in first class condition.

Oh yes, I nearly forgot to say that I sold my Bluebook before I left Benito, intending to order another when I arrived here. Upon arrival, however, THE MANAGER PRESENTED ME WITH ONE, SAYING: "THIS IS A PART OF THE REGULAR PROJECTION ROOM EQUIPMENT. SHOULD YOU LEAVE, RETURN IT TO MY OFFICE," which I call real progressiveness.

Union Progressive

Before closing let me say a few words about unions. There have been some things published which have not looked very good for the organization. I am a member of the I. A. T. S. E. & M. P. M. O., Local Union No. 604, Corpus Christi, Texas, and I will say that I have never met a more congenial, progressive bunch than the men in our local.

At the time I was initiated there was another projectionist with me, and from the day we joined we swore we would work harder constantly to better ourselves in the profession we love. I don't know quite what it was, Frank (Pardon the familiarity, but to me you are just an old friend), but something inside me just seemed to say: "You are a union man now, so it is up to you to be one hundred per cent perfect, and a credit to the organization. And I am striving to improve myself and to be just that. It is a fact that before joining the union I had no such feeling as that, and I say to any man, be he projectionist or operator, if you propose to follow this line of work, and make it your profession, get into the I. A., stick to it and follow its teachings.

Union O. K.

It is possibly natural that men think I sometimes pan the organization—the union. That is NOT true. The union is all right. I was a union man first in 1884, and was right smack in the middle of the fight in the days when it WAS a fight. I have carried a card ever since, and expect to until I die. Also I am honorary member of I don't know how many locals of the I. A., and also (unless "ornery memberships" expire—I don't know about that) of the United Mine Workers of America, the (Don't laugh) Cooks' and Waiters' International Alliance, the Western Federation of Miners and some others. So you see I am very much a union man, and always have been, BUT the "yes man" is not always your best friend, and when I see something that needs correction I grab it by the coat collar and drag it out into the light of day. Evil flourishes best when hidden, you know.

As a general proposition it is NOT the union I criticize, but the wrong things done by union men. I have felt compelled to criticize Chicago somewhat unmercifully in the past. UNDER THE SAME CONDITIONS I WOULD DO IT AGAIN, because what I saw was WRONG. It was not Local 110 that was wrong, but certain of its members who were in power. They well knew the things I criticized were, and that they themselves were wrong. They could have remedied them if they wanted to. My real criticism was of those men, NOT of the union itself, which contains many splendid men and high class projectionists and—some frightful dubs, just as is the case with every big union in a big city. True, I named the union, but it really was the responsible men in it.

If all union men felt as you do, there soon would be no criticism, because there would be no need for it. It is terribly unpleasant to criticize unions, in the forefront of whose battles I was for years—and that is no idle bunch of words either. It makes bitter enemies, and is in every way disagreeable, but am I to be a coward and fail in what I firmly believe to be my DUTY because it is unpleasant to be honest and DO MY PLAIN DUTY?

Like a Boost

I most sincerely hope the time will come when I can honestly praise the work of every union man—when every union man will feel it his duty to make his work a real credit to the organization.

As to the film matters, the samples are of the old punch or scratch mark outrage. They are very bad.

I might add that Saxon has the reputation of being a projectionist of enterprise and ability, while his wife is a pianist of marked accomplishment. She helps make music to accompany what her husband displays upon the screen, so that we might almost say they are joined by a band of light, though mean ones might say he throws houses and people and things at her and—always misses her.

Bluebook School

Question No. 368.—This is a question submitted by Messrs. Thoreau and Clark, Vancouver, B. C. I hesitated before admitting it. At first it seemed perhaps not adapted to this series, but then, after all, is not any question which may cause the men to think on practical problems a proper one for this "school?" I think it is. The question submitted is: "The driving motor of a motion picture projector (they say "projection machine" which is improper—Ed.), is marked 1-8 horsepower. Three amperes. Working this out shows the motor to be only 28.4 per cent. efficient. Is not this an exceptionally low efficiency for a motor?

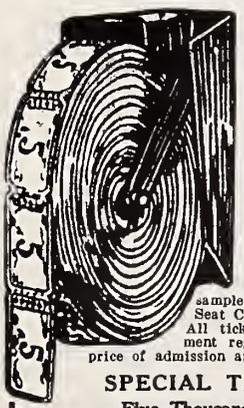
Question No. 369—In just what way do fuses prevent the operation of a faulty circuit?

Question No. 370—What various types of fuse is it permissible to use in theatres?

Question No. 371—What various markings should be stamped on fuses?

Question No. 372—Name all those various points at which fuses should be installed?

"You want Phelco!"
Charles W. Phellis & Company
Incorporated
130 West 42nd Street
New York



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National Ticket Co. Shamokin, Pa.

MOVIE, BUFFALO. Seats 1180, Rent $5,000 yr. Lease 3 yrs. 10 mos. Net profits $200-$250 wk. Owner and son draw salaries totaling $140 week. Wurlitzer organ, Simplex machines, house newly decorated. Present owner 6 yrs., retiring account ill health. One of Buffalo's good theaters. A bargain at $12,-500, ½ cash. Hunt, Brisbane Bldg., Buffalo, N. Y.

Action Approved

Several screen manufacturers have already signified their intention of supplying samples of their surfaces for test, as per our notice of recent date. The Raven Company, New York City; DeVry, of Chicago; C. H. Wertsner, Philadelphia, and The Minusa Cine Screen Company, St. Louis, are the ones we have heard from up to this time.

The Minusa Company expresses approval of the action taken by this department, in the following letter, which is just the position I would expect all screen makers who have real confidence in their goods to take. Minusa says:

Dear Mr. Richardson: We have read, with interest, of your plan for the unbiased comparative test of projection screen surfaces, and heartily endorse your efforts to bring about highest standards of reproduction.

To that end we have always lent ourselves, and it is gratifying to know Moving Picture World has given you its support in this movement.

Too many exhibitors are inclined to slight the screen, and yet they depend upon it, not only for clarity, depth and detail, but also for the final crystallization of pleasing presentation.

Projection has its laws like any other science, and the correct screen of today is specific in construction to fit and serve the needs of the various operating and architectural conditions.

Spots on Screen

From an Alabama city comes this inquiry:

Dear Mr. Richardson: During a heavy wind storm some fine plaster dust blew across our screen. After brushing it off I find there are three small black spots remaining. Will you advise as to how I can remove them? I know of one preparation, but would prefer your advice, and use one of your recommendations, so as to be sure not to ruin our screen.

This brother has not told me what kind of a surface the screen has, hence it is very difficult to advise him. If it is a painted screen (unlikely, I think) I would try rubbing the spots with ordinary chalk, such as is used in schools, mixing just a bit of blue or yellow in it if the paint is tinted. Proceed carefully and you can at least do no harm.

If it is a Kalsomine surface, then wash it off and resurface, unless surface is quite new, since you could hardly hope to match an old surface which is deadened by accumulations from the atmosphere. If it is new, then try chalk, tinted with colored chalks if necessary.

Presumably, however, it is some one of the aluminum surfaced screens, and if so there is nothing you can do except very carefully paint over the spots with aluminum. So much depends upon just what sort of a surface it is, and just what tint (if any) it has, that I can only give you the general outline of what I would try, with the caution that it probably would not work very well.

Aluminum Paint

I would get some ordinary aluminum paint and thin it down QUITE thin. I would try the smallest spot first, painting it lightly and permitting it to dry, observing the effect. If this hides the spot fairly well, but is too bright—as it almost certainly would be—I would rub the spot with my hand, lightly, to dull it, or perhaps I would first dust my palm lightly with something as nearly like the screen surface color as I could find.

Really, there is little I can tell you, except to just use horse sense and proceed very carefully. I don't think you can entirely hide the spots, nor do I believe any preparation will remove them, provided they have entered into the surface. If they are on the surface only (unlikely), you could probably remove them by lightly rubbing with high power gasoline—meaning by that, NOT the ordinary commercial gasoline, but a sort you can get at the drug store.

To sum this whole matter up, I don't believe you can entirely hide the spots, but I do believe you can materially reduce their prominence by proceeding carefully and using good sense. Before you start, if you do, show this to your manager and get his consent to experiment. Then try one spot—the smallest or least prominent—first. Next time you ask advice on such a matter give FULL particulars. I am probably fifteen hundred miles away, and cannot possibly know them unless you tell me.

Vacationing?

Frank K. Dehaney, who is a member of Frederick, Maryland, local union 533, gets busy with a typewriter (machine) as follows:

It is long since I have written to the department. I have been on the road with the "Music Box Revue," as assistant carpenter. Just now I am "vacationing" at home here in Birmingham, in the gr-r-r-rand old state of Alabama, as projectionist at the "Norwood Theatre," a suburban house, a description of the equipment of which was printed in a recent issue of the World.

My stay at home has been made most pleasant by the officers and members of local union 236, I. A. T. S. E. & M. P. M. O., of which I was a former member, as well as by the exhibitor-owner of the theatre where I am employed, Mr. Ben Jaffe.

And right here let me return the compliment by saying that Mr. Jaffe understands the importance of real projection, and anything the projectionist asks for is his for the asking, provided, of course, that unreasonable requests are avoided. It is a pleasure to work for such managers as Mr. Jaffe, because they give every co-operation toward better projection.

A Godsend

To you, Mr. Richardson, I want to say that Mr. Jaffe owns a copy of the Bluebook, and it has been a literal Godsend to me in my attempt to "come back" in projection. Without its help I would have been a failure. It has been five years since I have been in the "Operating Room," as we used to call it, and you may imagine the improvements and changes I found, and the position I was in, and how the Bluebook came to my aid.

Before leaving Birmingham I want to send you a story of the Loew "Temple Theatre" projection department. The Temple is the motion picture theatre de luxe here. I haven't collected all the data as yet, but if you wish it I will get busy, as the men in other cities might be interested.

The "Music Box" opens in Brooklyn September 28. If you can find time why not come over and visit me during our stay on the "Wrong Side of the Bridge?"

Let Me Know

If you will remind me at the time, I will try to do it, but I don't know, as I usually stay at the summer home up in Connecticut until November first, and only get down to the Big Town once in two weeks, and when I do come I've more business than five chipmunks. What time I have to spare I'm busy palling around with Friend Daughter.

Sure, I'll be glad to have the story of the Loew Temple Theatre projection department, together with photographs of the projectionists if possible. You are hereby instructed and fully deputized, authorized and empowered to get just as busy as you care to on that matter.

I addressed the Birmingham men once upon a time. Please give them my best regards. As to the Bluebook, well, you are not by any manner of means the first one it has helped, but I'm glad you received benefit.

My best respects to Manager Jaffe. It is refreshing to know of theatre managers who appreciate good work on the part of the projectionist, and who are willing to give practical co-operation to him in his work. They are men who really see and know that BETTER PROJECTION PAYS.

S. M. P. E. Fall Meeting

Well, gentlemen, I hope you are all getting ready to attend the fall meeting of the Society of Motion Picture Engineers, at Lakewood Farms Inn, Roscoe, New York, October 5-6-7 and 8. You'd better, for it's going to be a banner meeting, both in the matter of interesting business program and entertainment.

You who attended the 1924 meeting at Lakewood Farms Inn know what a humdinger of a time we all had, and what a splendid meeting it was from the engineering standpoint, so let your watchword be, "I'll meet you at Lakewood Farms Inn in October." Bring your ladies. There will be a good time for them while we hemales are attending to business, and other times, too.

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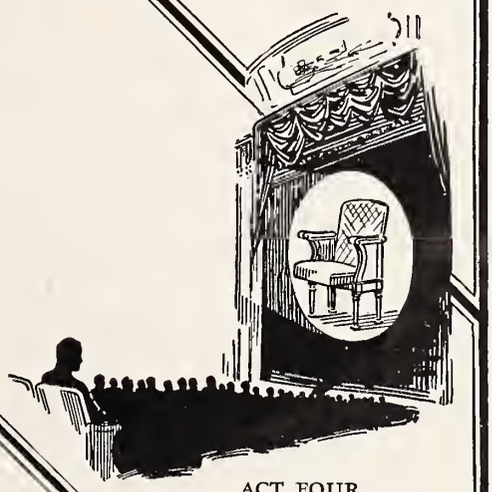
ACT TWO

ACT FIVE

AFTER having made your visit of inspection to your theatre, make careful appraisal of the comfort, beauty, dependable strength and durability of the seating. Does it meet your ideas of comfort and beauty viewed entirely from the point of view of a total stranger visiting your theatre? If in any way deficient, write our Theatre Seating Engineering Department for suggestions and counsel. No obligations involved or implied. It will be a paying investment.

ACT THREE



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Bluebook School Answers 339 to 343

Note: Brother Saxon, Lufkin, Texas, had correct replies here for the series but they were overlooked. Apologies.

Question No. 339—This question was badly balled up, either by Honorable Self or the printer. Probably myself. It should have read: "Do you consider it practicable to reduce and regulate the current of a series type motor generator used for motion picture projection so that slides may be projected, either when it is necessary or unnecessary to burn the arc of the other motion picture projector at the same time, by means of the field rheostat? In this we will assume that the necessary reduction is from 75 to 30 amperes, and that the machine is a 75-75 ampere capacity one.

A. L. Fell, Collingswood, New Jersey, Ray Guaezy, Paducah, Kentucky; C. H. Hanover, Burlington, Iowa, G. L. Doe, Chicago, Illinois, and T. R. Guimond, Mobile, Alabama, made fair to good answers to this one. They all seemed to understand what I really meant, and some credit is due them for that, the crazy way the question was worded.

Fell says:

My answer to this question is, no! Though a constant current generator is provided with a field rheostat which may be used to regulate the relative intensities of the armature and field, thus within certain limits varying the current output, its function is primarily to aid in maintaining a constant current strength by compensating for variations in the arc potentials. While this function may be extended to include the raising or lowering of the current considerably beyond the rated capacity of the machine, it cannot be expected to perform with any degree of satisfaction over so wide a range as the question suggests.

I had intended to submit this matter to the engineering department of the Hertner Electric Company, the General Electric or the Westinghouse for the absolutely correct dope, but was so very busy that I neglected it. However, I think Brother Fell has summed the matter up very well. My own opinion is that while it might be possible to effect so great a reduction with the field rheostat, it would be at the expense of a heavy electrical strain on the machine, which would operate at very low efficiency.

Saxon says he don't know, but don't think it would be practical. However, he says, the Bluebook says that is what a field rheostat is for—to regulate current flow, so???

Yes, brother, that is what it is for; also a locomotive is to pull cars, but you would hardly expect is to pull a thousand of them.

Doe says:

I am not certain that such a current reduction could be accomplished with the field rheostat on a constant current machine such as a series arc type generator. If it could, then certainly it would only be done with very low efficiency, and would, I think, be rather hard on the machine itself. Certainly it would not be possible to run one arc at 30 and the other at 75 amperes, when the two of them must operate in series. I think you tried to trip us there, Rich.

Guaezy says:

I do not consider it practical to regulate the current output of a series arc generator over such a wide range as that suggested by means of the field rheostat and get good results. It however is possible to reduce to fifty, or even to forty-five, with fair results on this type of generator, by using the field resistance.

Going a bit outside the actual question, the only really practical way to reduce from 75 to 30 would, it seems to me, be to connect a parallel or shunt resistance across the arc used for stero work. With such resistance it would be possible to get any desired or required reduction of amperage at the arc; also the other arc could be used, since the total amperage would be 75 just the same while if the field resistance be used, the amperage of both arcs is necessarially reduced in the same amount, since both take juice from the same generator and operate in series.

Which is an answer demonstrating that brother Gueazy has a very fair knowledge of the matter.

I think we will let it go at that. The question was not asked right in the first place; also I am not myself certain that the field rheostat of such a machine would function over such a wide range, and if it did the results certainly would not be good. Also an extended use would not be good for the machine itself as it certainly would induce heating.

Question No. 340—What is meant by a "field coil," and what does it do? What is the practical effect of increasing current flow through the field coil?

Gueazy, Thoreau and Clark, Vancouver, British Columbia; Roy Saxon, Lufkin, Texas; Hanover, Fell, Guimond, C. O. Henning, Iowa City, Iowa, and W. C. Budge, Springfield Gardens, Long Island, all replied correctly.

Henning says:

A field coil is wire wound or coiled around the magnet, so that the iron of the magnet forms the core of the coil. Its function is to excite the magnet, which means to build up its magnetic strength. This, in turn, has the effect of strengthening the magnetic field in which the generator armature operates. The excitation may be carried to a point where the iron of the magnet is "saturated" with magnetic force, which is the maximum possible limit for that machine.

The practical effect of increasing the current flow through the field coils is to excite the magnet, increase the density of the magnetic field, thus causing the armature coils to cut a greater number of magnetic lines of force, and therefore be capable of producing a greater current flow.

Good answer, gentlemen. Henning knows what he is talking about. He understands the electro magnetic action involved, which is what every man who presumes to handle motors and generators should do.

Fell answers it thusly:

Field coils are the coils of insulated wire wound upon the field magnet, or magnets of a dynamo. They are the medium employed to excite the field magnet, or magnets, of a dynamo or motor. The object is to provide the number of ampere turns of excitation required to produce the magnetic flux through the armature to enable it to produce the desired E. M. F. under conditions of operation. The practical effect of increasing current flow through the field coils is to strengthen the magnetic field, thus causing the armature coils to cut through a more dense magnetic flux, and be able to generate or reproduce a greater amount of electric power.

The replies of all the others named were essentially the same as those quoted, except for the variation in wording, except Doe, who I think put the matter very well indeed. He said: "An integral part of the construction of every dynamo is one or more "field magnets," the purpose of which is to create and maintain the magnetic field necessary to E. M. F. and current production. Such magnets, even though 'permanent magnets,' would of themselves generate a field entirely too weak for the production of electric power on a commercial basis. If they be not permanent magnets, then they could produce no magnetic field at all through their operation in a natural state.

"However, it has been found that if wires be wound around a magnet, but insulated therefrom, and an electric current be passed through the winding, then the permanent magnet is 'excited,' and its magnetic action made stronger, while the iron having no magnetism is also 'excited' and charged with magnetism through the action of the current. It has also be found that up to the point where the magnet is thoroughly saturated with magnetism and will therefore receive no more, the greater the number of times the wire is wound around the magnet, up to certain limits, and the greater the number of amperes passed through the turns of wire, the more dense will the field set up by the magnet be. These coils of wire are termed the 'field coil' or 'field coils.'

"The iron of the magnet forms the core of the field coils, and the purpose of the field coils is to carry the current which will excite the magnet, and build up its magnetic strength.

"The practical effect of increasing current flow through the field coils, assuming that the magnet is not already built up to the point of saturation, in which case increased current flow would merely represent waste, is to increase the density of the magnet field, thus enabling the armature coils to cut a greater number of lines of magnetic force, which increases its capacity for electric power production."

Which same I call about as good and complete an answer as any one could wish for.

Question No. 341—May an electric generator have more than two poles, or more than one field winding?

Saxon says:

Yes. A generator may have as many poles as deemed necessary or desirable by its designer.

Thoreau and Clark say:

Yes, a generator may have more than two poles. It may be bi-polar or multi-polar. It can have but one field winding, which may be "series," "shunt" or "compound."

Guaezy says:

There may be two, four, six or more poles, arranged in alternate order around the armature of the generator. Yes, one class of generator may have two windings, viz.: the compound wound machine. The compound wound dynamo field magnet is wound with two distinct windings, or sets of coils, one set connected in series with the load and one in shunt or parallel with the armature and external circuit.

See, men, how easy it is to trip. Thoreau and Clark mentioned the compound winding, and I think knew very well that it was a distinct, separate winding. They just "didn't think," and that is one thing this school is for, viz.: to make men study and THINK. There, Vancouver, accept that slap on the wrist and—sin no more.

Henning gives a particularly excellent answer, as follows:

A generator may have as many sets of poles as its designer may deem necessary for the accomplishment of the purpose of its designer. When the number of poles is increased their size is decreased. Increase in the number of poles reduces the heating effect because of the fact that the unit amount of pole surface is increased. The types of machine that the projectionist has to do with can have but one field winding.

That last is a correct statement, and is therefore an addition to what brother Guaezy said.

Question No. 342—Suppose you have a motor generator set which is quite old. Its

(Continued on page 282)

One Thing More

In your modern motion picture house every detail of projection, decoration, ventilation, temperature, seating, has been carefully worked out to make the theatre attractive and comfortable.

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ROCHESTER, N. Y.

(Continued from page 280)

generator commutator has been turned up, and is apparently in excellent condition, yet the brushes spark excessively and continuously, and the whole commutator heats unduly. Where would you expect to find the trouble?

Gosh, this simple thing stumped every darned one of them except Guaezy and Budge. Brother Budge evidently appreciates the fact that this is essentially a Bluebook school, and got busy with the book. He says: "We turn to page 456, paragraph (e), of the Bluebook which tells us that the commutator segments are wedge-shape, so that as the commutator is turned down they become more narrow, whereupon the brushes, which are designed to fit the commutator bars when they have normal width, cover too much space with relation to the segment width, which sets up sparking."

Guaezy replies thus:

When a motor generator set is new, the generator commutator is in the condition which provides the current relation between brush thickness and commutator segment width. The brushes are made of a width which will just span a certain circumferential distance on the commutator, and thus cover whatever width of segment surface it is designed that they cover in that particular design of machine. The maintainance of this condition, approximately at least, is essential to non-sparking.

Of course, the segments being to a certain extent wedge-shape, as they are turned down their surface width is decreased whereupon the brushes cover too much segment.

There are, of course, many other causes for persistent sparking. An open circuit in the armature will cause it, as well as heating, but just the same under the conditions I would expect to find the trouble in decreased segment width.

No one even mentioned heating in connection with turning down, but it is a fact that commutator bars have been turned down so thin that when the machine was working at full capacity the bars got hot through combined brush friction and current overload.

Question No. 343—What is the practical effect of additional poles, over and above two, in a motor generator?

Guaezy says:

The practical effect of added poles over and above two is that the consequent subdivision of the magnetic flux makes less material necessary in both armature and magnets, and this permits of a more complete radiating of heat, with a consequentially cooler running machine. The increased area of surface per unit of volume in each magnet pole and winding provides more radiating surface; also the armature may have less coils and revolve more slowly for the same current output than is the case with the machine having the lesser number of poles.

Thoreau and Clark say:

(A) Constant brush position. (B) Constant speed with variable load. (C) Reversal without changing position of brushes. (D) Momentary overload without sparking. (E) Operation at variable speeds. The practical effect is that self induction in the coil actually in commutation, which hinders the reversal of the current, is corrected by the inner poles, as they set up a field in a direction which causes a reversal of the current while it is short circuited by the brushes, so that as it, the coil, leaves the brushes, it has a current flowing in the right direction.

Fell puts it briefly, though perhaps not quite completely as to detail. He says: "The practical effect of additional poles over and above two is to serve to secure a given E. M. F. with a lower armature speed and a less massive machine."

So that's that.

Which?

Eugene L. Sledgeman, Melbourne, Australia, writes from that far-off land, as follows:

Dear Mr. Richardson: Your "Bluebook" of projection certainly has helped out a lot in this country. It really is about all we have to depend upon, except the projection department, which we manage to get hold of more or less occasionally.

Things are moving along here about as of old, except that each year sees improvement—or at least I think so. The big pictures you have objected to still prevail. I believe you are correct in maintaining that the smaller picture is best, but once people get used to a thing they pretty much don't like to change. If all Australian theatres reduced the size of their pictures to say eighteen feet wide, there might be soom squawk for a bit, but soon the patrons would get used to it and like it better than the present rather absurd dimensions.

An Argument

But the real reason for this letter is: I have had an argument. I am sure I am right, but am appealing to you to settle the matter, even though it means a longish wait. The question is this:

Allowing that the rheostat (alternating current supply) is much more wasteful in its operation, is it not also the fact that the transformer current supplies a better screen illumination?

One party contends that there is no difference between rheostat and transformer, in the matter of screen illumination, provided the amperage in both cases be equal. The other claims the transformer not only is almost fifty percent less wasteful, but also it supplies current which gives a more satisfactory screen illumination. Which is right?"

I thoroughly agree that you have analyzed the big picture situation correctly. In my opinion, you have said about all that could possibly be said in that matter, and are 100 percent right.

This department once had quite a correspondence with Australian projectionists, but it finally dwindled and almost stopped, more because of the time required to receive replies to questions than anything else, I think. However, one of you Kangaroo chaps, and you New Zealanders, too, might drop a line once in a while, just to let us know you're alive and kicking.

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As to the rheostat and transformer, while I could not even offer a decent guess as to why it is so, it nevertheless is so that an arc taking current taken through a transformer (Inductor, Economizer, etc.) gives distinctly better, more satisfactory screen illumination, than does one taking A. C. through a rheostat. It is also a fact that an arc taking current through a choke coil has an entirely unsatisfactory tone from an arc taking current through transformer or rheostat. It is of a blueish tint, and I think contains a tremendous percentage of ultra violet rays.

No, please DON'T ask me why. I don't know, and have never found anyone who does. I used them all in the old days, though, and I know it is so. Light from an arc taking alternating current through a rheostat has a distinctly harsher tone than light from an arc taking current through a transformer. If any one feels able to offer any lucid explanation of this peculiar thing, let him stand forth and be heard. I've asked that many times in the past, but up to now no one has had the termerity to offer an explanation.

Let me convey to the projectionists of Australia my continued regards and good wishes. I'd like to visit your country mighty well, but its too darned far away—altogether too far!

Neglect of Duty

I have repeatedly asked projectionists using reflector type lamps to advise me as to their experiences with them. I have had many letters complaining of weaknesses in these lamps, but in every case non-publication has been requested or stipulated.

Has it never occurred to you, my brother, that you owe it to the profession and to your brother projectionists, as well as to the exhibitor and the lamp maker himself, to set forth, FOR PUBLICATION, such merits and faults as you find in new equipment—your exact experience with it?

Of course the manufacturer might not relish the publication of weak spots or other faults you may find, or trouble you may have with his apparatus, BUT you have never found him objecting to publication of the good points—of praise of his apparatus, have you? I'll say you have—NOT! Well, it is an old "saw" that it is a darned punk rule which won't work BOTH ways, and believe you me the one best way to cause weakness to be overcome is to grab them by the scruff of the neck and drag them right smack out into the light o' day.

This department and its editor may be depended upon to treat the manufacturer fairly, and not to publish a single uncorroborated statement of fault.

YOU Owe It

YOU owe it to the profession from which your bread and butter, hot cakes, honey, excursions, milk for the baby and shoes for the wife comes to help in matters of this sort. YOU and YOUR boss may be prevented from being stung with faulty equipment by what some other fellow has to say who has used that equipment. That would be just fine, wouldn't it? Well, how about YOU doing YOUR duty, and helping the other feller a bit? We don't want just praise or roasts, but a statement of exactly what your experience has been with the reflector type lamp—the reflector type lamp because it still is too new to be thoroughly known or understood.

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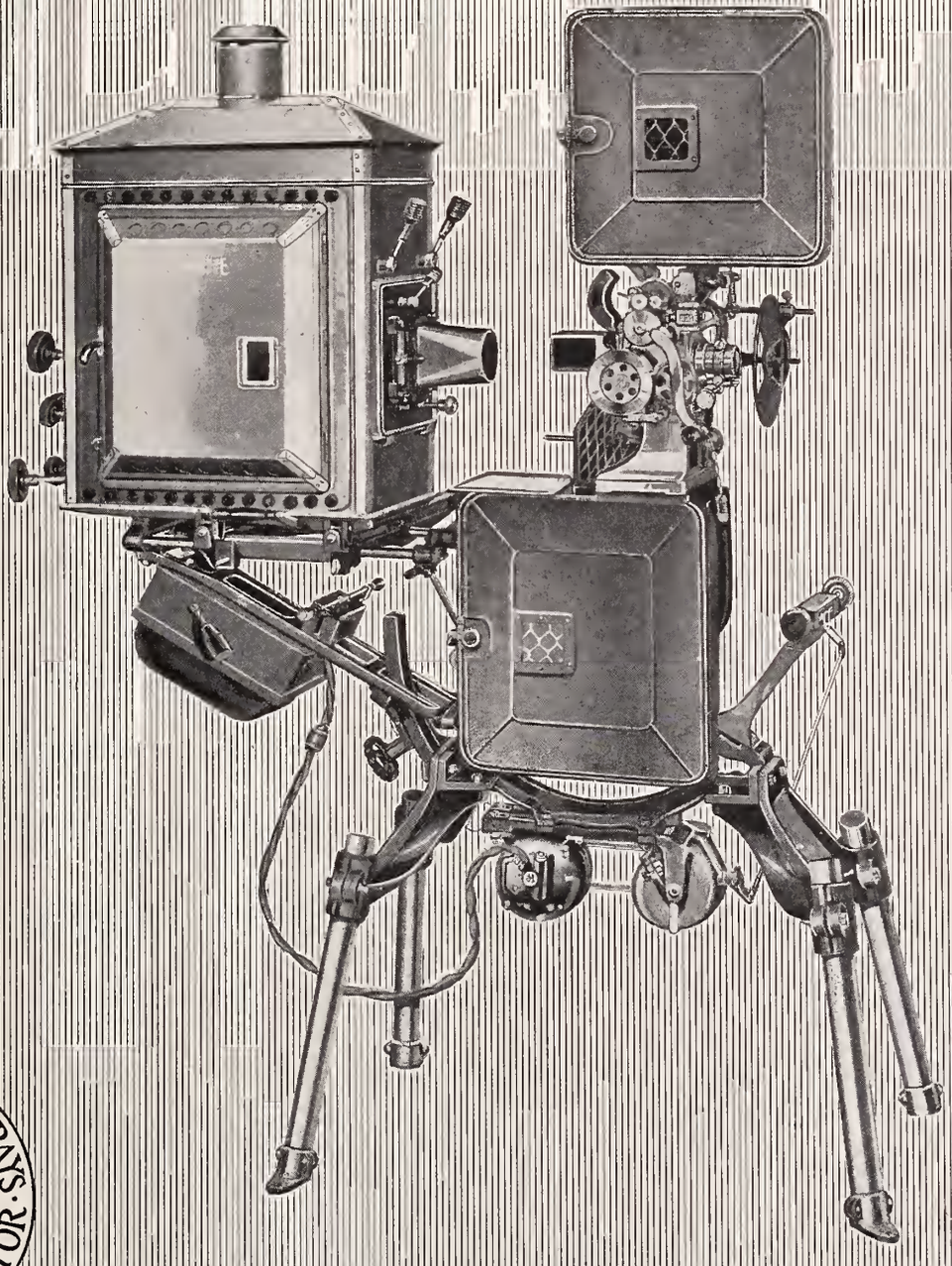

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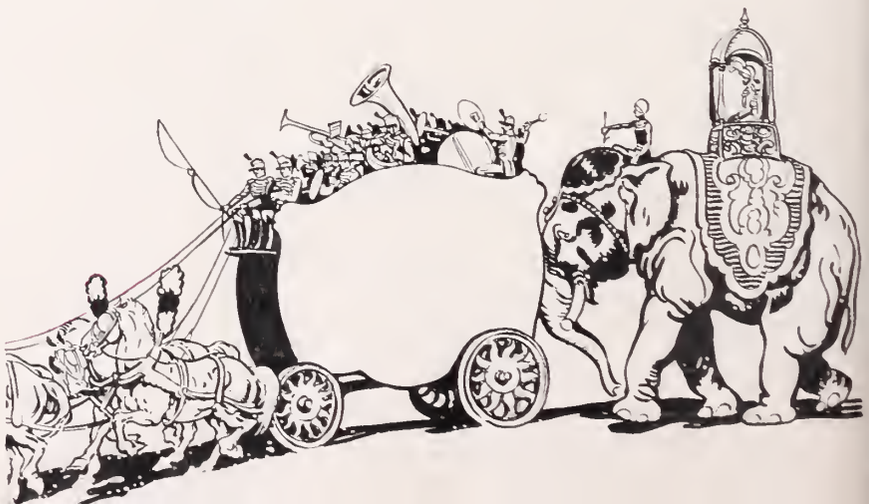

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Douglas Fairbanks *D.W. Griffith*

Hiram Abrams, President. *Joseph M. Schenck, Chairman, Board of Directors.*

DOUGLAS FAIRBANKS "DON Q SON OF ZORRO"

What A Picture!

"There isn't a better box-office picture in the world than this new Fairbanks film." - M. P. Today.

"A money maker. Will do business in any and every type of house. The kind of picture which exhibitors thrive upon." - Danny in Film Daily.

"Ace-high in entertainment and box-office value. Can't help but clean up everywhere." - Telegraph.

"Probably the surest fire of all the Fairbanks pictures. All the stuff of which box-office knockouts are made - thrills, romance, speed." - Life.

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford — *Charles Chaplin*

Douglas Fairbanks — *D.W. Griffith*

Hiram Abrams, President — *Joseph M. Schenck, Chairman, Board of Directors.*

WHITE LIST HITS

"Audience in uproarious laughter 250 times"
Florence Theatre. West Coast-Langley Circuit. Pasadena, Cal.

"Capacity business. Enormous audiences shook house with laughter"
Forum Theatre. Los Angeles, Cal.

"Everybody will roar"
Moving Picture World

REGINALD DENNY in CALIFORNIA STRAIGHT AHEAD

Byron Morgan's hilariously thrilling comedy drama.

A HARRY POLLARD PRODUCTION

"Ranks among the leaders!" *New York Telegram*

"One of most absorbing specials ever turned out"
New York Telegraph

"Unusually interesting. Well worth seeing"
New York Times

REX BEACH'S The GOOSE WOMAN

with
JACK PICKFORD
LOUISE DRESSER
CONSTANCE BENNETT

A CLARENCE BROWN PRODUCTION

Universal's White List Miles

S RING THE BELL

"Among 'best ten' of year!" *Billboard*

"Business beyond any other attraction!"
John P. Goring, Forum Theatre, Los Angeles, Cal.

"One of most important of year"
Los Angeles Daily News

Samuel Hopkins Adam's Siege

Starring
VIRGINIA VALLI
and
EUGENE O'BRIEN
with Mary Alden, and Marc McDermott
A Svend Gade Production

"Bet your shirt on it." *Howard McCoy, Colony Theatre, New York*

"Wonderful picture. Held audience spellbound"
Florence Theatre, West Coast-Langley Circuit, Pasadena, Cal.

"You can't help but like it" *New York Daily News*

Dorothy Canfield's The HomeMaker

with
ALICE JOYCE
and
CLIVE BROOK
A King Baggot Production

and Miles Ahead of All

OFF TO A FLY

Box office value of premiere showings of

A 100% Showmanship Program!

That's the promise made exhibitors in the announcement of our great product from the Cecil B. De Mille, Al Christie, Metropolitan, Marshall Neilan, Frances Marion, George Melford, and other units which are contributing to the greatest program of independent productions ever released under one banner.

The premiere showings of the first three releases on this super-showmanship program justify all advance claims. "They will coin the good old shekels," is the keynote of the reviews of these productions.

"HELL'S HIGHROAD," starring Leatrice Joy, had its West Coast premiere at the Forum Theatre, Los Angeles, August 22. The New York premiere took place at B. S. Moss's Colony Theatre, August 23rd.

"SEVEN DAYS" had its New York premiere Sunday, August 30, at the Colony.

"THE COMING OF AMOS" had its first showing at the Colony, September 6.

The unanimous verdict of New York and Los Angeles reviewers was, that each and every one of these pictures combined extraordinary entertainment value with box office appeal of assured showmanship value.

AL CHRISTIE'S
laugh Sensation
'SEVEN DAYS'
with
LILLIAN RICH
Directed by
Scott Sidney

WHAT

"Seven Days' proves hilarious joyfest."
—Los Angeles Times

"This is an uproarously funny farce."
—N. Y. Daily Mirror

"Spanking good entertainment. If you don't laugh you're just pretending."
—N. Y. Daily News

"It is a rattling good comedy. The titles are almost as full of laughs as the action."
—N. Y. American

"Laughing incessantly until their sides ached, the first night audiences accorded a riotous welcome to 'Seven Days.'"
—Los Angeles Evening Herald

"It's packed with every conceivable comedy gag. The fun is fast and furious."
—N. Y. Evening Journal

"It looks to us like the most amazing picture on Broadway.
—N. Y. Herald-Tribune

"Laughs? Thousands of them! 'Seven Days' is the last word in merriment. The audiences roared, chuckled and shrieked all day yesterday." *—Los Angeles Examiner*

Read These Evidences of Promises Fulfilled!

ING START—

great program proved by first three releases

CECIL B. DE MILLE
presents
Leatrice Joy
IN
"Hell's Highroad"
A
RUPERT JULIAN
Production

CECIL B. DE MILLE
presents
Rod La Rocque
IN
"The Coming of Amos"
A
PAUL SLOANE
Production

THE CRITICS SAY

"It will coin the good old shekels."
—Morning Telegraph

"It will coin the good old shekels."
—Morning Telegraph

"The scenes are spectacular and gorgeous."
—Los Angeles Evening Herald

"This is a sure fire hit for both sexes."
—Los Angeles Record

"The film is going to delight the Cecil De Mille fans." ***—N. Y. Morning World***

"Gowns are beautiful, sets spectacular, and acting all that can be desired."
—Los Angeles Illustrated News

"'Hell's Highroad' is glittering, romantic entertainment, presented in snappy style, with Leatrice Joy charming as the heroine."
—N. Y. Daily Mirror

"There are big, big ballrooms, beautiful boudoirs, gorgeous gowns, gaudy girls, insurgent innocents, wealthy widows, recherche rich men, palpitating poor men, a warring wife, a happy husband and a daring denouement."
—N. Y. Herald-Tribune

"'The coming of Amos' is easily the best among the Broadway film offerings."
—N. Y. Evening Graphic

"'The Coming of Amos' has the earmarks of being a box office wow. It is raving melodrama, wild carnival and hectic action."
—N. Y. Daily Mirror

"'The Coming of Amos,' we are sure, will mean the bounding of the fans to the box office of the Colony." ***—N. Y. Herald-Tribune***

"Direction—careful. Sets—splendiferous. Acting—fine. Effect—just swell."
—N. Y. Daily News

"It is full of carnivals, gorgeous settings and Continental sophistication. The net result is a picture which will afford entertainment for most movie fans."
—N. Y. Evening World

"The story continues with a set of the cleverest subtitles flashed on the screen in months. It's nonsensically, melodramatically, delightfully amusing." ***—N. Y. Journal***

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The biggest and most successful series F. B. O. has ever released. Packed to capacity with high class comedy, adventure, romance, and supreme entertainment for the greatest number of people. And exhibitors are now advertising these in Electric Lights out front.

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12 Chapters — 2 Reels Each

Starring the Comedy Queen

ALBERTA VAUGHN

Supported by

AL COOKE
KIT GUARD
and
Larry Kent
in

"The ADVENTURES OF MAZIE"

Millions flock to see cutie ALBERTA VAUGHN, Al Cooke, Kit Guard and Larry Kent. Here is the world's unbeatable combination for comedy entertainment of high grade quality. 12 solid weeks of capacity business for you when you book and play "THE ADVENTURES OF MAZIE," written by the famous Nell Martin of TOP-NOTCH MAGAZINE fame. And don't forget—

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THE FAMOUS Sam Hellman STORIES In "FIGHTING HEARTS"

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Millions are waiting for them.

12 chapters 2 reels each.

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IT WILL TAKE YOU FOUR MINUTES TO READ THIS

BEGIN HERE

The majority of our first run accounts are sold.

We are "set" in practically every important spot in the United States.

And we haven't played second fiddle to anybody.

Our representation, so far, is as good as the best.

Before long it will be the best.

You know the reason.

It's because, we're not only big, but because we're constantly growing bigger.

Is this exaggeration?

You know it isn't.

We're delivering.

And why are we delivering?

The answer is this:

We know what it's all about.

We're showmen.

We know that an exhibitor has to make money on the attraction he plays—

That in order to do so, he has to show something in his ads., in his electric lights, and on the screen, that draws.

There's such a thing as the public.

We're out to boost ourselves, to increase the stock of our name, and all that, but—

We know that in last analysis, trademark or no trademark, good salesmanship or not, that the thing that a theatre needs is a good show.

We're aggressive, progressive, and we're overlooking no bets.

We cash in on angles.

And our biggest angle is to make you cash in.

That's that.

But to explain.

The Metro-Goldwyn-Mayer Studio in Culver City, California, is no place to have an afternoon tea.

It's a beehive of industry.

They're scheming things out all day long in that place. And our distributing organization is relaying the results, and adding a finishing touch of service.

For instance, we know the public likes stars.

We went and got 'em.

So that—

There isn't a week that you can't flash a big name in the lights.

Our first pictures of the season have Lon Chaney, Norma Shearer, Lillian Gish, Ramon Novarro, Marion Davies.

"The Unholy Three," (a bigger "Miracle Man").

"A Slave of Fashion" (Clothes).

"Romola" (The Gish Sisters).

"The Midshipman" (You read the front pages).

"Lights of Old Broadway" (Remember "Little Old New York").

"Pretty Ladies" (A Revue in Pictures).

"Never the Twain Shall Meet" (Breaking Records).

Look these over.

Each has a star, each is a good picture, each has an exploitation angle.

And that's our policy.

It's showmanship that brings over Erte, the great fashion creator, and gives his production the title "Paris."

It's a sense of the public that makes us do a picture called "The Mystic" which exposes fake spiritualists with their table-tapping.

It's a knowledge of what pleases the eye that makes us put technicolor sequences in our productions, and do the Sabatini story "Bardelys The Magnificent" entirely in color with John Gilbert as the star.

It's showmanship that inspires such stunts as America's first transcontinental trackless train.

And the opening of "The Merry Widow" on Broadway as a two dollar attraction with the society celebrity Gloria Gould as the managing directress of the theatre.

We have tricks up our sleeve constantly.

As the days wear on we're unfolding them one by one.

For you to cash in on.

So

It's good showmanship for you too, isn't it to hitch your wagon to

More stars than there are in Heaven—

The talk of the industry.

Metro-
Goldwyn-
Mayer's

SUCCESS
IS DUE
TO
SHOWMANSHIP

"Be Careful"

Not to miss one of the best box-office bets of the season among Short Subjects by letting the other fellow beat you to the new series of six two-reel

JIMMIE ADAMS COMEDIES

E. W. Hammons

PRESENTS

Jimmie Adams

in his first starring comedy

"Be Careful"

"This is a comedy fairly bulging with humorous situations"—M. P. NEWS

Produced by CHRISTIE

Popular demand raised Adams to the head of his own comedy company after a long series of unbroken laugh successes on the *Educational Pictures* program. Popular demand will make the Jimmie Adams Comedies producers of Extra Profit for You if you get back of them with proper advertising and exploitation.

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E. W. Hammons
President

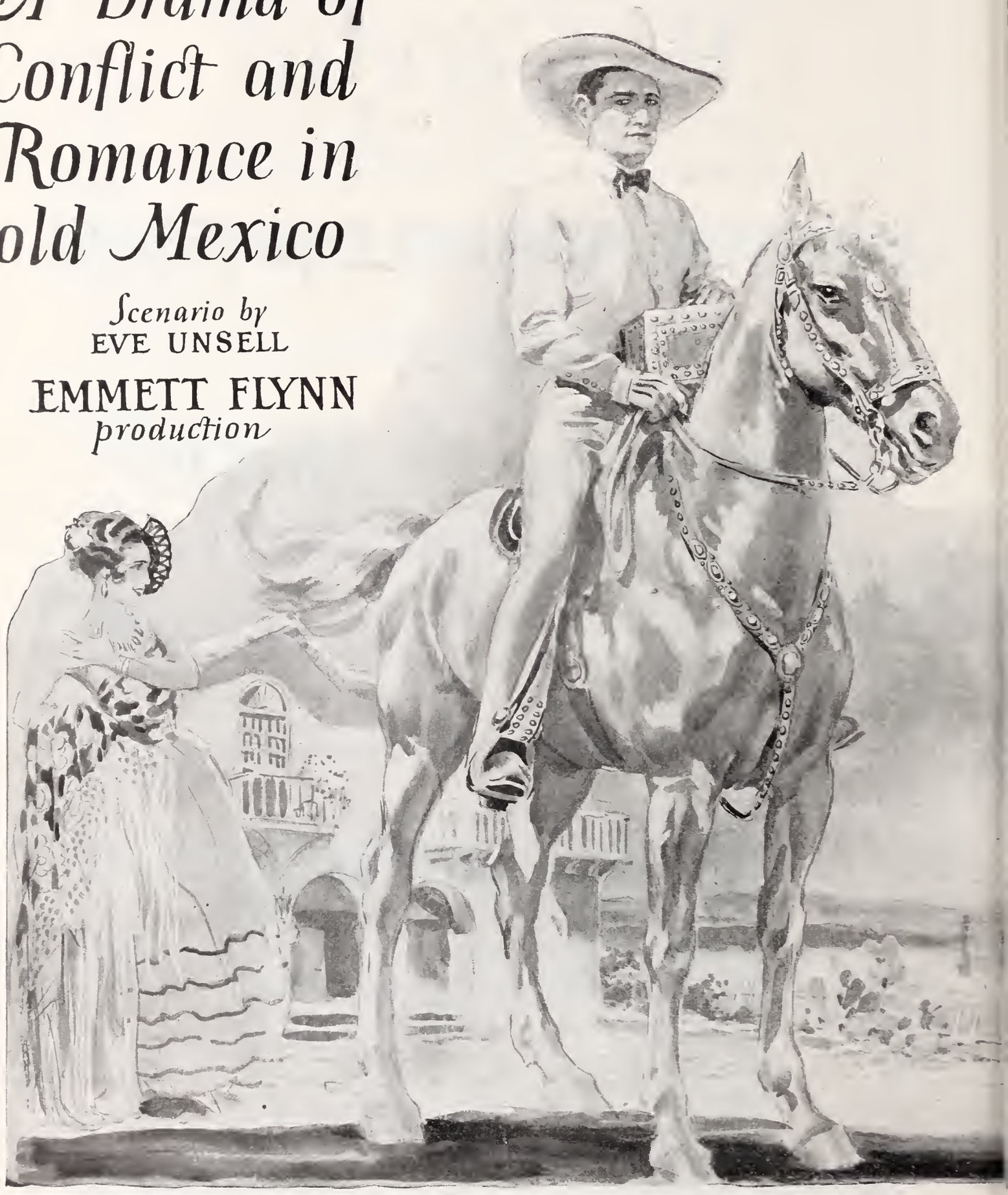
Member, Motion Picture Producers and Distributors of America, Inc.,
Will H. Hays, President

Educational Pictures
"THE SPICE OF THE PROGRAM"

A Drama of Conflict and Romance in old Mexico

Scenario by
EVE UNSELL

EMMETT FLYNN
production



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Fox Film Corporation

WILLIAM FOX *Presents*

Tom Mix

and TONY, *the wonder horse, in*

The YANKEE SEÑOR

with

Margaret Livingston ~ Olive Borden
Alec B. Francis ~ Martha Mattox
Francis Mc Donald

From the novel "Conquistador" by Katharine Fullerton Gerould

THANK YOU WITH GEORGE O'BRIEN • JACQUELINE LOGAN • ALEC FRANCIS GEORGE FAWCETT • J. FARRELL MacDONALD • CYRIL CHADWICK **THANK YOU**

Fox Film Corporation

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"Shoes"

and

"Transients in Arcadia"

Directed by Daniel Keefe
Supervised by
George Marshall

O. HENRY'S GEMS OF FICTION
GIVEN TIFFANY SETTINGS
ON THE SCREEN

WILLIAM FOX presents

EARLE FOXE IN VAN BIBBER

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By Richard Harding Davis

Now Ready!

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"The Wrestler"

Directed by Robert P. Kerr
Supervised by George Marshall

"The Sky Jumper"
Directed by George Marshall

FAVORITES EVERYWHERE!

104 ISSUES THE YEAR

FOX NEWS

MIGHTIEST OF ALL

Fox Film Corporation

"PEP" IN YOUR PROGRAM

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THE MARRIED LIFE OF HELEN AND WARREN

by Mabel Herbert Urner

Now Ready!

"A Business Engagement"

and

"All Abroad"

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Featuring KATHRYN PERRY and HALLAM COOLEY

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IMPERIAL COMEDIES

Now Ready!

"On The Go"
"Sweet Marie"
"Love and Lions"
"A Cloudy Romance"

IMPERIAL COMEDIES ARE THE CLASS OF THEIR FIELD!

26 OF THESE

FOX VARIETIES

THE WORLD WE LIVE IN

Fox Film Corporation

WILLIAM FOX *presents*
The JOHN GOLDEN *success*

THUNDER MOUNTAIN

From Pearl Franklin's Play Hit
"Howdy Folks" A Drama of Love
in the Hills of Hate

Scenario by EVE UNSELL
VICTOR SCHERTZINGER *production*

Fox Film Corporation

Fox Film Corporation

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

Writing Movie

Who? Warner Bros.

How? By building a

On What? The entire Wa

Where? Everywhere. Bi

How do they do it? In many ways plishing more i ever dreamed o papers. Not in Serial stories tha is ready for r fit of a tremendou picture aroused b your local paper

Never befor

WARNER BROS.
Classics of the Screen

BIG PICTURES
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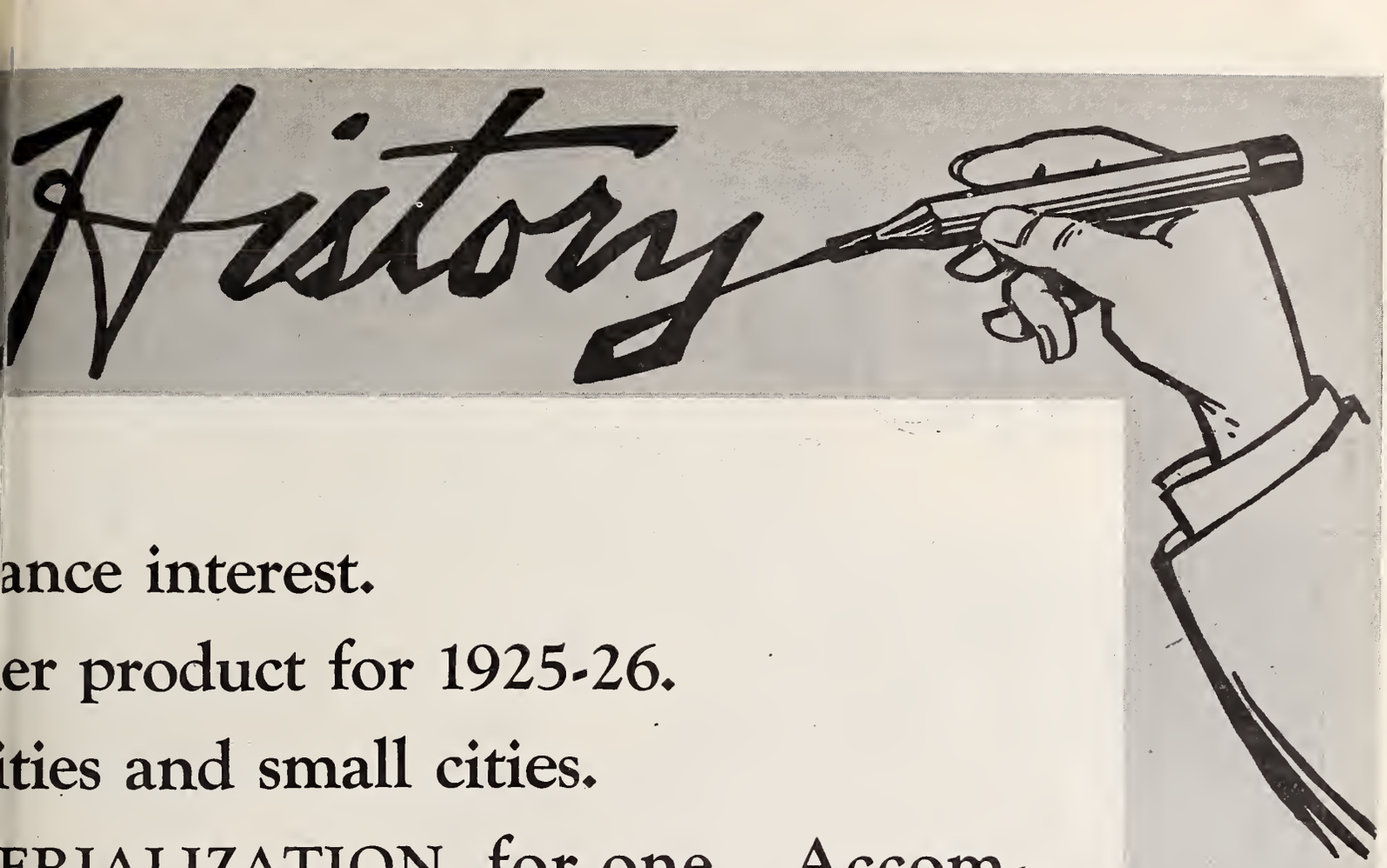

ance interest.

er product for 1925-26.

ities and small cities.

ERIALIZATION, for one. Accom-
his big service than was
tories placed in daily news-
ew cities, but in hundreds.
ppear when the picture
ease. You reap the bene-
dvance interest in your
ne fascinating fiction in

ould you buy such

PLUS SERVICE

The Girl Who

P.S. Harrison
in
HARRISON'S REPORTS
says:

Handled with a delicate hand. Should satisfy anybody who likes strong pictures. Barrymore does excellent work

Mildred Spain
in
NEW YORK DAILY NEWS
says:

There is but one suggestion. This is one time a picture could be bettered by making it longer!

Alma Talley
in
MORNING TELEGRAPH
says:

Grade A entertainment. Pleases those who like ho-kum; is good for sophisticated audiences too

Presented by
B. P. Schulberg

Directed by
MARCEL De SANO

from the Story by
Gertie D. Wentworth-James

B. P. SCHULBERG
PRODUCTIONS INC.
J. G. Bachmann, Vice-Pres.

Wouldn't Work

Hallett Abend in 250 BIG CITY PAPERS says:

Something refreshingly new in story treatment and development. Not "highbrow" but sound entertainment

Danny in FILM DAILY says:

Outstanding picture. Unusually fine box-office attraction. Splendidly produced story. Excellent direction and cast

George T. Pardy in MOTION PICTURE NEWS says:

A first-class production. Suited to needs of big and little houses, or any type audience

with
LIONEL BARRYMORE
MARGUERITE De LA MOTTE
HENRY B. WALTHALL
FORREST STANLEY
LILYAN TASHMAN
THOMAS RICKETTS
... WINTER HALL ...

PREFERRED PICTURES

He's done it again!

Richard Talmadge

IN

"THE ISLE OF HOPE"

has made another thrilling action picture that will delight every fan in your community!

His skill, his recklessness, his athletic prowess, his speed, his breezy, buoyant personality have won him a host of friends, and when you announce this star your profits are as good as in the bank.

Other Talmadge pictures your fans will want to see are "Tearing Through," "The Fighting Demon," "The Mysterious Stranger."

A Richard Talmadge Production

Presented by A. Carlos

Continuity by
James Bell Smith

Directed by
Jack Nelson

Released by
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New York, N. Y.
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The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

TWO pictures presented recently on Broadway offer an unusual instance of widely varying production problems. In "The Pony Express" and "The Phantom of the Opera" we have meat for intensely interesting study by any close follower of screen entertainment.

Both pictures are undoubtedly set for wide popular success. Both, measured by the dollar-and-cents yardstick, will undoubtedly roll up rental grosses and box office figures placing them in line with the biggest of the past.

But it is on the purely technical side of picture making that they offer their most interesting phases.

* * *

"THE PONY EXPRESS," in a sentence, presents the supreme test of "business," incident, human touches, character portrayals, and an underlying patriotic theme, being called upon to put over a picture that strangely never seems to get down to the business of telling a story.

The audience reaction at Broadway's Rialto and Rivoli bears witness to the fact that the human interest angle touches DO put it over. And once more reiterate a fact that picture critics are prone to forget, that on the screen it is not so much the story you present as it is the basic IDEA and the manner of its presentation.

Try as you will you will find it difficult to find a story in "The Pony Express" that measures up to your notion of what dramatic plot should be. As you try, you are probably going through the same process that James Cruze followed in preparing his story.

The shrewd director met his problem and conquered it with a Wallace Beery, an Ernest Torrence, and a heavy emphasis on the facts of history that disarms any puerile critic seeking a story.

The critic may continue his sniffing, but audiences will continue their chuckling at Beery and Torrence, the while they feel a virtuous patriotic glow over their excursion into history.

AT the other extreme: "Phantom of the Opera." An example of a picture that is going over big because it is STORY, chock full of story, aiming as a story should at a SINGLE EFFECT—and achieving it.

Direction that is rough hewn, characters painted with broad, hasty strokes, little time for the intimate touches because there is the pell mell urge of a STORY. No time for faint, delicate strokes, because there are punches to be given room, and all leading up to a slam bang PUNCH.

Audience meat here, too.

Two extremes in method here, "The Pony Express" and "Phantom of the Opera." Two extremely interesting studies in picture making. Study them—and study the audiences that will flock to enjoy them.

* * *

A FURTHER thought on the method of "The Pony Express." We encountered Arvid Gillstrom, young veteran of comedy production, in the Astor lobby. And learned that he is associated with the Gloria Swanson unit now making what the sharps are forecasting as the biggest picture of her career.

It seemed hard to understand until we thought over the lesson of "The Pony Express." Gloria Swanson and Allan Dwan, directing her picture, are not going to forget the intimate, the bit of "business," the "gag" if we must label it plainly.

So they call in a man who knows his business and also "business." And we are here to wager that the results will be seen on the screen.

To the all-around credit of Allan Dwan, Gloria Swanson, and the Sennett alumnus—Arvid Gillstrom.

Robert E. Welsh

There's Extra MONEY in the Short Subject

Are You Getting YOURS?

Advertising Does It.

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - - - - ROBERT E. WELSH

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First in the Field!

Famous Players-Balaban and Katz Theatre Merger Biggest in World

Walker Wins

Filmdom in Greater New York is rejoicing over the success at the primaries and consequent nomination of Senator James J. Walker on the regular Democratic ticket for the post of Manhattan's mayor. Early returns showed that Walker, the friend and active co-worker of the industry had won over John F. Hylan, the present incumbent and aspirant, by an overwhelmingly majority. The Motion Picture Division of the James J. Walker Mayoralty Campaign Committee last week tendered Walker a monster demonstration of its support.

Lieber and Rowland Start Five-Week Tour Abroad

Robert Lieber, president of First National Pictures, and Mrs. Lieber, General Manager Richard A. Rowland and Mrs. Rowland, Miss Gladys McCracken, a niece of the Rowlands, and M. L. Finkelstein of Minneapolis sailed on September 17 on the Deutschland for Europe.

According to present plans, the party will be gone about five weeks during which Mr. Rowland will visit England, France, Austria, Germany and Italy. It is probable that Mr. Lieber will accompany him on part of the tour of the continent, although his principal object in going abroad is to get a needed rest. While in Europe, Mr. Rowland will have an opportunity to visit First National's foreign branches, under the direction of Bruce Johnson, who is carrying out extensive plans for the enlargement of First National activities on the Continent.

With the increasing importance of the foreign market, Mr. Rowland is anxious to make a personal survey of conditions in Europe with a view to securing the best possible distributing channels. During the past year the scope of the foreign department has been greatly increased and the sales both in Europe and the Orient have been far in excess of any previous period.

ALBANY FILM ROW OUTING

About 118 men and women connected with the Film Row of Albany, with a scattering of exhibitors from this section of the state, participated in the annual outing of the Albany Film Board of Trade, on Monday, September 14, at Luther's Hotel on Saratoga Lake. Herman Stern, local manager for F. B. O.; J. H. MacIntyre, who handles the Famous Players exchange here, and Jack Krause, manager for Bond, took charge.

Arthur S. Kane has resigned as "contract" executive for Universal, it was announced this week by that organization. It was learned in this respect that Kane will make his own productions and will release them through Universal.

Franklin Authenticates Reports of Huge Combine Negotiations; Closeted with Sam Katz on Wednesday in Manhattan; Promises Details in Few Days—Say All Theatres Will Be Under Single Unit

By Tom Waller

THE biggest merging of theatre interests in the history of the world is culminating this week from the series of conferences being held at 485 Fifth avenue. Following one of the most important of this series on Wednesday, September 16, Harold B. Franklin, general director of the Famous Players theatre department, made the first official announcement to Moving Picture World on the status of Famous theatres and the tremendous holdings of Balaban and Katz, mid-western circuit kings, under one banner.

Franklin's statement was obtained by the World after he and Sam Katz, Chicago theatre magnate, had been locked in a conference in the Famous headquarters for several hours in the forenoon of September 16. From the statement of Famous' theatre director it is gleaned that the negotiations have been successful and only await the adjusting of a few of the myriad of details before general announcement will be made of the consummation of the entire transaction.

The merger represents millions of dollars in brick and mortar and the most gigantic amalgamation of theatre powers that may ever be recorded.

When asked for details concerning the merger Franklin stated they would be forthcoming within the next few days.

"We do not care to make any statement now," he told the World. "Negotiations are now under way and until things are settled we cannot issue a statement until the proper time."

Asked when the "proper time" would be, Franklin stated possibly late this week but more probably next week.

"As far as things now look there is a good possibility of a merger between Famous Players theatres and the Balaban & Katz houses, isn't there?" the Famous theatre head was interrogated.

"I imagine so. Yes," he replied.

At one of the recent conferences of the Hays organization with the trade press the question of theatre owners and their holdings came up. Then it was stated by C. C. Pettijohn that he believed Famous owned between 1,500 and 1,600 theatres in America.

Franklin, when asked if Famous' holdings as represented in the merger were not between 1,500 and 1,600, replied:

"Oh, no. I would say not over 300 theatres."

"What is the cash investment in these theatres?" Franklin was asked.

"I cannot give any of these details at this time. They will all be covered in the general statement."

Repeated efforts, both over the telephone and by personal visits, to reach Sam Katz at the Hotel Ambassador, where he is staying, proved unavailing.

Moving Picture World was privately advised by its Chicago correspondent that Katz had left for Manhattan last week and that there were repeated reports that in the near future he might make his headquarters in this city.

It has been common knowledge in the trade, both in New York and Chicago circles, that a merging of the Balaban & Katz theatre interests with the houses of Famous Players has been close at hand. Not until this week, and especially Wednesday, with the first official word, did these reports ripen into something material.

after the announcement by Franklin, it is indicated that the Chicago and New York magnates will pool their theatres into one corporation with Sam Katz and Harold B. Franklin as its guardian.

Coming and Going

J. G. Bachmann has returned to New York from the Coast.

E. H. Goldstein of Universal is now on the Coast.

Carl Laemmle is scheduled to sail for Europe late this month.

Gloria Swanson plans to leave next week on a brief vacation in Europe.

Charles H. Christie arrived this week in France.

Frank Ormston, for several years an F. B. O. art director has returned from an extended visit in Europe.

W. J. Morgan sales manager of Producers Distributing Corporation started an extensive sales tour this week, with an itinerary that embraces a visit to all of the company's branches except those in the far west.

United Joins All Film Trade Boards

The Home Office of United Artists Corporation announces that all branch managers of that company have been instructed to apply immediately for membership in all Film Boards of Trade where the corporation has branch offices and where they are not members.

The affiliation of United Artists Corporation managers with Film Boards of Trade at Atlanta, Buffalo, Chicago, Los Angeles, New York, Philadelphia, Pittsburgh and San Francisco, where they are not now members, will make a 100 per cent representation of this organization's managers in every film board of trade where a branch of that corporation is located.

Moberly Loses Fight

Moberly, Mo., is still without Sunday shows. The city council September 10 lacked one vote of the needed six to override the veto of Mayor J. M. Jeffreys of the bill repealing the Sunday closing ordinance.

J. W. Cotter, owner of the Fourth Street Theatre, plans to carry the fight into the courts. He announced he would open for business Sunday, September 13, so that Chief of Police Fleming could arrest him for violating the closing ordinance.

BOSTON HONORS GORDON ON EVE OF OVERSEAS TRIP

A farewell luncheon in honor of Nathan H. Gordon, former head of the Gordon circuit of theatres in New England, was given by more than 100 friends at the Copley-Plaza Hotel in Boston on Friday afternoon, September 11. Mr. Gordon and his family are to leave soon for Europe for a year's sojourn. Nearly all Boston theatre managers and film exchange executives were present.

Some time ago Gordon disposed of his nearly two score theatres to Famous Players after undergoing a major operation, Mr. Gordon's health was impaired considerably and he decided a long tour to Europe might prove beneficial.

SKOURAS PAID $12,810 TAX

Income tax figures released the past week by Internal Revenue Collector Hellmich showed theatres in which Skouras Brothers are interested as big taxpayers. The list showed: Skouras Brothers Enterprises, $12,-810.03; St. Louis Amusement Company, $11,-131.23; The Greater Amusement Company, $2,877.52; Shaw Theatre Company, $1,376.24, and Burland Amusement Company, $2,670.77. During the week Skouras Brothers Enterprises Class A stock reached a new high record on the local exchange, touching 58 points.

Notice

Salesmen offering subscriptions to Moving Picture World for less than amount specified on order blanks issued by us, or offering premiums with subscriptions, are acting contrary to our instructions and we will not, therefore, accept such subscriptions.

Fitzpatrick-McElroy Now Operate 45 Big Theatres

Following close on the recent announcement that Fitzpatrick-McElroy had widened their territory by going outside of Michigan, Illinois and Wisconsin and starting a chain of theatres in Indiana by purchasing four theatres in Michigan City comes a further announcement of the activities of this company in Indiana.

The latest investment, which undoubtedly points to still further announcements in the near future, is at Richmond, Indiana. The new enterprise embraces a long time lease on a theatre to be built by the Quaker City Realty Company. Like the Michigan City deal, Harry Katz, brother of Sam Katz of the Balaban & Katz interests, is associated with Fitzpatrick-McElroy in the Richmond lease.

The new theatre will be a modern fireproof theatre with 1,500 seating capacity and a business block which will far surpass anything of its kind in the State of Indiana. The building will be rushed to completion and it is planned to have it opened by May, 1926.

During the past year Fitzpatrick-McElroy have been rapidly expanding and are now operating about forty-five theatres in the State of Michigan, Illinois, Wisconsin and Indiana.

Nothing to Say Yet

Blair McElroy of the Fitzpatrick-McElroy Circuit says they have no statement to make at the present time regarding the rumored amalgamation of their circuit with others in the Chicago territory. According to reports in the trade, tenders have been made for the circuit by a couple of the large companies.

FRANK ZAMBRENO, PRESIDENT OF THE PROGRESS

Frank Zambreno, President of the Progress Pictures Corporation, who, it has been said numbers more friends among exhibitors than probably any other exchange manager in the United States, has decided to enlarge the scope of his activities by purchasing an interest in two exchanges owned by J. S. Jossey of Cleveland and Cincinnati, which exchanges are also called Progress Pictures Corporation. This now gives Mr. Zambreno a substantial interest in five exchanges, and probably makes him the largest exchange owner in the United States.

ELECTED SECRETARY OF ARROW

At a meeting of the Board of Directors of the Arrow Pictures Corporation, W. E. Shallenberger, president, held on Wednesday, September 9, Louis L. Beaudry was elected secretary of the company.

OPENS EXCHANGE AT ROSARIO

Cables have been received by E. E. Shauer, director of the Foreign Department of the Famous Players-Lasky Corporation, announcing the successful opening of a new Paramount exchange at Rosario, Argentina. This new exchange will be operated under the direction of Frederick Lange, manager of the company's Argentine organization, with headquarters at Buenos Aires.

HEADS RED SEAL ON COAST

Edwin Miles Fadman, president of Red Seal Pictures Corporation, announced this week the appointment of Thomas O'Brien, formerly special representative, to the position of resident manager of the Red Seal West Coast exchanges, with headquarters at the San Francisco exchange, 209 Golden Gate avenue. C. P. Thostenson, it was further announced, has been added to the selling force at Los Angeles.

Iowan Expanding

C. L. Niles of Anamosa, Ia., is rapidly becoming a chain operator of theatres. He has been buying theatres in various parts of the state and taking options on many more. Among the theatres he recently bought outright are the Cascade, at Cascade, Ia.; the Princess at Monticello, Ia.; the Opera House at Wyoming, Ia., and the Grand at Anamosa. He plans to operate at least a dozen or more theatres in the chain.

Warner Bros. Open Circle Theatre in Cleveland

Warner Bros. opened the Circle Theatre at 102nd Street and Euclid Avenue, Cleveland, Saturday evening, September 5. The Circle is one of the best known houses in the Ohio metropolis. For two or three years it has been successfully operated under the management of Martin Printz. Some months ago, after a deal with Warner Brothers, the theatre was closed for extensive alterations prior to its being reopened as the Cleveland first-run house for Warner Brothers product. The alterations included the installation of a new balcony which raised the seating capacity to approximately 2,000 and the complete redecorating and refurnishing of the theatre from the back wall to the front.

The opening was personally supervised by George H. Dumond, head of the newly established theatre division of Warner Brothers. While Mr. Printz continues as executive manager of the house, the general policy will be dictated by Warner Brothers through Mr. Dumond, who will visit Cleveland frequently.

LUNCHEON FOR EVELYN BRENT

After three years of strenuous motion picture work on the West Coast with nary a vacation, Evelyn Brent arrived in New York the other day to enjoy a well-earned rest. She was promptly taken in tow by her company, Film Booking Offices, Inc. A luncheon was arranged by Nat Rothstein, director of publicity and advertising, at the Biltmore on September 10.

KANSAS CITY RUINS YIELD FIFTH CORPSE

The Gillis Theatre of Kansas City, destroyed by an explosion June 25, yielded another body this week, which makes the fifth. It was found at the side of the balcony railing at the bottom of the debris. It was that of a youth about 20 years old.

Profits Good in Mass.

A perusal of the list of Massachusetts corporation taxpayers shows that profits of the average picture theatre often reach $20,000 yearly. A number of the film theatres in small cities and towns paid taxes of $1,000 and more. B. F. Keith Enterprises of Boston paid a federal tax for 1925 of $150,014.80; Olympia Theatres, Inc., paid $75,606.40.

Stole Projector!

A startling incident occurred at Chambly, Quebec, a few nights ago in Columbus Hall when the discovery was made that the moving picture projection machine had been stolen from the booth. The theatre was well filled with patrons and the show was about to get under way when it was found that the machine was not in its place. No trace of it has been found either. It was valued at $1,250.

Allvine Is Elected President of the A. M. P. A.

Glendon Allvine was elected president of the Associated Motion Picture Advertisers, Inc., at the annual election of officers of the organization, held Thursday, September 10, at the Hofbrau Haus on Broadway.

Walter F. Eberhardt was elected vice-president, S. Charles Einfeld treasurer and A. S. Rittenberg, secretary. The following were elected to serve on the board of directors with the officers: Charles Barrell, E. O. Brooks, Gordon White, Charles P. Cohen and A. L. Selig.

For the auditing committee: Sam Palmer, Chairman, H. C. Bate and Hal Howe.

For Managing Editor the Bulletin: W. E. Mulligan.

For Business Manager the Bulletin: Ed. McNamee.

For Trustees of Treasurer's Fund: Paul Gulick, three years; Victor Shapiro, two years; P. A. Parsons, one year.

For Councillor of the Chamber of Commerce: John C. Flinn.

E. O. Brooks was elected to serve on the finance committee with the president, secretary and Charles Barrell, the senior member of the Board of Directors.

A. M. Botsford, the retiring president, made a very snappy report of "fifty-two weeks of progress." He read a communication from his successor, Mr. Allvine, who during the past year served in the capacity of treasurer.

The treasurer's report covering a year's custody of the funds of the A. M. P. A. showed the resources on hand to be the greatest in the history of the organization.

Another important bit of business transacted was the passing of a motion which calls for a future A. M. P. A. affair along the lines of functions given in the past by the W. A. M. P. A. with a view to raising funds to establish a permanent home for the A. M. P. A. This motion, introduced by Mr. Kopstein, carried unanimously.

Mr. Barrell, retiring vice president, made a brief presentation speech which carried with it the gift of a handsome cowbell which he insisted on calling a bull bell to be delivered to the incoming president, who in turn must hand it down to his successor and so on ad infinitum. On motion of P. A. Parsons the outgoing president was tendered a vote of thanks for his efficient administration and "for the best speech of the year."

ABBETT APPOINTED MANAGER

Ralph W. Abbett has been appointed manager of the Renown Pictures, Inc., at Indianapolis.

Exhibitors Everywhere Effecting Adjustments with Union Employes

THE officers of the Chicago Exhibitors Association signed the new scale with the musicians' union giving them a 10 per cent increase in wages, making the minimum wage $60 a week for 32 hours, work. More than a thousand musicians are affected by the new agreement, which is made retroactive from Monday, September 7, when the old agreement expired.

Several days ago the matter was supposed to have been adjusted between the union and the exhibitors but a number of the exhibitors got together and refused to go ahead with the 10 per cent increase, offering half of that amount instead. After several meetings the exhibitors, lead by Jack Miller, business manager of the Chicago organization, and J. Petrillo, head of the union, got together and the threatened strike of the musicians was staved off and the new scale signed for the coming year.

An amicable settlement of the differences between the organized musicians of San Francisco and the Allied Amusement Industries of Northern California is not far distant. Acting upon a petition signed by more than three hundred and fifty members, a general meeting of the union was held recently and the six months' contract clause adopted three weeks ago, and to which theatre owners objected strenuously, was repealed by practically a unanimous vote. With this clause abrogated it is believed that theatre interests will restore their orchestras to former strength. Upon receipt of the demands for six months' contracts for all musicians, theatre owners reduced their orchestras to the minimum union requirements, some being cut more than half.

Announcement has been made by Harlan Holmden, business representative of the local picture operators' union at Cleveland, Ohio, that operators in that city have been granted a wage increase of 12 per cent by the exhibitors.

A two-year contract with 10 per cent increase for two classifications of operators and a 15 per cent increase for a third class was signed, Holmden said. Negotiations between film exhibitors and theatre musicians, who are also seeking a wage increase, still are under way, the advices state.

The strike of musicians, stagehands and operators is still in force in Niagara Falls, N. Y., with indications pointing to a long, drawn out affair and eventual open shop conditions. Down in Syracuse the motion picture operators have asked for a wage boost, but it is reported that exhibitors are prepared to "grind their own" if necessary rather than grant the requests.

Kane Hears from Yale

Yale University at New Haven, Conn., may accept the offer of Robert T. Kane, motion picture producer, to found and endow a chair in motion picture learning.

George Parmly Day, treasurer of the Yale Corporation, has written to Mr. Kane, asking for detailed information relative to the offer of $5,000 a year, which he made recently to several eastern colleges. In his letter Mr. Day said he desired to submit the matter to the Yale Corporation's committee on educational policy and subsequently to the members of the corporation that they might consider it.

Each Zone Liable

Directors of the Albany and Buffalo zones held a meeting at the Hotel Onondaga in Syracuse last week, for the purpose of adopting by-laws that will now govern the functioning of these zones. The meeting was presided over by William Dillon, of Ithaca, president of the New York state M. P. T. O.

The by-laws were adopted after a short discussion and a few changes. Among other things, the by-laws provide that each zone shall be held responsible for its expenses and that zone directors shall meet at least quarterly.

Chicago Circuit Union Plans $2,000,000 Theatre Building

The corporation recently formed by the union of Balaban & Katz and Lubliner & Trinz has plans drawn for a $2,000,000 moving picture playhouse, store and apartment building, to be erected in the Jefferson Park district at the northeast corner of Lawrence and Tripp avenues. In addition to the theatre which will seat 3,000 and have a full size stage, the building will contain 12 stores and 75 apartments. The exterior of the entire building and the interior of the theatre will be in the Moorish type of architecture. Fridstein & Company are the architects.

Balaban and Katz have started an innovation in the Chicago movie circles by routing the orchestra directors and solo organists from theatre to theatre of the circuit. For the start Nathaniel Finston, musical director of the Chicago Theatre, and Jesse Crawford, star organist, opened the Uptown Theatre last week, H. Leopold Spitalny of the Tivoli theatre, and Milton Charles, organist, came to the Chicago, and Adolph Dumont, director with Albert Hay Malotte, formerly organist at the McVickers Theatre, going to the Tivoli Theatre for the week. Mrs. Jesse Crawford formerly playing the twin organ at the Chicago Theatre, has been sent to the McVickers Theatre, as solo organist under Paul Ash and his musical jazz orchestra. For the start the directors and organists will rotate from the Chicago to the Uptown Theatre and then the Tivoli and back again.

TWO HOUSES FOR NEW BRITAIN

Bernard E. Hoffman of New Haven and Israel J. Hoffman of Ansonia have bought property on Main street in New Britain for $209,000 and will erect a theatre, stores and office building at a cost of more than $500,000. The theatre will seat 2,500.

Another theatre project for New Britain is that undertaken by Abraham Molstein and Morris H. Bailey of New Haven. The price of the property is set at $175,000 cash and $185,000 if a mortgage is involved in the sale.

Oscar Price New Head of Associated Exhibitors

According to an announcement just issued today, Oscar Price assumes the office of president of the Associated Exhibitors, and the control of this organization passes from the hands of the Pathe Exchanges.

The announcement is made with little surprise to the industry as it has been rumored for some time that such a deal was in the making. According to Mr. Price there will be no change in the personnel of the organization other than that of John S. Woody's relinquishing the post of president for that of general manager.

In his new capacity Woody will have complete charge of the selling organization while Price will lend his efforts to the production of pictures. The program for production arranged by the Associated Exhibitors for the coming season is an elaborate one.

Price stated that the new board of directors for the organization which will be announced next week composes some very prominent people.

LON RAMSDELL JOINS "U"

Lon B. Ramsdell, veteran publicity and exploitation man, has been engaged by Universal to handle exploitation and publicity for Universal pictures in the Pittsburgh territory. He will succeed Jack Hays, who has resigned. Ramsdell has had a wide experience in the exploitation field, as well as considerable experience as a theatre manager. He managed Loew's Victoria Theatre, New York, for a year, B. F. Keith's Hippodrome Theatre in Baltimore for two years, and the Ramsdell Opera House in Frederick, Md., for eight months, until it was burned. He served as press agent yith the D. W. Griffith Attractions for three years, and more recently with First National and Warner Brothers. Prior to entering the moving picture business he was press representative for various theatrical producers, including Wagenhals & Kempner, George Tyler, Cohan & Harris, the Coburns, Ringling Brothers and Barnum & Bailey.

MICHIGAN CONVENTION SOON

Plans are already under way for the annual convention of the Motion Picture Theatre Owners of Michigan, which this year will be held in Grand Rapids on Oct. 7 and 8. H. M. Richey, manager of the association has issued bulletins to the membership urging their attendance to debate on "several important matters." One of these is believed to be the arbitration matter, which, it is said, will be thoroughly aired on the convention floor.

FRANK OPENS WATERLOO THEATRE

Alexander Frank, enterprising manager of the new Plaza Theatre in Waterloo, Ia., has celebrated the opening of this beautiful playhouse with Norma Shearer's new starring vehicle, "A Slave of Fashion," directed for Metro-Goldwyn-Mayer by Hobart Henley. The new Plaza, which has been completely remodelled, is one of the finest houses in the state, and began its career auspiciously by attracting crowded houses throughout its initial week.

HEADS WARNERS IN KANSAS CITY

Samuel E. Morris, general manager of distribution, announced this week the appointment of Louis Reichert as manager of the Warner Bros. branch exchange in Kansas City. Reichert is a veteran salesman and executive. He was at one time assistant general manager of General Films, and later served as special Pacific coast representative of several companies and as branch manager of Select in Washington.

Harry Langdon, Comedian, Signs with First National

HARRY LANGDON, screen comedian, for whose services many companies in the film world have been bidding for months, this week affixed his signature to a contract with First National Pictures, Inc.

While definite figures are not mentioned, it is understood to be one of the biggest individual contracts of the year, insuring a remarkable income for the star. First National, which launched Charlie Chaplin on his first feature screen successes a number of years ago, plans, according to Richard A. Rowland, general manager, to give Langdon every opportunity to develop as the new comedy king.

John E. McCormick, general manager of production for First National on the West Coast, represented his organization in the transaction in Hollywood after a series of conferences between William H. Jenner, general business manager, and Jerry Geisler, attorney, representing Harry Langdon, covering many months. Sol Lesser, vice-president of First National, signed on behalf of that organization.

The contract, covering a period of years, provides for full feature-length comedies which will be made under the personal supervision of Langdon. The first series consists of four pictures and it is estimated they will consume sixteen months in the making.

According to Jenner, Langdon expects to start on his first production for First National about November 15, his contract with Mack Sennett expiring early in November. His first pictures will be ready for release by the First National organization on or about April 15, 1926.

New Contract Adopted by Joint Bodies With Few Changes

The final meeting of the Joint Contract and Arbitration Committee of the Motion Picture Theatre Owner's of America and the independent Motion Picture Association was held at the headquarters of the Motion Picture Theatre Owner's of America at 1 P. M. on Wednesday, September 16.

The work of the committee was completed and a contract form was agreed upon. The final form is virtually the same as recently promulgated with the addition of a provision limiting the time, after the rendering of the award of the local Arbitration Board, in which the award can be reviewed by the National Arbitration Commission, and a provision for the right to both the Distributor and the exhibitor to challenge the arbitrators appointed or selected by the other side. Each side is limited to three challenges.

The Committees will submit the contract to their respective organizations with the recommendation for its acceptance. The Independent Motion Picture Association of America will hold a convention in the very near future, at which time its contract Committee will render its report and recommendation.

Copies of the proposed contract have been sent to all of the members of the Independent Motion Picture Association of America, the officers of the Motion Picture Theatre Owner's of America, the Presidents of the various theatre owner state organizations, to Will Hays, President of the Motion Picture Producers and Distributors of America and Mr. Nathan Durkan.

MANNING TO SUCCEED WHITE

Announcement is made by B. P. Fineman, general manager of the F. B. O. Studios of the appointment of Roger Manning to succeed Clarence White as production manager of F. B. O.

Mr. Manning, who has been affiliated with several of the foremost motion picture companies both in New York and Hollywood during the last several years, joined the F. B. O. staff under Mr. Fineman about two years ago. He has been in charge of locations for all F. B. O. units.

Mr. White, whom Mr. Manning has succeeded, has joined S. S. Hutchinson, pioneer motion picture producer, who has returned to activity on a large scale. White will serve as production manager for all of the Hutchinson units which will operate at the F. B. O. Studios.

ALBANY CONSIDERING $5 FEE

There will be a joint meeting in Buffalo early in September of the by-laws committees from the Albany and the Buffalo zones for the purpose of adopting by-laws and considering various suggested amendments. Among these will be one which would require the payment of not less than five dollars by an exchange or an exhibitor in connection with the filing of a complaint with the arbitration board. This amendment, if adopted, would do away with the bringing of many trivial claims, and at the same time the money received would go toward meeting the running expenses of the zones as well as the arbitration board.

HOLD-UP IN PITTSBURGH

Two masked bandits, heavily armed, held up the Cameo Theatre, downtown Pittsburgh, on Labor Day, and escaped in an automobile with $1,619, Saturday's and Monday's receipts, after compelling the assistant manager, Harold J. Turner, to open the safe in the manager's office in the basement. A blow with a blackjack wielded by one of the bandits dazed Turner and prevented him from following them in their escape flight. No trace of the bandits has been found. The hold-up occurred at 10:15 o'clock while hundreds of persons on the floor above were enjoying the last performance of the evening.

KANSAN FACES ASSAULT CHARGE

A charge of assault with intent to kill was filed in Kansas City this week against James Bradley, motion picture operator at the Pantages Theatre, by E. J. Lime, proprietor of a non-union school for operators, operated in conjunction with the M. P. T. O. Kansas-Missouri. About twenty union men entered the school August 31 and threatened Lime, he said. Later Lime was assaulted.

JERSEY ENLISTS WOMEN

New Jersey theatre owners are enlisting the women of their state in the fight against blue laws. According to a statement from that organization its president, Joseph M. Seider, recently escorted a delegation of school teachers through First National studios in order that they might familiarize themselves with present production methods.

FINEMAN'S FATHER DIES

Bernie Fineman, studio manager for F. B. O. in Hollywood received this week a long distance call from his wife, Evelyn Brent, announcing the sudden death of his father Dennis Fineman at his residence 73 West 116th Street, New York City, on Tuesday morning September 8. Apparently the elder Fineman was in the best of health and his unexpected and sudden death was a shock to all.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Albany Showman Seeking Happiness, Not Millions

When Harry Hellman, owner of the Royal in Albany, stood in the summer house of his camp on Crooked Lake last week his mind reverted to six years ago when on September 15 the Royal opened to the public. Those were the days when more than one exhibitor predicted that he would "lose his shirt" in the venture. Today the Royal is one of the best paying theatres in the Capital City. It is one of the best ventilated theatres in all New York State. The music is furnished by the latest Steinway Duo-Art reproducing piano. Mr. Hellman remarked the other day that it was a pleasure to hear the piano and that he had never invested money in a better cause. And speaking of money, Mr. Hellman is one exhibitor who is not seeking to make a million. First of all, he looks after his house, which explains one reason why he has one of the finest camps on Crooked Lake, a camp named after his boy and one that offers solid comfort.

For the present the Regent in Albany is closed while it is being redecorated throughout and receiving a general overhauling. It will open as soon as the work has been completed and the fact that it will be handled by Herman Vineberg practically assures its success.

Joe Saperstein, manager of Harmanus-Bleecker Hall, is employing scouts these days in looking up talent for his amateur night each week.

Three brothers who gathered one day last week in Canton are the real veterans in motion pieture circles in Northern New York, men who started with the nickelodeon and have seen the shooting gallery of the past grow into the million dollar palace of the present. The three were James Papayanakos, running a theatre in Gouverneur; Harry, who is doing the same thing in Potsdam, and Alex, who has a house in Canton. The brothers got their start in Watertown years ago.

If there had been any more in the Central Theatre, run by Joe and Charles Weidman of Albany, on Labor Day, those in the rear would have needed stilts to see the picture. Both Weidman boys were right on hand looking after the crowd, which was one of the most enthusiastic imaginable.

There is a new manager at the Hudson Theatre in Albany, Richard Bloomingdale, who has been with the Palace in Troy. Both the Hudson and Palace have just inaugurated a new policy of double features each Tuesday, Thursday and Saturday.

Here's one reason why the Colonial in Albany was packed even to its gallery on Labor Day. The house is run by Julius Berinstein, who has the policy of not boosting prices on a holiday. He played "Declasse" for 10 cents, and by 2 o'clock there was a long line in front of the theatre. Nine out of every ten, thinking that holiday prices would probably prevail, put down just double what they should, and were tickled pink when they were told that 10 cents would admit them, even though it was a holiday.

Louis Buettner of Cohoes tumbled out of bed pretty early the other morning in order to get the 6 o'clock train out of Albany for Syracuse. But Louis wasn't the only one, for Mrs. Buettner brought him to Albany in their car.

There is a change in Windsor, Charles L. Reed notifying Film Row the past week that he has taken over the theatre there.

Journeyings during the past week included Louis Schine, of Gloversville, to New York City, while Vic Warren of Massena, who is as busy in superintending the erection of a new office building as he is with his theatre, also journeyed to the metropolis; Bob Yates, Lake George went to New York on Tuesday, while the week also brought to town for the first time in several months G. H. Garvey, with theatres in Clinton and Oriskany Falls; Julius Byck was in from Tannersville, while Joe Miller was down from Central New York.

Two more exhibitors have been bitten by the Florida bug. F. N. Herbs, who runs the Strand in Philmont, left this week for a three weeks' trip to Miami and vicinity. Later on Mrs. W. C. Carpenter of Lake George will proceed southward. Mr. Herbs plans to bring legal action against the Schine Brothers, whom he alleges were to have taken his house on July 1 but failed to do so. Attorney James J. Brennan, whom Mr. Herbs had employed as a lawyer in the case, died last week.

A year ago last Labor Day Claude Fredericks, running the Capitol in Pittsfield, Mass., established a new house record with "The Covered Wagon." This Labor Day he hung up a new house record with "The Coast of Folly."

Sol Manheimer, who used to be a film salesman but who is now successfully handling the Robbins houses at Watertown, used fourteen models this week in connection with the showing of "The Dressmaker from Paris" at the Olympic, and with no advance in prices at that. Beginning this week, the Avon in Watertown is running under a changed policy which calls for vaudeville and pictures.

If you happen to be in North Creek, which incidentally is in the lower Adirondack region, drop in and see Claude H. Wade, who runs the picture theatre there, and who will also be very glad to keep you over night at so much per, for he runs the hotel as well. Mr. Wade has installed a bookkeeping system at a cost of $1,200 and he knows just what his pictures are doing every minute of the day or night.

Thomas Norris has been named manager of the Palace in Troy. Mr. Norris is a protege of Julius Berinstein, enemy of dust and dirt, which means that the Palace will continue to be as spick and span as ever.

There is a rumor along Film Row to the effect that Famous Players is dickering for George Cohen's theatres in Poughkeepsie and Newburgh. It is also said that the option on the Farley houses in Schenectady will expire the end of this week, and that something will shortly be known one way or the other.

William Dillon, veteran theatre owner of Ithaca and president of the New York State M. P. T. O., has returned from a trip to Florida and can now be heard talking Florida real estate from morning till night.

Meyer Schine is back in Gloversville from his honeymoon. Mr. and Mrs. Schine swung through New York State, dropping in on friends at Lake Placid, Richfield Springs, New York City and coast resorts.

Fred Mausert's new theatre in Glens Falls opened on Saturday. The house is most attractive. Taking an old church, Mr. Mausert converted it into the theatre, seating about 1,200. The Rialto, also in Glens Falls and operated by the Peerless Booking agency under a lease from Mr. Colburn, which was badly damaged by fire some months ago, is scheduled to reopen on November 1.

Otto Eigen of Sharon Springs, whose house was taken over by William Smalley some time ago, is running a novelty shop in the well known summer resort and hasn't been worrying a bit about the price of film. There is some question as to whether Mr. Smalley will continue the house through the winter in Sharon Springs.

Connecticut

Colonial Theatres, Inc., which is operating a chain of picture theatres in Connecticut, has acquired and reopened the Rialto Theatre in Torrington. The Alhambra in the same city, which was closed for two weeks for renovation, was reopened September 5.

Sylvester Z. Poli, head of the theatrical circuit that bears his name, and Mrs. Poli recently celebrated the fourtieth anniversary of their marriage at their summer home near Milford, Conn.

The Sigfried Amusement Company proposes to build a theatre and business block in Derby.

Richard S. Burnap has resigned as chairman of the community motion picture committee in Woodbury. He has been succeeded by Kenworth Kimball. So successful was the business of presenting film shows during this summer that two professional models of projector have been purchased.

The Forest Motion Picture Company of Waterbury paid a federal tax of $93.20 for 1924-25.

Rhode Island

Ed Lenihan, former assistant manager of the Hippodrome, New York, is the new manager of the Keith-Albee Bijou Theatre in Woonsocket.

Famous Players has acquired the Strand Theatre in Newport. The Strand presents a double feature bill, while its competitor, the Opera House, has a single feature policy.

Rhode Island exhibitors have been staging benefit shows as a result of the steamer Mackinac disaster, in which two score persons were killed. With the aid of the theatre men it is expected the fund will total more than $100,000.

New Hampshire

The Maine and New Hampshire Theatres Company, of which William P. Gray is the head, has purchased real estate in Concord near the State House. A garage and house now on the site will be torn down and a large theatre for vaudeville and pictures erected. It will cost approximately $250,000. The playhouse is to have 1,600 seats and will be one of the largest in New Hampshire. Mr. Gray's company, which is the New England theatre operating enterprise of Famous Players, now has two theatres in Concord.

Massachusetts

Fred O. Dean, for many years manager of the Goldstein Brothers' Broadway Theatre in Springfield, was found dead in the men's retiring room in the Union Station on August 31. In addition to his duties as manager of the Broadway, Mr. Dean also was supervisor of advertising for the Goldstein Brothers' circuit.

Louis Cohn, manager of the Jefferson Theatre in Springfield, has opened the 1925-1926 season of this popular neighborhood house, which he has made one of the most successful in the city.

Negotiations are being conducted between the Pittsfield theatre managers and the stage Employes' and Musicians' Unions for a new wage scale.

Here's an ad that was in a Boston paper: "Picture theatre manager wanted; willing to wear overalls and be generally useful."

The new Capitol Theatre in Boston is now scheduled for opening late in September. It will be the largest theatre in Boston, seating nearly 5,000. In addition to featurc pictures and vaudeville, it is announced there will be an orchestra of more than fifty.

Mr. Douglas Flattery, Boston representative for Marcus Loew, has suggested a traffic system for the city as an improvement over the one now in effect. During his recent tour in Europe, Mr. Flattery, made an inspection of traffic conditions, which he reported on to the Boston board of street commissioners.

Hyde Smith, president of the S.-A. Amusement Company, which has theatres in Massachusetts and Connecticut, suffered a broken shoulder-blade and severe bruises when a taxi in which he was riding collided with another automobile in Worcester. His condition is not considered serious.

Charles E Hatfield, formerly mayor of Newton, will operate the picture theatre to be erected in Harvard Square, Cambridge, as president and treasurer of University Theatres, Inc. Mr. Hatfield has signed a lease for the playhouse, which will be erected by Charles A. Newhall. The house will seat 2,000. Building work has been started.

The first anniversary of the Philbin Theatre in Clinton was observed Labor Day. The owners are Phillip J., Owen and John Philbin, pioneer exhibitors of Clinton.

Harry J. Wasserman will celebrate the second anniversary of the Dudley Theatre in Roxbury on September 28.

J. Joseph Cahill, long general manager of the Gordon Theatres in Brockton, has moved his office from the Strand to Gordon's where a new policy of feature pictures and vaudeville has been started. Mr. Cahill has been a leading figure in Brockton's theatrical realm for nearly a score of years.

Texas

The Mission Theatre at El Dorado, Texas, is being remodeled and new seats added.

L. M. Swift is opening a new theatre at Tivoli, Texas.

Earl Bogges has opened his new theatre at Dardanelle, Ark.

A new open-air theatre will be built at Waxahachie, Texas, in the near future.

Key and Spaulding have opened a new theatre at Braham, Okla., a new oil town.

Terrell's Finest Theatre was opened at Terrell, Texas, September 1.

Buffalo, N. Y.

A pitiful condition arose the other day when the champion pinochle shark of New York State was taken into camp by an amateur. The champion, one Walter Hays of Buffalo, vice-president of the Mark-Strand interests, has been having things his own way on the trains between New York and Buffalo for, lo, these twenty years, until he met up with Charley Hayman of Niagara Falls, who, it seems, also plays a wicked game when he gets warmed up. But the worst part of this contest was that the champeen advised his best friend, Eugene Falk, secretary-treasurer of the Mark-Strand organization, to lay his wad on the well known Hays pinochle ability, with the result that the Falk bank roll faded away. J. H. Michael, sparring partner for Charley, bet on the Cataract City kid's tricks to win and as a result made enough to pay his expenses at the Syracuse meeting of the board of directors of the Buffalo and Albany zones. Moral: Every champeen gets a knockout some day.

Joe Schuchert, Sr., has been bitten by the Florida real estate boom bug and has gone to that state to take a wallop at some land deals. Joe owns the Colonial and Columbia Theatres in Buffalo. Henry Lally, Dunkirk fillum magnate, also has "cleaned up" a barrel of coin in Florida lots.

Ben Wallerstein, manager of the Broadway Theatre, Buffalo, was host at a party given in honor of Harry T. Dixon, F. B. O. manager, in the Hotel Statler, Saturday evening, September 12. It was a surprise party for Harry, who was marched right into the banquet room by Basil Brady, Pathe branch manager. There was a goodly representation of exchange men and exhibitors.

Fay's Theatre in Rochester has tied up with the Rochester Herald in a Local Lafs Contest. Each week the offerings of the ten best are filmed on the Fay screen. The Herald is paying $5, $2 and $1 for the best jokes. These are illustrated and made into a film which appears with the names of the prize winners attached to each contribution.

Obeying a court order, the Buffalo city council has granted a permit to build a picture theatre at 822 Tonawanda street. It is reported that this house will be leased by the Shea Amusement Company.

Nothing like being an all-around theatre man. The other night when the projectionist fainted in the booth at the Cataract Theatre, Niagara Falls, Manager Eddie Weinberg ran the projection machine until the end of the show.

Denver

Joseph Roth, manager of Fox theatres in Denver, is using a novel stunt in connection with the first showing of "The Iron Horse" at the Broadway Theatre this week. He has built an old-fashioned locomotive over an automobile. Smoke pours from the chimney, the bell rings and an engineer and fireman dressed in full regalia drive the engine from their proper places inside.

S. H. Horner, owner and manager of the Emblem Theatre, Denver, has been appointed by the M. P. T. O. of Colorado as exhibitor member of the Board of Arbitration to fill the vacancy caused by the resignation of Jacob Eppler, who recently severed his connections with the Ogden Theatre of Denver.

Harry Nolan is visiting Salt Lake City.

The Rialto Theatre, Delta, Col., was destroyed by fire on September 6 shortly after the closing of the last show. The theatre was one of a chain of theatres owned by the Western Enterprises, Inc. Rick Ricketson, one of the general managers, says that complete plans had been made for a new theatre to replace the Rialto at Delta, the new theatre to have a capacity of 1,000.

St. Louis

Contracts have been let for Springfield, Mo.'s, new Gillioz Theatre, 325 St. Louis avenue. The house will cost $150,000 and seat 1,700 persons in parquet and balcony. It will contain a full sized stage. Reports from Springfield are that the United Studios, Inc., Chicago, have leased the house.

Steve Kaiman, owner of the O'Fallon and Baden Theatres in North St. Louis, plans to build a new theatre at 8200 North Broadway, a block from the Baden. The new house will cost about $75,000 and seat 800. The plans call for a two-story building, 60 by 130 feet. Contractors will be asked to submit bids on the construction work this week.

The Irma Theatre, Bartmer avenue, St. Louis, has been taken over by Mr. and Mrs. C. W. Lilly, formerly of Hannibal, Mo.

S. E. Pertle of Jerseyville, Ill., motored through Springfield, Ill., en route home from Champaign and Urbana, Ill.

Moses Lesar has sold his theatre at Thebes, Ill., to C. D. Williams.

J. A. Weece has sold the Cozy and Elite Theatres in Metropolis, Ill., to a local syndicate of business men.

Amos Duncan has opened the Pekin Theatre, Springfield, Ill. It caters to colored people.

W. W. Watts of Springfield, Ill., is visiting in Cuba.

The mother of Mike Doyle, formerly proprietor of the Orpheum Theatre, Cape Girardeau, Mo., died in that city on September 7.

John Rees of Wellsville, Mo., was seen along Picture Row. Another caller was H. C. Tuttle of Des Loge, Mo.

Kansas

Three youthful bandits held up the Miller Theatre, one of the largest downtown houses in Wichita, Kas., Saturday night and escaped with $2,800. The robbery was the most daring one attempted in Wichita in several years.

The honor in Kansas City of being first to the newspapers with the news that the destruction of the Shenandoah would be in a Pathe reel "now on the road" was won by Lawrence Lehman of the Orpheum Theatre, or, rather, Fred Spear, his publicity man.

"Yep, my show's 'blown up'," said the voice of H. E. Schildhter, Madison, Kas., exhibitor, to C. W. Allen, assistant branch manager of Warner-Vitagraph branch at Kansas City, "unless an airplane can be obtained." There was no airplane, no fast train—merely a "used" model of Ford touring car belonging to Allen, who made the trip of 162 miles over bumpy roads in a little more than four hours.

Among the out-of-town exhibitors in the Kansas City market last week were: F. G. Weary, Farris Theatre, Richmond, Mo.; Roy Burford, Arkansas City, Kas.; C. M. Pattee, Pattee Theatre, Lawrence, Kas.; Ben Levy, Hippodrome, Joplin, Mo.; S. E. Wilhoit, Jefferson, Springfield, Mo.

Last week marked much projection room improvement in theatres in the Kansas City territory. Peerless reflector arc equipment was installed in the Newman Theatre, Kansas City, while G. E. High Intensity lamps were installed at the Orphem, Kansas City. A new Simplex projector and Raven Halftone screen equipment was installed at the Grand Theatre, Winfield, Kas. Two Simplex projectors were installed in the Plaza Theatre, Leoti, Kansas, while two Simplex projectors also were installed in the Pantages Theatre, Kansas City.

Chicago

The big new theatre circuit that has been formed by Balaban & Katz and Rubens interests, known as the Great States Theatres, Inc., with offices in the Butler Building at 162 North State street, have made several changes in managers and the following men are in charge of the various houses under the new management:

E. B. Lewis, manager of the Rialto at Aurora, Ill., becomes general manager of the houses in that city, with Ruby Berman as manager of the Fox Theatre and Mortimer Berman manager of the Strand Theatre, both under the direction of Mr. Lewis, who also continues in charge of the Rialto.

At Galesburg, Ill., William Olson, for many years in charge of the Orpheum there, has sold his interest in the house, retiring from the business, and is succeeded by Edward Toerpe.

At Bloomington, Ill., J. R. Spicer is in charge of the Majestic at Joliet. M. M. Rubens is general manager of the Crystal, Princess and Orpheum, with Roy Rogan assistant manager.

At Rockford Charles Lamb is in active charge of the Midway, the largest house in that city. At Elgin Will Newman has been made general manager of the Rialto, the Crocker with Frank Omick as house manager and the Grove with M. Leo as house manager.

Another big movie house is projected for Cicero, the home of the live wires on the West Side. A new theatre to cost over $500,000 is projected for the northeast corner of 25th and 53rd avenue. The house will be three stories in height, with a brick and terra cotta exterior. S. J. Geogory of the Geogory circuit will build the house and R. Levine and E. P. Rupert are the architects. Samuel Klein is the structural engineer. With nearby suburbs voting against Sunday movies the new house at Cicero should be a big boom for that city.

Louis Laemmle, well known exhibitor and brother of Carl Laemmle of Universal, has returned from an extended European trip and is very enthusiastic over the showing of American films abroad.

The Monroe Theatre Building at 55-59 West Monroe street, in which Fox's New Monroe Theatre is located, has been sold by the Adslt Estate for $1,000,000 to a client of the Chicago Title and Trust Company. It is expected that when the leases on the property run out a huge office building will be erected on the site.

Morris G. Leonard, E. Shapiro and L. P. Gevirtz have organized the Rubens Enterprises with offices at 111 West Washington street, to build, operate and maintain theatres in this territory.

The new Riveria Theatre of the Orpheum Circuit, featuring pictures and vaudeville at popular prices, opened last Sunday to capacity business that overflowed and jammed the sidewalks. Marcus Heiman, president; Mort Singer, vice-president, and other officials were on hand for the opening.

Sam Katz, head of Balaban & Katz, has returned from a business trip to New York. Max Balaban is back from a visit to relatives in Wisconsin.

The Midwest Theatres Circuit has added a presentation and vaudeville department under the direction of Al Sobler, publicity director. He is assisted by Miss Hazel Brown, in charge of the vaudeville bookings.

Hippler and Peake will remodel the Pastime at Maquoketa. The house is closed. They will reopen the Orpheum to show pictures exclusively.

The Columbia at Fort Madison has been improved during the summer and will reopen as an exclusive picture house this month.

Piroosky Brothers and Kozmannoff are going to build a new movie house in Gary to be located on Broadway near Twenty-fifth avenue.

William Mueller of Lynch Theatre, Inc., has returned from his world tour. He is looking after the Milford Theatre while Charley Ryan is away on his vacation.

The Central Theatre of Balaban & Katz has put on a Charleston contest each Thursday that is bringing the young dancers in by the houseful. On Tuesday night Manager Turner has a Frolic Night.

Alexander Frank has taken over the Majestic at Cedar Rapids, Iowa. The house will be remodeled and a fine new organ installed.

Fred Byers has been named manager of the Waterloo, Crystal and Palace Theatres at Waterloo, Iowa. More than $25,000 will be spent on improvements in these three houses of the Blank Circuit.

Pittsburgh

On Labor Day Charles Truran reopened his entirely remodeled, redecorated and rejuvenated Academy Theatre at Meadville after an expenditure of upwards of $35,000 in improvements during a closed season of thirteen weeks. Among the improvements were included concealed lights under the balconies, operated with the dimmer effect; over the door leading from the lobby of the house there has been painted a beautiful Dutch harbor scene; over the proscenium there is a mural painting; the floors have been fitted with Imperial flooring, which is waterproof and silent; the walls and ceiling are beautifully frescoed in a motif of brown and buff. Truran's opening attraction was "The Ten Commandments," and he played to turnaway business.

David Victor, for years manager of the Victor Theatre, McKeesport, will be married on October 18 to Miss Sarah Broder, an employe of the local First National exchange. Immediately after the ceremony the young couple will leave for a two months' vacation trip to California, and upon their return will make their home in McKeesport.

Among out-of-town exhibitor visitors the past few days were: Messrs. Simon and Salowich, Johnstown; David Greenblatt, Sharon; C. E. Gable, Sharpsville; Wm. Lamproplos, Latrobe; Wister M. Elliott, Vandergrift; William Anas, Weirton; James Velas, Wheeling; Mr. and Mrs. Tom Kinney, Franklin; Mike Rosenbloom, Charleroi; Mike Manos, Greensburg; Jack Maple, Point Marion; B. J. Redfoot, Windber, and George Bieber, Connellsville.

Oklahoma

The following Oklahoma theatre managers were recently seen on Film Row, Oklahoma City: C. D. Hughes, Victor Theatre, Poteau; C. D. Jackson, Camera, Stillwater; Dudley Tucker, Annex, Perry; Mr. Via, Princess, Blackwell; J. S. Greenwood, Orpheum, Weleetka; C. F. McQuilkin, Rialto and Royal, Enid; A. . Trott, Morgan, Henryetta; George Vail, Garden, Depew; Mr. Enlee, Criterion, El Reno; Mr. Davidson, Cherokee; D. A. White, Wetumka.

Tom Boland, genial manager of the Empress Theatre at Oklahoma City, has returned from Battle Creek, Mich., where he went to meet Mrs. Boland, who has been vacationing there.

W. H. Clover has purchased the Liberty at Wirt, Okla.

The Rex Theatre Company will erect a 600-seat theatre at Wewoka, Okla., in the near future.

J. W. Shipley and Robert Humphries opened the Cozy Theatre at Okmulgee, Okla., last week.

C. H. Harttman will erect a new theatre building at Carnegie, Okla., soon.

Ohio

The new Capitol Theatre, Stubenville, Ohio, erected by the Tri-State Amusement Company, of which J. K. Papulias is president and A. G. Constant vice-president and general manager, was formally dedicated Labor Day with five acts of Keith-Albee vaudeville and feature pictures. The new house, which has been completed at a cost of $700,000, is conceded to be among the finest in architectural design and beauty in the Ohio Valley. The building in which the theatre is located covers an area of 27,000 square feet. Forrest C. Templin, who was formerly connected with the Rembusch chain of houses in Indiana and the Gray interests in New England, is managing the house, having left the Smith Amusement Company at Warren Ohio, to accept his present position.

Morris Straus, representing a mortgage company of Cincinnati, purchased the Majestic Theatre, Sidney, Ohio, at receiver's sale a short time ago. Straus announced that the house would be thoroughly remodeled and would reopen at an early date.

After having been in active charge of the Orpheum Theatre, Youngstown, Ohio, for eight years, Max Shagrin has left that house. The Orpheum is to be converted into a lobby of the new State Theatre, now under construction immediately adjoining the Orpheum. Shagrin will look after the Park Theatre, in which he is interested.

The Overlook Theatre, being erected in one of the Cincinnati suburbs, will be formally opened early in November, according to present indications.

As an added attraction at the Circle, Cleveland, Manager Printz is featuring Austin Wiley and his Golden Pheasant orchestra, who play but one number during the evening.

The Odessa Theatre, Malvern, Ohio, which has been operated by H. S. Vogt, has been purchased by Park C. Beatty, who also owns a house at Carrolton, Ohio.

Canada

While 2,500 people were enjoying the presentation at B. F. Keith's Theatre, Ottawa, Ontario, Friday evening, September 11, a chapter of sorrow was being unfolded within the theatre walls, Manager J. M. Franklin having received a telegram from Detroit, Mich., to the effect that his mother, 70 years of age, had just died. Mr. Franklin hastened to the railway station where he managed to catch the night train for Detroit. It was only two weeks before that Mr. Franklin had visited his mother. During his absence the Keith house was under the charge of Roy McDonald, assistant manager, formerly of Halifax.

John Hazza, manager of the big Capitol Theatre, Calgary, Alberta, has cancelled all bookings of Pantages vaudeville for his theatre, the house reverting to its original status of an exclusive picture hall on September 7.

Harvey Williams, manager of the Beach Theatre, Toronto, has been creating quite a stir because a team, the Sapitols, which he entered in the local softball league, not only won the league honors but also triumphed in a recent post-season series with a team of selected local stars.

The Army and Navy Veterans Band of Winnipeg, Manitoba, which captured a $1,000 prize at the Canadian National Exhibition, Toronto, in a band competition, was featured as a special attraction at the Capitol Theatre, Winnipeg, by Manager H. M. Thomas recently. The band, which has 35 pieces, has won the Manitoba Music Festival three years in succession.

Michigan

William Burnstein and Jacob Cohn, owners of the Crystal Theatre, Michigan avenue, announce two new theatres, one to seat 2,000, another to seat 1,000, on the same street. Operations will begin at once. Arthur D. Baehr, manager of the Crystal for ten years, will be in charge of the new enterprises.

The new Roosevelt Theatre, 9810 Gratiot avenue, one of the largest residential theatres in the city, opened on Thursday night. It is owned and operated by the William Robertson enterprises and will, like the Cinderella and De Luxe, others in the chain, play vaudeville and pictures.

Charles H. Miles confirms the report that the Ferry Field, latest of his theatrical acquisitions, situated at Grand Boulevard and Grand River avenue, is for sale. Owing to the limited seating capacity of the house and limitations for enlargement, the Ferry Field has been a problem. Mr. Miles will continue for the present with the Miles and Regent, combination houses. His new downtown theatre, announced a short time ago, will not be built for some time, according to latest reports.

Alex and Jacob Shreiber, Detroit downtown exhibitors, have returned from several weeks spent in Florida, where they engineered several real estate deals with profit to themselves.

Jackson's first permanent radio broadcasting station was opened last week at the Capitol Theatre. W. S. McLaren, manager of the Capitol, acted as announcer. Programs will be broadcast regularly from the station at noon and at 6:30 p. m.

A riding club has been formed among members of the Detroit film fraternity, who insist that the horse exercise is better than any other form of athletics. The nucleus of the club consists of George W. Trendle and Thomas D. Moule, of the Kunsky theatres;; Alfred Lane, manager of the Alhambra; Arthur Elliott, manager of F. B. O., and Samuel Barrett, assistant manager of Metro-Goldwyn.

Oscar W. Smith of the John H. Kunsky Enterprises has been elected to the board of directors of the Detroit Board of Commerce for the ensuing year. George W. Trendle retires as third vice-president of the board.

Nebraska

Epstein Brothers, who operate the Roseland in South Omaha, have bought three lots on Sixteenth and Corby streets and it is a common rumor that they will build a new theatre there, though they refuse to confirm or deny.

Henry Hower, who operates the Victoria at Twenty-fourth and Fort streets, plans to build a new theatre at Twenty-third and California streets, where he has purchased lots for the project.

The owners of the Strand in Council Bluffs, Ia., have been sued again by the so-called "music trust." The old suit was dismissed and the costs paid by the plaintiffs. Manager Smead says that his musicians have had strict orders not to play any of the music controlled by the "trust," and that they have been following orders.

O. C. Johnson, who some months ago took over the Hess Theatre at Yankton, S. D., has completely remodeled the house, renamed it the Dakota Theatre and opened it with a "bang" with "The Ten Commandments." People in that section say it is one of the finest theatres in the West for a city the size Yankton.

H. H. Cone has bought the Princess at Odebolt, Ia.

John Weller and C. R. Coons, partners in the Majestic at Seymour, Ia., are building a new theatre of their own, the Lyric, at Seymour, since their lease on the Majestic is expiring.

San Francisco

Joseph Bauer, for many years owner of the Wigwam Theatre, San Francisco, and still in close touch with the moving picture industry, is back from a trip to Alaska, made with members of his family.

Negotiations that have been pending for some time between the Bancitaly Corporation and William Fox for the erection of a 7,000-seat picture theatre on Market street, between Larkin and Polk, are said to be nearing an end. An expenditure of about $1,600,000 is planned.

Rex Midgley, manager of the American Theatre, Oakland, Cal., is making a trip to New York, planning to be away about a month.

M. M. Thomas, one of the organizers of the Golden State Theatre & Realty Company, which conducts a chain of picture houses in Northern California, has disposed of his holdings in this concern to other stockholders. Mr. Thomas was treasurer of the organization.

The rapid growth of the chain of picture theatres being built up by Max Blumenfeld has led this exhibitor to open offices in San Francisco and quarters have been taken over at 298 Turk street, in close proximity to leading film exchanges.

T. Matsuo, who has for years conducted a picture house at Visalia, Cal., has arranged to open a small theatre at Cutler, a town ten miles away.

John Peters, exhibitor of Oakland, Cal., received painful cuts and bruises and may lose the sight of an eye as the result of an automobile accident near Centerville.

C. H. Dodge has arranged for the opening of a picture theatre at Arvin, Cal.

The Fetters Theatre of William Collins at Fetters Springs, Cal., was destroyed by fire on September 6.

C. H. Witt, who has been conducting a picture house at Cottonwood, Cal., has closed this and has sold his projection equipment and chairs to Walter G. Preddey of San Francisco.

John Spickett, who conducts the Palace Theatre at Juneau, Alaska, was a recent visitor at San Francisco.

R. M. Ford has purchased the interests of M. M. Thomas in the Broadway Theatre, Oakland, Cal.

The Bay Shore Theatre in the Visitacion Valley district, San Francisco, is rapidly nearing completion and will be opened shortly by T. J. Dehay.

C. C. Kaufman of the Gem Theatre, Colusa, Cal., has returned from a month's tour of the state.

Los Angeles

The Lyric Theatre in Walnut Park has been purchased by the Hansen Theatres, Inc., and extensive improvements are being made. The capacity will be increased about 400. The house has been leased by Mark M. Hansen, who also plans a new house in Sherman.

Arthur Bard has been awarded the contract for a new theatre to be located at 5919-33 Hollywood boulevard, in the very heart of the business district of Hollywood. The house will cost in excess of $200,000 and will seat 1,600.

Vermont

E. P. Cray, one of the best known exhibitors in Vermont, owner of a picture theatre in Bellows Falls, has purchased a vacant lot in St. Johnsbury on which he plans to erect a large theatre.

The Carolinas

With augmented managerial forces, the Warner Brothers Carolina theatres entered their regular fall and winter season on September 14. Nat L. Royster, general manager in charge of Carolina theatres, following a ten-day visit in the home offices in New York, put in many changes upon his return to Charlotte, additions to the force having been made necessary by the augmented programs to be presented.

S. H. B. Stough, formerly manager of the Rialto, Birmingham, Ala., has been made assistant manager of the Broadway, Charlotte. The Broadway has installed a fourteen-piece orchestra and will feature the musical prologues with every program. In addition to the picture part of the programs, there will be several vaudeville acts included on each bill, as well as other stage attractions in the nature of prologues.

R. D. Craver, possibly the best known theatre man in the Carolinas, Southeastern Franchise owner of First National, is now commuting between Charlotte and his newly acquired home in the Southern part of Florida, but still retains his residence in Charlotte for sentimental reasons. "R. D." recently disposed of his valuable mineral water springs property and farm near Charlotte, but retains his interest in First National and the Warner Brothers Broadway Theatre in Charlotte.

Charlotte's film row was a bee hive of industry the past week, many Carolina exhibitors coming in to line up fall and winter product, and just a few to spend a brief session "on the mat" before the Charlotte Film Board of Arbitration, it is rumored. Among those who did not appear before the board, however, were the following: Miller Merriweather, of the Warner Brothers New Concord Theatre, Concord, N. C.; Mr. Maydanis, of the Liberty Theatre, Concord, N. C.; Arnold B. Huff, of the Broadway, American, Orpheum and Rose Theatres, High Point; W. S. Scales, of the Rex and LaFayette Theatres, Winston-Salem, N. C.

C. D. Turner, for several years city manager of theatres in Asheville, N. C., for Famous Players, has severed his connection with them and launched the Carolina Theatres, Inc., with home offices in Asheville. They announce as a beginning the acquisition of the Rivoli Theatre, Hickory, N. C., and the Rivoli, Lincolntown, formerly operated by Claude Lee, also the Grand Theatre, Newton, N. C., which is being extensively renovated. It is their intention to acquire a chain of a dozen or more theatres in the western part of the state. Claude Lee, after disposing of his interests in Hickory and Lincolnton, has gone to Florida to manage one of the Universal theatres in the state.

High Point's newest and most beautiful theatre, the Broadhurst, opened its doors on September 7. It is strictly modern in every respect, costing more than $100,000. It is owned by the Liberty Company and George W. Crater is resident manager.

The new Charlotte Theatre, projected as "Carolina's most distinctive theatre," opened for business on Labor Day under the managing directorship of Harry K. Lucas. Formerly the old Ideal, it was completely rebuilt with exception of side walls and beautifully decorated, and will be operated by Mr. Lucas and associates in the Sunset Amusement Company as a companion theatre to their new Egyptian, Greenville, S. C. The policy will be a complete and distinctive presentation of the greater second-run pictures at popular prices.

J. M. Davis, owner of the Capitol and Iris Theatres, Salisbury, N. C., is much improved in health after a prolonged illness.

N. Miras is building a large colored theatre in Greensboro to seat 800 or more.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

GOING UP. (5,886 feet). Star, Douglas MacLean. Played this one "Laughter Week' and it lived up to its purpose. The audience certainly enjoyed this picture. Good tone. Appeal ninety-nine per cent. Yes for Sunday, no as special. Draw family patronage, town 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

F. B. O.

BROKEN LAWS. (6,413 feet). Star, Mrs. Wallace Reid. Good box office bet and gives satisfaction. Tone, Sunday and as special, yes. Draw conservative class, city of 23,000. Admission twenty-five cents. D. J. Adams, Auditorium Theatre (1,000 seats), Concord, New Hampshire.

IF MARRIAGE FAILS—? (6,000 feet). Star cast. This may be a knockout, but if Mr. Exhibitor runs enough babies like this one, out here in the tall uncut, he will be the one that will take the count. The press book was a whiz, but that was all. Yes as to tone. Appeal fifty per cent. Yes for Sunday, no as special. Draw small town class, town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

TRIGGER FINGERS. Star, Bob Custer. A new star here but seemed to please most of my patrons. Is a good lively western and has plenty of action. Good tone. Appeal 90 per cent. No for Sunday or as special. Draw general class, town 600. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

WHITE THUNDER. Star, Yakima Canutt. A fairly good western. The hero acts as an idiot (or something worse) till the last reel. Poor appeal. No for Sunday or special. Draw all classes, town 3,000. Admission 10-25. D. C. Smith, Lyric Theatre (300 seats), Fordyce, Arkansas.

WILD BULL'S LAIR. (6 reels). Star, Fred Thomson. Had a record Saturday crowd to see this and they were not disappointed. Thomson's westerns are about the best on the market today. About two of his pictures and he will be made in your house. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

WILD BULL'S LAIR. (6 reels). Star, Fred Thomson. And I should like to include under the heading of "Star" the wonderful white horse, Silver King. The two can never be beaten for entertainment. This picture has fine tone, good appeal. Suitable for Sunday but no as a special. Draw town and country type, town 1,800. Admission 15-25. Herbert Tapp, Hippodrome Theatre (440 seats), Sheridan, Indiana.

First National

ABRAHAM LINCOLN. (9,759 feet). Star, George Billings. Very fine picture. Ran three nights to good business. Good tone and appeal. Yes for Sunday, no as special. Draw town and country class, town 1,800. Admission 15-25. Herbert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

BORN RICH. (7,511 feet). Star, Claire Windsor. Picture is a good one, only weak in drawing power in our locality. This picture might go over in some theatres; however, it is a dead one for us. Acting fine; photography good. Too long for this kind of a subject. Fair tone. Appeal sixty per cent. No for Sunday or special. Draw neighborhood class, city 77,000. Admission 10-20. Wm. A. Leucht, Jr., Savoy Theatre (475 seats), St. Joseph, Missouri.

CHICKIE. (7,000 feet). All-star cast. Many favorable comments and pleased nearly all. Had good crowds two days. By all means play it on account of the publicity it has received everywhere. You should make money on it. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

CLASSMATES. (6,983 feet). Star, Richard Barthelmess. Broke record with this one. Only thing bad about it was the abrupt ending. However, step on it and make some money as it will please almost everyone. Good tone. Appeal 99 per cent. Yes for Sunday, no as special. Draw family patronage, town 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

FLOWING GOLD. (8,005 feet). All-star cast. Played this one a little late but got the business. It's a real picture. Has the qualities that it takes to draw them in. Tone and appeal okeh. Yes as a special. Draw farming class and from town 600. Goodrich Brothers, Strand Theatre (225 seats), Callao, Missouri.

Fox

DAUGHTERS OF THE NIGHT. (5,470 feet). Star cast. Picture went over big. Everyone enjoyed it. A little different from the ordinary. Tone okeh. Appeal a hundred per cent. Yes for Sunday, no as special. Draw farming class and from town 600. Goodrich Brothers, Strand Theatre (225 seats), Callao, Missouri.

GOLD HEELS. (6,000 feet). All-star cast. We did a fair business with this. It was not as good as "Checkers," on which it was based. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

RIDER OF THE PURPLE SAGE. (5,578 feet). Star, Tom Mix. This is a knockout. Played to extra good business for two days. One of Mix's best productions. This star has great drawing power in this type of picture. Picture and photography are excellent. Give us more like it. Fine tone. Appeal ninety per cent. Yes for Sunday but not exactly a special. Draw neighborhood class, city 77,000. Admission 10-20. W. A. Leucht, Jr., Savoy Theatre (475 seats), St. Joseph, Missouri.

ROUGHNECK. (7,187 feet). Star, George O'Brien. This is an excellent picture, well produced, and will please all who see it; but it did not seem to register at the box office. This O'Brien can be made a big box office asset if properly handled, as my patrons all seemed to like him. Tone O. K. Appeal 85 per cent. Yes for Sunday and special. Draw from industrial town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

TRAIL RIDERS. (4,752 feet). Star, Buck Jones. Played this one to capacity house on a Saturday night. Picture is not up to the standard of Jones; however, this star draws well in our locality. Good tone. Appeal eighty per cent. No for Sunday or special. Draw neighborhood class, city 77,000. Admission 10-20. W. A. Leucht, Savoy Theatre (475 seats), St. Joseph, Missouri.

TWO MIX PICTURES. "Riders of the Purple Sage" and "Rainbow Trail." Have always heard of box office breakers but had never seen any of them till I ran these two babies; we advertised these to the limit—did they come?—I say they did! In fact, we smashed all house records. Yes as to tone, for Sunday and as specials. Appeal a hundred per cent. Draw small town class, town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

Metro-Goldwyn

CHU-CHIN-CHOW. (6,408 feet). Star, Betty Blythe. An Arabian spectacular drama, based on the story of Ali Baba and the Forty Thieves. Showed this picture on the heels of "The Thief of Bagdad" and it did not go over. Fair tone. Appeal 65 per cent. Yes for Sunday, no as special. Draw general class, city 500,000. Admission 10-20. Wm. T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

EXCUSE ME. (5,084 feet). Stars, Conrad Nagel, Norma Shearer. Boy, I made some real jack on this picture and I bought it cheap (right) too. Will please where weak plots are liked. Step on it. Tone O. K. Appeal a hundred per cent. Yes for Sunday and special. Draw all classes, town 3,000. Admission 10-25. D. C. Smith, Lyric Theatre (300 seats), Fordyce, Arkansas.

EXCUSE ME. (5,084 feet). Stars, Conrad Nagel, Norma Shearer. Extra good program picture, with comedy and thrills galore. Pleased everyone. Good tone. Appeal a hundred per cent. Yes for Sunday, no as special. Draw family patronage, town 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

GREAT WHITE WAY. (10 reels). Star cast. Here is a picture of Broadway's bright lights that is a hundred per cent entertainment from every angle. A sparkling, strong plot that is exceptionally good and will hold your attention throughout. Action and incident follow swiftly, presenting an exciting steeplechase, a big prize fight, with a background of sporting and back stage life peopled with numerous celebrities, and the entire Ziegfeld Follies chorus. This is a keen picture, boys, of life on Broadway, and a money maker. Draw from tourist class, city of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

GREED. (10,067 feet). Special cast. Acting and photography good. Story entirely too gruesome. The principal characters all die, so I call it a tragedy, with not a light spot in the entire picture. Tone bad. Appeal 50 per cent. No for Sunday. Yes as a special. Draw general class, city 500,000. Admission 10-20. Wm. T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

MAN AND MAID. (8,307 feet). Star, Lew Cody. This is just another Elinor Glyn story that has been chopped by the Pennsylvania Censors so much that it is no good here. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

MARRIED FLIRTS. (6,705 feet). Star cast. Good picture; a little above program schedule. Good tone. Fair appeal. Yes for Sunday, no as special. Draw farmers and merchants, widely scattered town 1,645. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

ROMOLA. (12,974 feet). Stars, Gish Sisters. A good picture, as far as that goes; but my patrons refused to see it on account of costume. Can't cram the stuff down their throats any more. Draw general class, town 2,145. Admission 10-25. H. D. Wharton, Pastime Theatre (500 seats), Warren, Arkansas.

SCARAMOUCHE. (9,600 feet). Stars, Ramon Novarro, Alice Terry and feature cast. A splendid picture that will please the people —especially of smaller towns. My people enjoyed it hugely. Good tone and appeal. Yes for Sunday but no as special. Draw town and country type, town 1,800. Admission 15-25. Herbert Tapp, Hippodrome Theatre (440 seats), Sheridan, Indiana.

UNINVITED GUEST. (6,145 feet). Star, Mary MacLaren. This is a wonderful picture with a poor drawing title. Photography is excellent. Picture and acting good. Technicolor wonderful. This was sold to me for an entire Colored Picture—at a big price. Don't be fooled on this one as there is only about half a reel of colored scenes in it. We were, I felt, stung for a big price for only a cheap program picture under above condition. Fair tone. Appeal seventy-five per cent. No for Sunday or special. Draw neighborhood patronage, city 77,000. Admission 10-20. Wm. A. Leucht, Jr., Savoy Theatre (475 seats), St. Joseph, Missouri.

Paramount

BEGGAR ON HORSEBACK. All star cast. Not a very good picture for the average small town audience. Is a graphic portrayal of the fantastic vagaries of a mind, diseased by overwork and worry, while in a dream, the result of sleep produced by an opiate. This picture when approached from this angle, is a masterpiece. Photography and acting excellent, and the effects show real genius and fertility of imagination. The advertising that was sent us would indicate a picture that was light and foolish which is a mistake. It was so deep that some could not follow it. It was a money loser here. Good only for those who grasp the director's idea. My admission was 10 and 25 cents. W. C. Whiting, Whiting Opera House (260 seats), Whiting, Iowa.

CODE OF THE WEST. (6,777 feet). Star, Owen Moore. This picture went over big: my advice is—buy it and buy it quick. Forest fire very good. Good tone. Appeal a hundred per cent. Yes for Sunday and special. Draw farmer and town class, town 1,200. Admission 10-25. C. R. Seff, New Radio Theatre 249 seats), Correctionville, Iowa.

EMPTY HANDS. (6,976 feet). Star, Jack Holt. A fine picture. Jack does some good stunts in this one. You can't go wrong on this one. Tone good. Appeal 90 per cent. Yes for Sunday, no as special. Draw farmer class, town 730. Admission 10-25. Jack Schneider, Kalona Theatre (300 seats), Kalona, Iowa.

HERITAGE OF THE WEST. (5,785 feet). Star, Bebe Daniels. Zane Grey stories are popular here. Not so good as "To the Last Man" but it pleased. Cast good, lighting and direction poor; but will get by. On six reels. Good tone. Appeal 95 per cent. No for Sunday and a semi-special. Draw farmers and small town of 120. Admission 10-25. M. B. Russell. Benton Community Theatre (140 seats), Benton City, Missouri.

HUMMING BIRD. (5,577 feet). Star, Gloria Swanson. Excellent underworld story with some dandy war scenes. Swanson is great and my audience likes her. Print out of St. Louis on eight reels. Good tone and appeal. Yes for Sunday and special. Draw farmers and small town of 120. Admission 10-25. M. B. Russell, Benton Community Theatre (140 seats), Benton City Missouri.

IN THE NAME OF LOVE. (5,904 feet). Star, Ricardo Cortez. This drew fairly well. Story very light. Good tone. Appeal 80 per cent. Yes for Sunday, no as special. Draw farmers and small town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

PETER PAN. (9,593 feet). Star, Betty Bronson. From reports of exhibitors I received the impression that "Peter Pan" is a pretty tame show and so I had not much heart in pushing it. A good many of my regular crowd did not attend but the show drew many ladies and children who come only occasionally. A good many boys (brought, I should judge, by the serial "Riddle Rider") were all interested and eager while "Peter Pan" was shown. Although I did not clean up any money I am glad I ran it as such a show should give prestige to my house. L. E. Parsons, Parsons Hall, (325 seats), Marcellus, New York.

PIED PIPER MALONE. (7,264 feet). Star, Thomas Meighan. One of Meighan's best: you cannot go wrong on this one. Very good tone. Appeal 90 per cent. Yes for Sunday, no as special. Draw town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

RUGGED WATER. (6,015 feet). Star cast. Good picture; a little above program schedule. Good tone. Fair appeal. Yes for Sunday, no as special. Draw farmers and merchants, widely scattered town 1,645, Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

RUGGLES OF RED GAP. (7,500 feet). Special cast. I was afraid of this Cruze picture, but it was better than I thought. Be careful how you advertise this. Torrence and Horton are screams. Not a western. Good tone. Appeal 80 per cent. Yes for Sunday, no as special. Draw farmers and small town, 120. Admission 10-25. M. B. Russell, Benton Community Theatre (140 seats), Benton City, Missouri.

SALOMY JANE. (6,276 feet). Star, Jacqueline Logan. Bret Harte's story made into a very exciting western, of a high class type. Lefty Flynn good. On seven reels. (Played this last winter in bad weather so did not draw well). Good tone. Appeal 90 per cent. No for Sunday or as special. Draw farmers and small town of 120. Admission 10-25. M. B. Russell, Benton Community Theatre (140 seats), Benton City, Missouri.

SHOCK PUNCH. (6,151 feet). Star, Richard Dix. Pretty good; but not near as good as "The Lucky Devil." Good tone. Appeal fair. Yes for Sunday, no as special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SINNERS IN HEAVEN. (6,621 feet). Star, Bebe Daniels. A good picture. A lot of fine shots in it. Good acting and good directing. All in all, a good show. Tone fair. Appeal 80 per cent. No for Sunday or special. Draw farmer class, town 730. Admission 10-25. Jack Schneider, Kalona Theatre (300 seats), Kalona, Iowa.

TEN COMMANDMENTS. (11 reels). Feature cast. A great picture that should please in any house. A powerful production. Wonderful settings. Admission 25-50. Good tone. Appeal 100 per cent. Yes for Sunday and special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

TEN COMMANDMENTS. (11 reels). Featured cast includes Theodore Roberts. This is a wonderful picture. Pleased all classes in our town. Did good business three days. Admission 25-50 on this. This picture will help to give a theatre a good reputation. Should not be shown less than two days. Extra good tone. Good appeal. Yes for Sunday and as a special. Draw all classes, town of less than a thousand. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

TEN COMMANDMENTS. (11 reels). Star cast. This is a wonderful production. Buy it, but buy it right. Good tone. Appeal 90 per cent. Yes for Sunday and special. Draw farmers and small town, 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (249 seats), Correctionville, Iowa.

TONGUES OF FLAME. (6,763 feet). Star, Thomas Meighan. Very good; rather improbable in parts but I would say book it as it is different from the general run and my audience seemed to like it. Good tone and appeal. Yes for Sunday and special. Draw farm and town class, town 600. Admission 10-20 and 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

TRIUMPH. (8,297 feet). Star, Rod LaRoque. One of those good, wholesome pictures that will please most anyone. Very good tone. Appeal 90 per cent. Yes for Sunday, no as special. Draw small town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

WAGES OF VIRTUE. (7,083 feet). Star, Gloria Swanson. This one is not in the class with "The Humming Bird." They are going to kill Gloria here if they keep her in the kind of pictures they are now putting her in. Get behind this one if Gloria pulls. Good tone. Appeal 75 per cent. Yes for Sunday, no as special. Draw railroad and farm class, town 3,000. Admission 10-25. H. C. Porter, Dreamland Theatre (350 seats), New Albany, Mississippi.

WELCOME HOME. (5,909 feet). Cruze production. Fair, but slow. Excellent tone. Yes for Sunday, no as special. Draw average class, city 10,000. Admission 10-25. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

WELCOME HOME. (5,909 feet). Star, Lois Wilson. This is an extra good comedy drama. Pleased all who saw it. Business was light. I believe the title is bad; it had no pulling power here. Tone and appeal O. K. No as special. Draw all classes in small town, 2,500. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

WEST OF THE WATER TOWER. (7 reels). Star, Glenn Hunter. Excellent picture and cast. Pleased almost everyone and drew a little extra money. Print good out of St. Louis, on eight reels. Good tone and appeal. Yes for Sunday and special. Draw farmers and small town of 120. Admission 10-25. M. B. Russell, Benton Community Theatre (140 seats), Benton City, Missouri.

WILD BILL HICKOK. (6,892 feet). Star, William S. Hart. Personally I thought this was Hart's best; but not much comment either way. Drew a little extra money on a one night run. Historical scenes good. Good tone. Fair appeal. No for Sunday or special. Draw farmers and small town, 120. Admission 10-25. M. B. Russell, Benton Community Theatre (140 seats), Benton City, Missouri.

WOMAN PROOF. (7,657 feet). Star, Thomas Meighan. Meighan always a good bet here. This is a good picture and the cast is excellent. A light comedy that you'll make no mistake on. On eight reels. Good tone. Appeal 90 per cent. Yes for Sunday, a semi-special. Draw farmers and small town, 120. Admission 10-25. M. B. Russell, Benton Community Theatre (140 seats), Benton City, Missouri.

Producers' Dist. Corp.

GIRL ON THE STAIRS. (6,214 feet). Star, Patsy Ruth Miller. An extra good mystery play. Good tone. Appeal ninety-eight per cent. Yes for Sunday, no as special. Draw city and farm class, city 25,000. Admission 10-30. Robert W. Hines, Boyd's Hall Theatre (500 seats), Bowdle, South Dakota.

WANDERING HUSBANDS. (6 reels). Special cast. Picture pleased the majority, including the children. There were more laughs in the last two or three reels than in most comedies. Margaret Livingston does fine acting in this one. Good tone. Appeal 90 per cent. Yes for Sunday, no as special. Draw family patronage, town 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

United Artists

WHITE ROSE. (11 reels). Star. Mae Marsh. Wonderful picture for adults, Nothing but good comment on this one. Draw all classes,

Index This Week

The Index to Reports appears in this issue.

It covers all picture titles that have been reported since the final June issue, and lists the issues in which the reports have appeared.

Keep this Index handy. It will help you to get a comprehensive idea of picture values on a large number of pictures.

town 2,800. Admission 10-30. A. C. Gordon, Star Theatre, Weiser, Idaho.

Universal

BROADWAY OR BUST. (5,272 feet). Star, Hoot Gibson. This is an extra good western: full of comedy. Pleased our audience immensely. Good tone and appeal. Yes for Sunday, no as special. Draw all classes, town less than a thousand. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

DARING CHANCES. Star, Jack Hoxie. Just an average western. Hoxie is capable of better work. Tone O. K. Appeal 75 per cent. No for Sunday or as special. Draw farmer and small town class, a circuit. Admission 10-25. Allen & Underhill, Pastime Circuit, Chelsea, Vermont.

Warner Brothers

BEAU BRUMMEL. (10 reels). Star, John Barrymore. A wonderful picture for highbrow but no good for small towns. Ten reels is too long. Good tone. Appeal 100 per cent. Yes for Sunday and yes for special with regard to above. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

Straight From the Shoulder Index

Complete July to September

This Index contains, listed alphabetically under company headings, titles of pictures on which exhibitors have sent in reports which have been published in Moving Picture World's Straight From the Shoulder dependable tip department. The dates indicate which issues contained reports on the picture they follow—there may be more than one report on the same picture in the issues. Independent productions are so listed; but not by companies. This Index is cumulative for each six month period.

Associated Exhibitors

Bad Company. Jul. 4.
Barriers Burned Away. Jul. 4.
Cheechahcos. Aug. 22.
Common Law. Jun. 27.
East of Broadway. Aug. 8.
Going Up. Sep. 5-Sep. 19.
Introduce Me. Jul. 25.
Is Love Everything? Jul. 4-Jul. 18-Sep. 19.
Lone Wolf. Aug. 1.
Never Say Die. Jul. 4-Jul. 11-Aug. 1-Sep. 5.
Now or Never. Aug. 8.
Racing Luck. Jul. 11-Aug. 15-Aug. 29.

F. B. O.

Air Hawk. Jul. 18.
Alias Mary Flynn. Jul. 4-Sep. 5.
Alimony. Aug. 15.
American Manners. Jul. 11-Aug. 22.
Bandit's Baby. Jul. 4-Jul. 18-Aug. 1-Aug. 15-Aug. 22-Aug. 29-Sep. 5-Sep. 12.
Bloodhound. Aug. 22-Sep. 12.
Blow Your Own Horn. Jun. 27.
Breed of the Border. Jul. 11-Jul. 18-Aug. 1-Aug. 15-Aug. 22-Sep. 19.
Broken Laws. Jul. 4-Jul. 18-Sep. 5-Sep. 12-Sep. 19.
By Divine Right. Jul. 4-Aug. 15.
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Cheap Kisses. Jun. 27-Jul. 11-Aug. 15-Aug. 22-Sep. 19.
Cloud Rider. Jul. 11-Aug. 22.
Crashing Thru. Aug. 22.
Dangerous Coward. Aug. 15-Sep. 12.
Dangerous Flirt. Jul. 4.
Divorce. Aug. 22.
Drusilla With a Million. Aug. 29-Sep. 19.
Evelyn Brent Pictures. Jul. 18.
Fighting Demon. Sep. 19.
Fighting Sap. Jul. 4-Jul. 11-Jul. 18.
Flashing Spurs. Jul. 4.
Fools in the Dark. Aug. 1.
Forbidden Cargo. Jul. 18-Aug. 1-Aug. 8.
Galloping Gallagher. Sep. 5.
Galloping Vengeance. Aug. 15.
Girl of the Limberlost. Jul. 4-Jul. 18.
His Forgotten Wife. Jul. 4-Jul. 18-Aug. 8.
Human Tornado. Aug. 15.
In Fast Company. Aug. 8.
Jimmie's Millions. Jul. 18-Aug. 15-Aug. 22-Sep. 12.
Judgment of the Storm. Jul. 25-Aug. 8.
Lady Robinhood. Sep. 12.
Laughing at Danger. Jul. 18-Jul. 25-Aug. 22.
Life's Greatest Game. Jun. 27-Jul. 4.
Lights Out. Jul. 4.
Lilies of the Streets. Aug. 15-Sep. 19.
Love's Bargain. Sep. 12.
Lullaby. Aug. 15.
Mailman. Jul. 25-Aug. 15.
Mask of Lopez. Jul. 11-Aug. 15.
Messalina. Jul. 11.
Midnight Molly. Jul. 11-Jul. 18-Sep. 12.
Millionaire Cowboy. Jul. 4-Jul. 18.
Napoleon and Josephine. Sep. 12.
No-Gun Man. Jul. 11-Jul. 25-Aug. 29.
North of Nevada. Aug. 8.
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On Time. Sep. 12.
O. U. West. Sep. 19.
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Phantom Justice. Aug. 8.
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Richard Talmadge Pictures. Sep. 12.
Ridin' Comet. Jul. 18-Jul. 25-Aug. 22-Sep. 19.
Scar Hanan. Sep. 5-Sep. 12.
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Smooth as Satin. Aug. 8-Aug. 15.
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Spirit of the U. S. A. Aug. 8-Aug. 22-Sep. 12.
Stepping Lively. Jul. 18.
Texas Bearcat Sep. 19.
That Devil Quemado. Jul. 11-Jul. 18-Aug. 8-Aug. 22-Sep. 12.
There's Millions in It. Aug. 22.
Thundering Hoofs. Jul. 11-Jul. 25-Aug. 8-Aug. 15-Sep. 12-Sep. 19.
Unknown Purple. Jul. 25.
Untamed Youth. Jul. 11.
Vanity's Price. Jul. 4-Jul. 18-Sep. 19.
White Fang. Jul. 4-Jul. 11-Jul. 18-Aug. 15-Aug. 22-Sep. 5.
White Sin. Jul. 4-Aug. 22.
White Thunder. Jul. 18-Aug. 22-Sep. 19.
Wild Bull's Lair. Sep. 5-Sep. 12-Sep. 19.
Youth and Adventure. Aug. 8-Sep. 19.

First National

Abraham Lincoln. Jun. 27-Jul. 4-Jul.25-Aug. 8-Aug. 15.
Anna Christie. Jul. 4.
Ashes of Vengeance. Sep. 5.
As Man Desires. Jul. 25-Aug. 1-Sep. 5-Sep. 12.
Bellboy 13. Aug. 1.
Black Oxen. Jul. 4.
Boy of Mine. Aug. 8.
Brass Bottle. Sep. 5.
Brawn of the North. Aug. 8.
Chickie. Jun. 27-Jul. 25-Aug. 22-Sep. 12.
Christine of the Hungry Heart. Jul. 18-Sep. 19.
Circus Days. Jul. 4.
Classmates. Jun. 27-Jul. 25.
Cytherea. Sep. 12.
Daddy. Jul. 18.
Dangerous Age. Aug. 8-Aug. 15-Sep. 19.
Declasse. Jul. 4-Jul. 11.
Desert Flower. Aug. 8.
Dinty. Aug. 22.
Enchanted Cottage. Jul. 18.
Eternal City. Sep. 12.
Flowing Gold. Sep. 12.
Fools First. Jul. 11.
For Sale. Jul. 11-Jul. 25.
Frivolous Sal. Jul. 25-Aug. 8-Aug. 29-Sep. 19.
Fury. Sep. 5-Sep. 12.
Galloping Fish. Aug. 1.
Girl in the Limousine. Aug. 8-Sep. 12.
Girl of the Golden West. Aug. 29-Sep. 5.
Half-Way Girl. Sep. 19.
Heart of a Siren. Jul. 18-Sep. 12-Sep. 19.
Her Husband's Secret. Jul. 18.
Her Night of Romance. Jul. 4-Jul. 18-Aug. 8-Sep. 12.
Her Reputation. Jul. 11-Sep. 5.
His Supreme Moment. Jul. 4-Sep. 12.
Huntress. Jul. 11-Aug. 22.
Husbands and Lovers. Sep. 5.
Idle Tongues. Jul. 18-Aug. 22.
If I Marry Again. Jul. 18-Aug. 22-Sep. 19.
In Every Woman's Life. Jul. 18.
Inez From Hollywood. Sep. 12.
In Hollywood with Potash and Perlmutter. Jul. 4-Jul. 11-Jul. 18-Aug. 8.
Isle of Lost Ships. Aug. 29.
I want My Man. Jul. 25-Aug. 22.
Jealous Husbands. Sep. 5.
Just a Woman. Aug. 22.
Knockout. Sep. 19.
Love Master. Jul. 18.
Lilies of the Field. Sep. 12.
Love's Wilderness. Jul. 25-Aug. 8.
Madonna of the Streets. Aug. 22-Sep. 19.
Making of O'Malley. Aug. 15-Aug. 22.
Marriage Whirl. Sep. 12.
Mighty Lak a Rose. Aug. 1-Sep. 5.
My Son. Sep. 5-Sep. 12-Sep. 19.
Necessary Evil. Aug. 29.
New Toys. Jul. 11-Aug. 8-Aug. 29-Sep. 5.
Oliver Twist. Jul. 18.
One Way Street. Aug. 8.
Only Woman. Jul. 18-Aug. 29.
Painted People. Jul. 4-Jul. 18-Sep. 5.
Penrod and Sam. Aug. 8.
Perfect Flapper. Jul. 4-Aug. 1-Aug. 8.
Potash and Perlmutter. Jul. 4.
Quo Vadis. Aug. 1-Aug. 22.
Sally. Jul. 11-Jul. 25-Aug. 1-Aug. 22-Aug. 29.
Sandra. Jul. 4-Jul. 11-Jul. 18.
Scarlet Lily. Sep. 12.
Sea Hawk. Jul. 4-Jul. 25.
Secrets. Jul. 11.
Self-Made Failure. Aug. 15-Aug. 22.
Silent Watcher. Aug. 22-Aug. 29-Sep. 12.
Single Wives. Jul. 25.
Skin Deep. Jul. 4.
Slippy McGee. Aug. 29.
So Big. Jul. 11-Jul. 18-Sep. 12-Sep. 19.
Son of the Sahara. Jul. 4.
Sundown. Jul. 18-Jul. 25-Aug. 15-Aug. 29.
Sunshine Trail. Aug. 29.
Talker. Aug. 8-Aug. 22-Sep. 12.
Tarnish. Aug. 22.
Thief in Paradise. Jul. 11-Aug. 22-Sep. 12.
Twenty-one. Jul. 11-Jul. 25.
Voice from the Minaret. Aug. 22.
When a Man's a Man. Aug. 15.
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Why Men Leave Home. Aug. 22.
Woman on the Jury. Jul. 4.

Fox

Against All Odds. Sep. 5.
Alias the Night Wind. Jul. 25.
Arizona Express. Aug. 15.
Arizona Romeo. Jul. 18-Aug. 22-Sep. 5-Sep. 12-Sep. 19.
Blizzard. Jul. 4.
Cupid's Fireman. Aug. 1.
Curlytop. Jun. 27.
Cyclone Rider. Jul. 18-Aug. 22-Sep. 12-Sep. 19.
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Dante's Inferno. Jul. 4-Jul. 25-Sep. 5.
Darwin Was Right. Aug. 1-Sep. 19.
Daughters of the Night. Jul. 18-Sep. 19.
Deadwood Coach. Aug. 1-Sep. 19.
Desert Outlaw. Jul. 11-Jul. 25-Aug. 15.
Dick Turpin. Jul. 4-Jul. 18-Aug. 1-Aug. 15-Sep. 19.
Drag Harlan. Jun. 27-Jul. 4.
Everyman's Wife. Aug. 29.
Eyes of the Forest. Aug. 15.
Flames of Desire. Jul. 18.
Folly of Vanity. Jul. 18-Aug. 15-Aug. 22-Sep. 5.
Gentle Julia. Jul. 4.
Gerald Cranston's Wife. Aug. 22-Sep. 5-Sep. 19.
Gold and the Girl. Jul. 18-Jul. 25-Aug. 22-Aug. 29-Sep. 5.

Gold Heels. Jul. 18-Jul. 25-Aug. 29-Sep. 12.
Great Diamond Mystery. Aug. 1-Sep. 19.
Heart Buster. Sept. 5.
Hearts and Spurs. Jul. 18.
Hearts of Oak. Jul. 4-Jul. 25-Sep. 12-Sep. 19.
Honor Among Men. Aug. 22-Sep. 19.
Hoodman Blind. Aug. 15.
Hunted Woman. Jul. 18-Aug. 22-Sep. 19.
In Love With Love. Jul. 25-Aug. 1-Aug. 22-Sep. 12.
It Is the Law. Jul. 4-Aug. 1-Aug. 22.
Ladies to Board. Aug. 15-Sep. 5.
Last Man on Earth. Jul. 18-Sep. 5.
Last of the Duanes. Jul. 4-Jul. 18-Aug. 1-Sep. 12.
Lone Chance. Jun. 27.
Man Hunter. Aug. 1-Aug. 8.
Man Who Came Back. Sep. 5.
Man Who Played Square. Sep. 19.
Marriage in Transit. Aug. 22.
Mile-a-Minute Romeo. Jul. 4.
No Mother to Guide Her. Jul.4.
North of Hudson Bay. Jul. 11-Sep. 5.
Not a Drum Was Heard. Aug. 15.
Oh You Tony. Jul. 18-Aug. 8-Aug. 22.
Painted Lady. Aug. 22-Sep. 19.
Rainbow Trail. Jul. 18-Aug. 8.
Riders of the Purple Sage. Jul. 18-Aug. 8-Aug. 29.
Roughneck. Sep. 5.
St. Elmo. Jul. 4.
Scarlet Honeymoon. Sep. 5.
Scuttlers. Aug. 15.
Shadows of the East. Aug. 1.
She Wolves. Aug. 29.
Six Cylinder Love. Jul. 4.
Soft Boiled. Jul. 18.
Stardust Trail. Sep. 5.
Teeth. Jul. 11-Jul. 25-Aug. 15-Sep. 5-Sep. 19.
Temple of Venus. Jul. 4.
This Freedom. Aug. 15-Sep. 19.
Trail Rider. Jul. 4-Aug. 8-Aug. 15-Sep. 12.
Trouble Shooter. Sep. 5.
Vagabond Trail. Aug. 8-Aug. 22.
Warrens of Virginia. Jul. 25-Aug. 1-Aug. 8-Aug. 22-Sep. 5.
Wings of Youth. Sep. 5-Sep. 19.
Winner Take All. Jul. 4-Aug. 8-Sep. 5.
Wolves of the Night. Jul. 4.
You Can't Get Away With It. Aug. 15.

Metro-Goldwyn

Along Came Ruth. Sep. 5.
Arab. Sep. 5.
Bandolero. Jun. 27-Jul. 4-Sep. 19.
Beauty Prize. Jul. 11-Jul. 18-Aug. 1.
Boy of Flanders. Aug. 1.
Bread. Jun. 27-Jul. 4.
Broken Barriers. Jul. 4-Sep. 5.
Cheaper to Marry. Jul. 25-Aug. 1-Sep. 5-Sep. 12.
Circe, the Enchantress. Jul. 4.
Daddy's Gone A-Hunting. Jul. 18.
Denial. Aug. 22-Sep. 19.
Dixie Handicap. Jul. 11-Jul. 18-Jul. 25-Aug. 1.
Eagle's Feather. Jul. 25-Aug. 22.
Eternal Struggle. Jul. 25-Aug. 1.
Excuse Me. Aug. 1.
Great Divide. Jul. 4-Jul. 11-Aug. 22.
Greed. Sep. 5-Sep. 12.
Green Goddess. Sep. 12.
Half-a-Dollar Bill. Sept. 19.
Happiness. Jul. 25-Aug. 15-Sep. 19.
Heart Bandit. Aug. 15.
He Who Gets Slapped. Jul. 11-Sep. 19.
His Hour. Jul. 4-Sep. 5-Sep. 12.
In Search of a Thrill. Aug. 1-Sep. 19.
Janice Meredith. Jul. 18-Sep. 5.
Lady of the Night. Aug. 22-Aug. 29-Sep. 19.
Little Old New York. Aug. 1-Sep. 12.
Little Robinson Crusoe. Aug. 8.
Married Flirts. Jul. 4-Jul. 18.
Monster. Jul. 18-Sep. 19.
Name the Man. Aug. 8.
Navigator. Jul. 4-Jul. 11-Jul. 18-Aug. 8-Sep. 19.
Nellie, the Beautiful Cloak Model. Jul. 25-Aug. 8.
Our Hospitality. Aug. 8-Aug. 15.
Prairie Wife. Jul. 18-Aug. 8.
Rag Man. Jun. 27-Jul. 18.
Recoil. Jul. 18.
Red Lily. Jul. 4-Aug. 8-Aug. 22-Sep. 12.
Reno. Jul. 25.
Revelation. Jul. 4-Aug. 8-Sep. 5-Sep. 19.
Rouged Lips. Jul. 25.
Scaramouche. Sep. 12.
Seven Chances. Jul. 4-Jul. 18-Aug. 15-Sep. 19.
Shooting of Dan McGrew. Jul. 18-Aug. 15.
Silent Accuser. Jul. 4-Jul. 18-Sep. 5.
Sinners in Silk. Jul. 4-Jul. 18-Jul. 25-Aug. 8-Aug. 22-Sep. 5-Sep. 19.
Snob. Jul. 25-Sep. 19.

Tips Help

Avard J. Sloat, who, with Mitchell Conery operates the Conoat Projection service, says:

"Conery and I have been running a number of shows this summer in small towns in this section (New York State).

"I am sending tips on the pictures we have used; we have been drawing from small town class plus vacationists.

"I want to say, Van, that we do most of our booking with your report section as a guide."

**BOOK BY TIPS—
AND SEND TIPS!**

Social Code. Jul. 25-Aug. 15.
So This Is Marriage. Jul. 4-Jul. 25-Sep. 5.
Sporting Venus. Jul. 4.
Three Ages. Jul. 11-Jul. 25.
Thy Name Is Woman. Jul. 11.
True as Steel. Aug. 8.
Uninvited Guest. Aug. 22-Sep. 19.
Way of a Girl. Aug. 8-Sep. 5.
White Desert. Sep. 5.
White Sister. Sep. 5.
Wife of the Centaur. Jul. 25.
Wild Oranges. Aug. 8.
Wine of Youth. Sep. 19.
Women Who Give. Jul. 4-Jul. 25.
Yolanda. Aug. 22-Sep. 5.
Zander, the Great. Sep. 5.

Paramount

Adventure. Jul. 25-Aug. 1-Aug. 8-Aug. 22-Sep. 5.
After the Show. Aug. 1.
Air Mail. Aug. 15.
Alaskan. Aug. 8-Aug. 22.
A Man Must Live. Aug. 8-Aug. 15.
Any Woman. Sep. 5-Sep. 19.
Are Parents People? Sep. 5.
Argentine Love. Jul. 11-Jul. 25.
Bedroom Window. Jul. 11-Aug. 1.
Big Brother. Jul. 11-Aug. 8-Aug. 29.
Border Legion. Jul. 25-Aug. 1-Sep. 5-Sep. 19.
Call of the Canyon. Jul. 4-Jul. 18-Aug. 1-Aug. 8-Aug. 15.
Changing Husbands. Aug. 22.
Charmer. Aug. 8-Aug. 22-Sep. 5.
Cheat. Aug. 15-Aug. 29.
City That Never Sleeps. Jul. 4-Aug. 15.
Code of the Sea. Jul. 11.
Code of the West. Jul. 25-Aug. 8-Aug. 22.
Coming Thru. Jul. 25-Aug. 1-Aug. 15-Aug. 22.
Confidence Man. Aug. 8-Sep. 12.
Contraband. Aug. 8-Sep. 19.
Crowded Hour. Sep. 12-Sep. 19.
Dangerous Money. Jul. 25-Aug. 8-Aug. 15.
Devil's Cargo. Aug. 15-Aug. 22-Aug. 29.
Dressmaker From Paris. Jul. 4-Jul. 25.
East of Suez. Aug. 1.
Empty Hands. Jul. 4-Jul. 25-Aug. 15.
Enemy Sex. Jul. 25.
Eve's Secret. Sep. 12.
Feet of Clay. Jul. 4-Jul. 18-Jul. 25-Aug. 8.
Female. Jul. 25-Aug. 22.
Fighting Coward. Jul. 25-Aug. 8-Sep. 12.
Flaming Barriers. Jul. 25-Aug. 8-Aug. 29.
Forbidden Paradise. Jul. 18-Aug. 1-Aug. 22.
Forty Winks. Jul. 4-Jul. 18-Aug. 8-Aug. 15.
Garden of Weds. Jul. 4-Aug. 8-Aug. 15-Aug. 22.
Golden Bed. Jul. 11-Jul. 18-Jul. 25-Aug. 1-Aug. 29.
Grounds for Divorce. Sep. 19.
Heritage of the Desert. Jul. 4-Aug. 1.
Her Love Story. Jun. 27-Aug. 8-Sep. 12.
Her Own Money. Aug. 1.
His Children's Children. Aug. 29-Sep. 19.
Humming Bird. Jul. 25-Aug. 8-Aug. 29.
Icebound. Jul. 11.
Kiss in the Dark. Jul. 4-Aug. 15-Aug. 29.
Light of Western Stars. Aug. 1-Aug. 15-Aug. 29-Sep. 12.
Light That Failed. Jul. 18.
Lily of the Dust. Sep. 12.
Little French Girl. Aug. 29.
Locked Doors. Aug. 1-Aug. 8-Sep. 12.
Lost—A Wife. Aug. 8-Sep. 12.
Lucky Devil. Sep. 12-Sep. 19.
Madame Sans Gene. Jun. 27-Jul. 18-Aug. 1-Aug. 22-Sep. 5-Sep. 12.
Manhandled. Aug. 8-Sep. 12-Sep. 19.
Manhattan. Jul. 11-Jul. 25-Aug. 1.
Manicure Girl. Aug. 8-Sep. 12.
Man Who Fights Alone. Aug. 1.
Marry Me. Aug. 1-Sep. 12.
Men. Sep. 12.
Men and Women. Sep. 5.
Merton of the Movies. Jul. 25-Aug. 15-Aug. 22.
Miss Bluebeard. Jul. 4-Aug. 1-Aug. 8-Aug. 22.
Monsieur Beaucaire. Jul. 18-Aug. 15-Aug. 29-Sep. 5.
Ne'er Do Well. Sep. 12.
New Lives for Old. Jul. 4-Jul. 18-Sep. 12.
Night Club. Jul. 18-Jul. 25-Aug. 22-Aug. 29-Sep. 5.
North of 36. Jul. 4-Jul. 11-Jul. 18-Jul. 25-Aug. 1-Sep. 12.
Old Home Week. Jul. 4-Jul. 11-Jul. 18-Aug. 22-Sep. 19.
Open All Night. Jun. 27-Aug. 1-Aug. 8-Sep. 5.
Paths to Paradise. Aug. 1-Aug. 8-Aug. 29.
Peter Pan. Jul. 4-Jul. 11-Jul. 18-Aug. 1-Aug. 8-Aug. 29-Sep. 5.
Peter the Great. Aug. 1.
Pied Piper Malone. Jul. 4-Aug. 1.
Ruggles of Red Gap. Aug. 1.
Sackcloth and Scarlet. Jul. 18-Aug. 1-Aug. 29.
Sainted Devil. Sep. 5.
Salome of the Tenements. Jul. 4-Aug. 29.
Salomy Jane. Aug. 29.
Shadows of Paris. Aug. 29.
Shock Punch. Jul. 11-Jul. 18-Aug. 1-Aug. 29.
Sideshow of Life. Jul. 4-Aug. 1.
Singer Jim McKee. Jul. 4-Aug. 29.
Sinners in Heaven. Jul. 11-Aug. 1.
Society Scandal. Jul. 11.
Spaniard. Jul. 18-Aug. 29.
Story Without a Name. Jul. 4-Aug. 1-Sep. 5.
Swan. Aug. 15.
Ten Commandments. Aug. 15-Aug. 22-Sep. 12.
Thundering Herd. Aug. 1-Aug. 22-Sep. 12.
Tiger Love. Aug. 1.
Tomorrow's Love. Jul. 4-Aug. 29.
Tongues of Flame. Jul. 4-Jul. 25.
Too Many Kisses. Jul. 18-Jul. 25-Aug. 1-Aug. 22.
Top of the World. Jul. 4-Jul. 18-Aug. 1-Aug. 22.
To the Last Man. Jul. 11-Aug. 15-Aug. 22.
Triumph. Jul. 11.
Unguarded Women. Jul. 25-Aug. 15.
Wages of Virtue. Jul. 4-Jul. 25-Aug. 22.
Wanderer of the Wasteland. Jul. 25-Aug. 1-Aug. 22-Sep. 5.
Wild Bill Hickok. Aug. 1-Sep. 19.
Woman Proof. Sep. 19.
Worldly Goods. Jul. 25-Aug. 15-Aug. 29.
Zaza. Jul. 4.

Pathe

Battling Orioles. Jul. 11-Sep. 19.
Black Cyclone. Sep. 19.
Call of the Wild. Jul. 25-Aug. 8.
Dr. Jack. Aug. 1.
Dynamite Smith. Jul. 25.
Girl Shy. Aug. 22-Sep. 5.
Hot Water. Jul. 11-Aug. 8-Aug. 22-Aug. 29.
King of Wild Horses. Aug. 1-Aug. 29-Sep. 19.
Percy. Sep. 12.
Vincennes. Aug. 15.
Way of a Man (feature). Jul. 4.
White Sheep. Jul. 4-Jul. 11-Aug. 29.

Principal

Girls Men Forget. Aug. 1.
Helen's Babies. Aug. 22.
Mine With the Iron Door. Sep. 19.
Re-Creation of Brian Kent. Jul. 25-Aug. 1.

Producers Dist. Corp.

Another Man's Wife. Jul. 25-Aug. 1-Aug. 8-Aug. 29.
Another Scandal. Sep. 19.
Barbara Frietchie. Jul. 25-Aug. 8-Aug. 29-Sep. 19.
Beyond the Border. Jun. 27.
Beyond the Rocks. Aug. 29.
Cafe in Cairo. Jul. 11-Aug. 29-Sep. 19.
Chalk Marks. Jul. 4.
Charley's Aunt. Jul. 4-Jul. 25-Aug. 15-Aug. 29.
Chorus Lady. Aug. 15-Aug. 29-Sep. 19.
Crimson Runner. Aug. 8.
Drivin' Fool. Aug. 15.
Flaming Forties. Jul. 4-Aug. 8-Sep. 19.
Girl on the Stairs. Aug. 15-Sep. 5-Sep. 19.

Her Own Free Will. Sep. 12.
Hold Your Breath. Aug. 8-Aug. 29-Sep. 12.
House of Youth. Aug. 22-Sept. 12.
Let Women Alone. Jul. 4-Jul. 25.
Lightning Rider. Jun. 27.
Mirage. Aug. 22.
Night Hawk. Jul. 4-Jul. 25.
Not One to Spare. Aug. 15-Aug. 29.
Ramshackle House. Aug. 15-Aug. 22-Aug. 29.
Reckless Romance. Jul. 4-Aug. 29-Sep. 5-Sep. 12-Sep. 19.
Roaring Rails. Jul. 11-Jul. 18-Sep. 12.
Silent Sanderson. Jul. 4-Jul. 18-Aug. 29.
Siren of Seville. Aug. 29-Sep. 19.
Soft Shoes. Aug. 1-Aug. 22.
Stop Flirting. Jul. 18-Aug. 1-Aug. 29.
Texas Trail. Aug. 29.
Tiger Thompson. Jul. 18-Aug. 1.
Trouping With Ellen. Aug. 1-Aug. 22-Sep. 19.
Wandering Husbands. Jul. 11-Aug. 29.
Welcome Stranger. Jul. 18.
What Shall I Do? Jul. 4-Aug. 15.

Schulberg

April Showers. Aug. 1.
Maytime. Aug. 15.
Poisoned Paradise. Aug. 15.
Virginian. Aug. 15.

United Artists

America. Jul. 11.
Broken Blossoms. Aug. 15.
Iron Trail. Sep. 5.
Isn't Life Wonderful? Jul. 11.
Mark of Zorro. Aug. 8.
The Nut. Jul. 11.
One Exciting Night. Aug. 8-Sep. 5.
Robin Hood. Jul. 25.
Sally of the Sawdust. Jun. 27.
Salvation Hunters. Jul. 11.
Tailor Made Man. Jul. 25.
Tess of the Storm Country. Jul. 11-Sep. 5.
Thief of Bagdad. Jul. 11.
Thru the Back Door. Jul. 18-Sep. 19.
Waking Up the Town. Aug. 8.
Way Down East. Jul. 25.

Universal

Big Timber. Jul. 11-Jul. 25.
Broadway or Bust. Jul. 11-Aug. 15.
Burning Trail. Jul. 4-Jul. 11-Sep. 5.
Butterfly. Aug. 8.
Chapter in Her Life. Aug. 22.
Dangerous Innocence. Sep. 19.
Daring Chances. Jul. 11-Aug. 22-Aug. 29-Sep. 19.
Darling of New York. Aug. 1.
Don Daredevil. Aug. 22-Sep. 5.
Drifting. Aug. 15.
Excitement. Aug. 15-Sep. 5.
Family Secret. Jul. 25-Aug. 8.
Fifth Avenue Models. Sep. 5.
Fight for Honor. Jul. 25.
Fighting American. Sep. 19.
Fighting Fury. Sep. 5.
Fools' Highway. Jul. 25-Aug. 15-Sep. 5-Sep. 19.
Forty Horse Hawkins. Jul. 25-Aug. 15.
Gaiety Girl. Aug. 29.
High Speed. Jul. 11.
Hit and Run. Aug. 1-Sep. 5-Sep. 19.
Hunchback of Notre Dame. Jul. 25-Sep. 5.
Hurricane Kid. Jul. 11-Aug. 8-Sep. 19.
I'll Show You the Town. Aug. 8-Aug. 15-Sep. 19.
Jewel Productions. Aug. 8.
K—The Unknown. Jul. 25-Aug. 29.
Lady of Quality. Aug. 15.
Last Laugh. Jul. 11-Jul. 25.
Law Forbids. Jul. 25-Aug. 15.
Let 'Er Buck. Jul. 11-Aug. 1-Aug. 29.
Mad Whirl. Jul. 11-Jul. 25-Aug. 29.
Meddler. Aug. 29.
Merry-Go-Round. Aug. 22.
Oh, Doctor. Sep. 5.
Phantom Horseman. Sep. 5.
Reckless Age. Jul. 4-Jul. 11-Jul. 25-Aug. 22-Sep. 5-Sep. 19.
Red Rider. Sep. 19.
Ride for Your Life. Jul. 25-Aug. 15.
Riders Up. Jul. 4.
Ridgway of Montana. Jul. 18.
Ridin' Kid From Powder River. Jul. 18-Sep. 5-Sep. 19.
Ridin' Pretty. Aug. 15-Aug. 29-Sep. 5-Sep. 12.
Ridin' Thunder. Jul. 18-Sep. 5.
Roaring Adventure. Jul. 4-Jul. 18.
Saddle Hawk. Jul. 4-Jul. 11-Aug. 8-Aug. 15-Sep. 12.
Sawdust Trail. Aug. 29-Sep. 12.
Secrets of the Night. Jul. 4.
Signal Tower. Jul. 4-Jul. 11-Aug. 1-Aug. 29-Sep. 12.

This Index shows in a compact form the great amount of volunteer effort that exhibitors have given—for YOU.
Why not reciprocate?
Did YOU use the blank in last week's issue? Why not do it now!

Sign of the Cactus. Aug. 8.
Smouldering Fires. Jul. 18-Aug. 15-Aug. 29-Sep. 12-Sep. 19.
Spook. Sep. 19.
Sporting Youth. Jun. 27.
Storm Daughter. Aug. 22-Sep. 12.
Straight Thru. Jul. 11.
Sunset Trail. Sep. 5.
Taming the West. Jul. 18-Aug. 15-Sep. 12.
Thundering Dawn. Aug. 1.
Tornado. Jul. 4-Jul. 11-Jul. 18-Aug. 1-Sep. 5.
Turmoil. Jul. 4-Jul. 11-Aug. 22-Sep. 5.
Universal Pictures. Aug. 22-Sep. 5.
Up the Ladder. Sep. 12.
Western Wallop. Jul. 18-Aug. 15-Sep. 12.
White Tiger. Aug. 15.
Wine. Jul. 18-Aug. 22.

Vitagraph

Barree, Son of Kazan. Jul. 4-Aug. 1-Aug. 15-Aug. 29-Sep. 12-Sep. 19.
Behold This Woman. Jul. 4.
Beloved Brute. Jul. 25-Aug. 1-Aug. 8-Aug. 29.
Between Friends. Jun. 27.
Borrowed Husbands. Aug. 29.
Captain Blood. Jul. 11-Aug. 1-Aug. 15.
Clean Heart. Jun. 27-Jul. 25.
Code of the Wilderness. Jul. 4-Aug. 8-Aug. 29.
Fearbound. Jul. 11-Aug. 15-Aug. 29-Sep. 12-Sep. 19.
Flower of the North. Aug. 15.
Greater Than Marriage. Jul. 4-Aug. 15-Aug. 29.
Happy Warrior. Aug. 22-Sep. 12-Sep. 19.
Man From Brodney's. Aug. 8.
Masters of Men. Aug. 8.
My Man. Sep. 5.
Ninety and Nine. Aug. 8.
One Law for the Woman. Aug. 1-Aug. 22.
Pioneer Trails. Jul. 4.
Pampered Youth. Jul. 11-Sep. 19.
Ranger of the Big Pines. Sep. 19.
Redeeming Sin. Jul. 4-Aug. 22-Sep. 5.
School for Wives. Jul. 18-Aug. 1-Aug. 15.
Steele of the Royal Mounted. Aug. 22-Sep. 12.
Tides of Passion. Jul. 4.
Two Shall Be Born. Jul. 18-Aug. 22.
Virtuous Liars. Aug. 29.
Wildfire. Jul. 18-Aug. 8-Sep. 5.

Warner Bros.

Age of Innocence. Aug. 8.
Broadway After Dark. Aug. 8.
Conductor 1492. Jul. 4-Jul. 11-Aug. 1-Aug. 15.
Country Kid. Sep. 5.
Daddies. Jul. 4.
Dark Swan. Jun. 27.
Find Your Man. Jul. 4-Jul. 25-Aug. 15-Sep. 5.
Gold Diggers. Jul. 11.
How Baxter Butted In. Sep. 19.
Kiss Me Again. Sep. 5.
Lighthouse by the Sea. Sep. 19.
Little Johnny Jones. Aug. 22-Sep. 19.
Lover of Camille. Sep. 19.
Lovers' Lane. Jul. 11.
Lucretia Lombard. Sep. 5.
Marriage Circle. Aug. 8.
Narrow Street. Jun. 27.
On Thin Ice. Aug. 15-Aug. 22.
Recompense. Jul. 4-Jul. 18.
This Woman. Jul. 18-Sep. 12.
Three Women. Sep. 19.
Where the North Begins. Jul. 11.

Independents

Ace of the Cactus Range. Jul. 4.
Across the Deadline. Jul. 4-Aug. 15.
After a Million. Aug. 15.
Always Ridin' to Win. Sep. 12.
Barefoot Boy. Sep. 12.
Barriers of the Law. Aug. 15.
Battling Buddy. Jul. 11.
Billy the Kid. Aug. 15.
Border Justice. Jul. 18.
Border Rider. Jul. 4.
Branded a Thief. Jul. 4.
Bringing Home the Bacon. Aug. 8-Aug. 15-Aug. 29.
Broad Road. Aug. 22.
Courage. Jul. 25.
Cowboy Prince. Aug. 22.
Crackerjack. Jul. 18-Aug. 29.
Cyclone Buddy. Jul. 4.
Danger Ahead. Aug. 15.
Discontented Husbands. Jul. 25.
Double Fisted. Sep. 19.
Drums of Jeopardy. Jul. 18-Aug. 15.
Duped. Aug. 8-Aug. 22-Sep. 19.
Early Bird. Sep. 5.
Empty Hearts. Jul. 25-Aug. 15.
Enemies of Youth. Jul. 25.
Fangs of Wolfheart. Jul. 4.
Fast and Fearless. Aug. 15.
Fast Fighting. Sep. 12.
Fighting Sheriff. Sep. 12.
Fighting the Flames. Jul. 18-Aug. 8-Sep. 12.
Fire Patrol. Jul. 4-Sep. 19.
Flattery. Sep. 12.
Foolish Virgin. Aug. 22.
Forbidden Range. Sep. 5.
Forbidden Trail. Jul. 11.
Fugitive. Sep. 5.
Full Speed. Aug. 8.
Gambling Fool. Jul. 4.
Gambling Wives. Jul. 18.
Golden Trails. Sep. 5.
Harbor Patrol. Aug. 22.
Hard Hitting Hamilton. Aug. 15.
Hearts of the West. Aug. 22.
Hidden Menace. Aug. 15.
Hutch of the U. S. A. Aug. 15.
I Am the Man. Aug. 22.
Jacqueline. Sep. 5.
Jazz Bout. Aug. 15.
Knockout Kid. Jul. 4.
Lightning Romance. Aug. 22.
Loveless Men. Aug. 8.
Lucky Rube. Sep. 5.
Man From Broadway. Sep. 5.
Man From God's Country. Sep. 5.
Man From the Rio Grande. Jul. 4-Jul. 18.
Marriage Market. Aug. 15-Aug. 22.
Midnight Express. Aug. 8-Sep. 19.
Midnight Girl. Aug. 22.
Midnight Secrets. Aug. 15.
Moccasins. Aug. 15.
My Neighbor's Wife. Aug. 22.
Night Ship. Jul. 18.
One Glorious Night. Aug. 8-Sep. 12.
Painted Flapper. Aug. 1.
Pell Street Mystery. Jul. 4.
Perfect Alibi. Jul. 11.
Pioneers of the West. Sep. 19.
Poison. Jul. 4-Jul. 25.
Price She Paid. Sep. 5.
Racing for Life. Aug. 1.
Ranches and Romance. Aug. 1.
Ranger Bill. Aug. 1.
Range Vultures. Aug. 29.
Rarin' to Go. Jul. 11.
Reckless Ridin' Bill. Jul. 18.
Riders of Mystery. Aug. 8.
Ridin' Double. Jul. 11.
Ridin' Mad. Jul. 18.
Ridin' West. Jul. 18.
Rip Roarin' Roberts. Jul. 11-Aug. 8.
Rustlers and Romance. Jul. 18.
Santa Fe Pete. Jul. 4.
South of Northern Lights. Jul. 25.
Speed Spook. Jul. 11-Sep. 19.
Stage Coach Driver. Aug. 1.
Strange Rider. Sep. 19.
Super Speed. Jul. 4.
Sure Fire Flint. Aug. 22.
Tainted Money. Aug. 8-Aug. 22.
Texas Trail. Jul. 25.
Through the Flames. Jul. 18.
Tomboy. Jul. 25-Aug. 1.
Trail Dust. Aug. 29.
Travelling Fast. Sep. 19.
Truth About Women. Aug. 15.
Turned Up. Jul. 11-Sep. 5.
Two-Fisted Sheriff. Aug. 15-Sep. 12.
Two-Fisted Thompson. Jul. 4-Jul. 11.
Two-Gun Man. Aug. 1.
Verdict of the Desert. Jul. 4.
Vultures of the West. Jul. 11.
Walloping Wallace. Aug. 15-Aug. 22.
Week End Husbands. Jul. 25.
Westbound. Jul. 25.
Wings of the Turf. Aug. 1.
Zebrugge. Aug. 22.

COMEDIES. Jul. 4-Jul. 11-Jul. 18-Jul. 25-Aug. 1-Aug. 8-Aug. 15-Aug. 22-Aug. 29-Sep. 5-Sep. 12-Sep. 19.
SERIALS. Jul. 4-Jul. 11-Jul. 18-Jul. 25-Aug. 15-Aug. 22-Sep. 5-Sep. 12-Sep. 19.
SHORT SUBJECTS. Jul. 4-Jul. 11-Jul. 18-Jul. 25-Aug. 1-Aug. 8-Aug. 15-Aug. 22-Aug. 29-Sep. 5-Sep. 12-Sep. 19.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Universal Creates New Official Color To Advertise The Phantom of the Opera

THE outstanding stunt of the campaign on The Phantom of the Opera, the new big Universal was the "creation" of a new color, known as "Phantom Red" and so officially designated by the Textile Color Card Association of America.

It's one thing to *say* you have a new color that teams up with a production, but to get the Association to officially recognize this fact is something decidedly different, and this is the first time that a color connected with a photoplay has been so officially recognized.

This association was formed to standardize colors and to chart them for trade use. The membership includes the textile and dyeing industries, scores of manufacturing lines, woolen mills and in fact all who use color in their products.

It Means Something

In addition to the factor members, the interest of scientific societies has been engaged, and the Metropolitan Museum of Art, the Brooklyn Institute of Arts and Sciences and similar institution are represented on the Board of Advisors.

The association has sent all members a letter to which is affixed a sample of the new shade, the letter commencing: "This color has been created by us at the request of the Universal Pictures Corporation to symbolize its forthcoming production, The Phantom of the Opera."

All of this would be unimportant, were it not for the fact that the new shade has been accepted by the trade as one of the fall and winter shades.

Universal circularized the trades on its own account, offering to supply a window card. Several thousand cards were distributed. It cannot be reproduced because of a lack of color contrast between the red printing and the yellow card, but you'll see them in the windows.

Brings Results

As an example; one shop, Capezio's shoe store, put a few phantom red shoes into its window. The first day they sold thirty pairs, and as a result the window is now entirely red. Footwear will be offered in both leather and fabric, and some smart manufacturers are rushing production.

In addition to this there is a tie into Phantom Red lipstick, which is being advertised in hundreds of dry goods stores in the greater city. The shade lends itself well to lip tinting and the name is attractive. Many stores are making special window displays to tie in to the opening of the picture. There are two styles of window cards.

One thousand cards were put into stores handling the products of the Radiola Company, showing Mary Philbin at one of their instruments, with a red phantom in the lower corner. The cards are attractive, and are getting attention.

Book Jackets

Thousands of book jackets were distributed and the drug stores, chief sellers of seventy five cent books, and circulating libraries have used these in place of the regular jackets, with the result that they are seen on elevated and subway trains and elsewhere, giving the impression that everyone is reading the story.

In addition, some 200 copies of the actual book were placed in hotel lobbies and public rest rooms, where the patrons may get interested in the novel.

An oddity is a trick postcard showing only the phantom and carrying the copy "Hold this to the light" and "A great thrill is coming into your life." Held to the light, the card shows a scene in which the phantom appears, together with appropriate copy for the opening.

Rotos in Plenty

Rotogravure sections are distributed by boys at railroad stations and in the theatre district, and it is almost impossible to escape them, while the El Dorado restaurant, in the centre of the theatre district, made a huge pictorial cake with the phantom created out of grated vegetables. The restaurant specializes in window display, and the theatre crowds have a habit of looking to see what the display is for the day. Generally the subjects are non-theatrical, which gives the greater value to this stunt.

With all sorts of paper from snipes to 24 sheets running well out of town, it's impossible to be in New York and not learn of The Phantom of the Opera.

Intensive is a mild term to apply to this exploitation. It's both intensive and expansive. It's all over the town.

The Phantom offers an unusually practical line of neat trade hookups.

A Universal Release

A VEGETABLE CAKE AND A NEW LIPSTICK HELPED TO TELL OF PHANTOM OF THE OPERA

These are a pair of the lesser lights on the New York campaign on the Universal super-super. The big accomplishment was creating a new red and having it officially adopted by The Textile Color Card Association of America. In between these stunts were a host of others which put the picture on the New York amusement map almost overnight.

Milt is Leaving

Milt D. Crandall, who has been press man for the Rowland & Clark theatres, Pittsburgh, the past two seasons, announces his retirement on October 1.

Milt, who was the originator of the famous Mickey campaign, and who has done national publicity for many attractions, has made a fine record in Pittsburgh, and winds up his connection with a space-grabbing stunt in the shape of the selection of a "Miss Pittsburgh" for the Atlantic City pageant. He also put the Film Forecast on a subscription basis, and worked a revolution in local theatrical advertising. He leaves a wonderful record, but he wants a change, and a man who can get over two thousand columns of type and picture publicity tied to his theatre on a beauty picking stunt can land in almost anywhere.

Discounts Pay

Nyman Kessler, of the Atlantic theatre, Atlantic, Mass., writes that he finds it profitable to offer a reduced admission now and then to some certain class.

For example, he offered a fifteen cent admission to each young man or woman who came to The Man Who Came Back, if accompanied by a parent—at full price. This not only drove home his argument that all young people should see the story, but it brought some in who would not have come at straight admissions. Also it brought them back on full pay nights.

Another program offers the same reduction to all wives accompanied by their husbands, or all maids who came with their escorts.

He is going up to three shows a week for the winter and is using an old Our Gang comedy to put over the first three features, finding that the short has a real pulling power.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

With Rex Beach's "Winds of Chance" it was decided not to use a prologue but to make up a show of diversified incidents, all of which would contrast with the feature itself. Consequently, there was an orchestral number with a solo incorporated, a big stage presentation and a soprano solo on the apron of the big stage. In addition there was the Topical Review and a short special film called "Thoughts for Labor Day," made up especially for this theatre by James A. Fitzpatrick. The whole show ran 2 hours and 17 minutes, of which time "Winds of Chance" took up 1 hour and 46 minutes. The musical numbers required 21 minutes and the Topical Review, incorporated with "Thoughts for Labor Day," 10 minutes.

Opening each of the deluxe performances of the day was selections from the Bizet opera "Carmen." After the best selections of "Carmen" had been played, Carlo Ferretti, baritone, came out on the apron of the large stage and sang the "Toreador" song as a finish to the presentation. As an encore the baritone sang an Italian folk song. Lights for this: one dark eryth Mestrum flood from the dome on the orchestra and apron of the big stage. Orange spotlight on the singer, also from the dome. Foots and borders of large stage in blue; purple-spangled draw curtains closed across the small production stage and lighted by 4 arch spots of steel blue; amber foot lights on the small stage. Five minutes for this number.

After the Topical Review and the "Thoughts for Labor Day" came Estelle Carey, lyric soprano, on the apron of the large stage. She sang the ballad, "Oh How I Miss You Tonight." Lights: purple-spangled draw curtains closed across small production stage lighted by steel blue spots from the sides; green borders on the large stage with light eryth and steel blue crossing on the ceiling from the dome; purple Mestrum flood on orchestra from the projection room and a straw spot on the singer, also from the projection room, 2 lemon spots on the vases in the windows at either side of the stage. Three minutes for this solo.

"Reminiscences of Franz Schubert," running 13 minutes, closed the stage presentations and immediately preceded the feature photoplay. The setting was a garden in full bloom with 4 blossom trees placed in front of a low wall. The back-drop used was of a French garden and there were also two arbors at either side of the stage. Rustic chairs and branches were used. Artists were costumed to conform with the Franz Schubert period. At the opening a basso representing Schubert was seen seated at a table composing music. The orchestra played measures of "March Militaire" for this. A soprano came on and greeted the composer with a courtesy and he arose from his seat for a duet with the soprano, "Song of Love." Then followed a toe dance by a member of the ballet, "Moment Musicale." A tenor then came on and sang "Who Is Sylvia," after which a contralto sang the well-known "Serenade." This number closed with "Song of Love."

A Stag Wedding

A wedding prologue in which the bride and bridesmaids were college boys batted out a high average on The Marriage Whirl for George Rea, of the Grand Theatre, Columbus, Ga.

The boys were members of the college dramatic club and were glad to give their services, the only cost for the prologue being hire of wigs for the "girls" and six tickets.

Most of the students helped to swell the audience

A Metro-Goldwyn Release

A FINE LOBBY ON THE WHITE DESERT ARRANGED BY W. F. BROCK, OF NASHVILLE

Most of the effect is carried by the banner across the top, but the impression is given of an entire snow lobby, though there was very little painting to supplement the cotton-draped frames. The banner dominated the space and gave a chill suggestion that was very inviting in the heated wind-up of the summer season. People came just because it looked cool.

Lost on a Picture to Gain Good Will

Losing money to make money is farsighted. Barry Burke, of the Palace Theatre, Fort Worth, Texas, had planned for a cleanup for North of 36. He had it all set to build an entire new set of house records, and it looked as though he would until he was asked to loan his theatre for two days for the convention of the American Petroleum Institute.

For the two days of the convention he moved the picture into the Chamber of Commerce Auditorium, with a limited capacity, but when he went back to his own house the town packed in, and he made some daily records though he could not get the distance hang-up.

It looks as though he had lost money on the picture, but as a matter of fact he stands to make a lot though this is coming in day by day instead of in a bunch.

Petroleum is close to the Texas heart. The Palace was the only place in which to house it suitably. The entire town appreciates the action in making the convention a success, and the goodwill will be worth more cash than that which was apparently lost.

Pointed Paths

Placards printed merely "Paradise," with a direction arrow were posted all over town by Charles R. Hammerslough. The arrows all guided to the Academy of Music, where the full advertising told of Paths to Paradise.

Mr. Hammerslough also send out a man and girl in a disguised Ford with a sign telling that they were following the Paths to Paradise. A fake arrest in the business district added to the effect of this stunt.

A Fox Release

COLLABORATION WITH FOUR RAILROADS SOLD THE IRON HORSE AT ST. LOUIS

Someone worked a knockout stunt when the Fox star picture played the Grand Central. The top line shows the Missouri Pacific display. The left shows a panorama 300 feet long showing scenes along the route of the road. The middle line is the Missouri Central display flanked by the window details shown in the middle. Below is the M. P. exterior and the model of the first Frisco Line engine contrasted with a picture of its latest giant. This was the lobby display. This is one of the most comprehensive stunts ever worked.

Cleveland Campaign Heavy on The Fool

Keith's Palace Theatre, Cleveland, made an exceptionally heavy drive on The Fool when that production came into its program. Realizing the value of the picture in gaining clerical goodwill, a special showing was arranged for ministers of all denominations, for welfare workers, the Salvation Army officials, heads of labor organizations and the newspaper men.

This was announced by a tactfully worded letter, and that the stunt was worth the trouble of doing well was proven by the number of pulpit references made to the play.

An airplane was sent over the city and its suburbs to drop cards to which were attached pennies, the essential text being that the penny with five more would pay the recipients fare to the Palace. The reverse carried selling talk on the play. To avoid accident each card was attached to a parachute.

As one of the leading characters is supposed to be a Pole, the Polish newspapers were given special advertisements.

Oil paintings were used in store windows as well as in the theatre lobby and in the lobby of a dark burlesque house, while small cards were placed in windows beside heads or full figures of clowns. For a prologue a prize winning male choir was used in a setting patterned after the set for The Miracle. This body of fifty men not only sang a prologue but rendered selections at appropriate points in the play.

With extra newspaper work and a lavish poster campaign, the picture was sent over to exceptional business.

They Looked New

Byman Kessler, of the Atlantic Theatre, Atlantic, Mass., celebrated Greater Movie Season with a pair of old-timers, but they drew just as well as though they were pre-release. He offered The White Moth on Wednesday and Within the Law on Saturday.

Since the former is laid in Paris he advertised an "excursion" with the front page program copy written in that vein. It got more attention than a straight appeal with the play.

As a special concession wives were admitted for fifteen cents if accompanied by a full-price husband.

The receipts were as large as the newer product would have brought, but the real reason for using older pictures was inability to get the new titles, since Quincy has them tied up. Since he could not get a new one, he took the pick of the old.

An Action Scene Sold Tom Mix Well

C. F. Creslein, of the Rialto Theatre, Augusta, Ga., made a very effective lobby attractor for The Last of the Duanes. He painted a cone shaped sand dune, with cacti at the base and lettered at the top: "Tom Mix and Tony make this leap in Zane Grey's The Last of the Duanes."

The front was broken away to show a house background with a pool of real water in front into which Tom and Tony were doing their dive, which is one of the scenes from the play.

The cutout of horse and rider was taken from a poster and suspended in front of the backing with fine wires, so that they appeared to be in midair.

Brightly lighted by concealed lights, this stood out in strong display, and it was so cleverly painted that it attracted unusually favorable comment. It was all he needed to back up his usual campaign for extra business.

Pat McGee persuaded a local firm that a fur fashion show would fit right in with A Slave of Fashion, so he pulled a good one at the Criterion Theatre, Oklahoma City, on the Shearer play. It's good for any season.

A Fox Release

FOUR ANGLES OF THE CAMPAIGN ON THE FOOL BY THE PALACE THEATRE, CLEVELAND

The top row shows the lobby of the Keith house with one of the oil paintings. Other paintings are shown laid off in the lobby of a burlesque house not yet opened for the season and affording a fine display stand. Below are two of the clown busts used in connection with Fool cards. These were picked up wherever they could be found and used to point up the cards.

A Split Cut Tells Essence of Story

Here is a useful plan book cut on The Unholy Three as used by Loew's Valentine Theatre, Toledo. Taken in conjunction with the text, it leaves nothing to the imagination and yet tells nothing of the actual story. It gives the plot factors, telling them in such a manner that you can imagine the possibilities,

LOEW'S VALENTINE
STARTS TODAY
"IT IS ALWAYS COOL AND COMFORTABLE AT LOEW'S"
The Ventriloquist
—could throw his voice from behind doors.
The Dwarf
—could climb into locked places.
The Giant
—had the strength of a dozen men
LON CHANEY
in his greatest role—
Banded together in an Amazing Partnership
The Unholy Three
with
MAE BUSCH
MATT MOORE
ALSO
"OUR GANG"
COMEDY AND OTHER FEATURES
PURSUING a life of fantastic crime, three men of the side-show planned the most amazing job of their career—
—but they reckoned without a woman who fought like a tigress for the man she loved
What a thriller, with Lon Chaney, the greatest character actor of all time, in his crowning triumph as the Ventriloquist!
Metro Goldwyn Picture
GREATER MOVIE SEASON IS HERE LET'S GO!

A Metro-Goldwyn Release

TELLS THE STORY

and then leaves it to the reader to decide whether or not the result should be interesting. It sets down the fullest possible appeal, and should sell to the fullest possible extent. And the best part is that the picture will make good the anticipation it creates. It will possibly get a smile from showmen, who know that giants are notoriously weak; but this really is a Strong Man Act and not a giant. But the public does not know that and the idea of a giant and a dwarf serving the evil aims of a scheming ventriloquist should be sufficient to draw the money from all ages. The puppet idea splits the space so that three distinct approaches can be made. It is an unusually good example of strong selling.

Icicle Signature; Smouldering Fires

Probably there is no danger that Smouldering Fires will melt the icicles in the signature of the Century Theatre, Baltimore, but the combination is suggestive. The Universal Jewel was brought forward for the house's Greater Movie Season week. The display is a little stilted, chiefly because the reverse strip coasts across the entire space from rule to rule, but it is not ineffective and offers a number of good selling contracts; two in the notch of the cut and one above it. The best point of the layout it that most of the lines have been held down to give the best play-up to the star and title, though there is a little too much type around Miss Frederick's name to let it come through properly. However, we do not believe that anyone will overlook the name, though it does not command the instant attention it would receive were it rid of those lines above and below. It might

20° COOLER THAN THE STREET
CENTURY THEATRE
SISTER AGAINST SISTER
When a man marries a woman older than himself—who risks the most?
PAULINE FREDERICK
In a Story That Surpasses Her Famous "MADAME X"
GREATER MOVIE SEASON STARTS AUG. 3
UNIVERSAL JEWEL
Smouldering Fires
CAN A Woman Buy Love?
CAN A Man of Twenty Marry a Woman of Forty and Be Happy?
Supported by LAURA LA PLANTE, Malcolm McGregor, Wanda Hawley
Men of wealth and position have often done so—but now comes a woman who purchased the man she wanted. Then it was the exclamation "I Love You" from her husband to another woman that awakened her.
UNIQUE DOUBLE PRESENTATION
OPERATIC FRANCIS J. TYLER BASSO
IN A DISTINCTIVE AND UNUSUAL OFFERING
"THE SWORD OF FERRARA"
NOVELTY OVERTURE PROJECTION
VICTOR HERBERT'S
"THE ONLY GIRL"
WITH GEORGE WILD CONDUCTING FROM THE SCREEN
ACCOMPANIED BY CENTURY SYMPHONY ORCHESTRA BALTIMORE'S FINEST

A Universal Release

ICE AND FIRE

have been better to have dropped the lines below the cut to get the star display there. Those lines have some selling value, but the selling should have been done with the questions just above and the "sister against sister" at the top. This is 145x3, which gives ample room. Baltimore spaces are large, but the Sun gives so much space to the pictures that the houses can afford the encouragement of larger ads than are strictly necessary. The public interest gained and sustained is of real value.

More Orphans

It was orphans are trumps when Barry Burke played Sally at the Palace Theatre, Fort Worth. Barry Burke gave a party to an entire asylum, with ice cream and cake afterward, and the Kiwanis Club supplied the automobile transportation. All of the papers ran pictures and the youngsters themselves were a real ballyhoo.

A drive was made on the phonograph stores and much made of the fact that two local girls were in the picture.

The net result was Winter business in mid-Summer.

Good Display on The Neutral Cut

This stock cut on The Street of Forgotten Men is a good title display, but the picture is just that — a picture. It was used by Loew's Aldine Theatre, Pittsburgh, in a three tens and probably was selected because the circle gave a good display to the title. For the rest it merely is a picture of a man and a woman and some house tops. There had to be something to surround the reverse circle, and as well this as anything, perhaps, but it is not representative of the best of the Paramount work; nor even of the average. As a matter of fact we think it might have been more effective had the portraits been omitted; just the street, with a suggestion of clouds where Marmont is shown. The cut comes

COOLEST SPOT IN TOWN
LOEW'S ALDINE
Beginning Mon. JULY 27 Daily 11 A.M. to 11 P.M.
The "MIRACLE MAN" Of 1925
a Paramount Picture
"The Street of Forgotten Men"
A HERBERT BRENON PRODUCTION
With PERCY MARMONT, MARY BRIAN, NEIL HAMILTON
ON THE STAGE—FINAL WEEK
TED WEEMS AND HIS
Famous Victor Record Band
Presenting a New Program of the Latest Popular Hits
Walter Hiers in "Tender Feet" | Concert Orchestra | Loew's Aldine News | Topics—Review
NEXT WEEK JOHNNY HINES —in— THE CRACKERJACK

A Paramount Release

MOSTLY A TITLE

up very well for Pittsburgh printing, and it makes a good display, though one with comparatively little selling appeal on a story with more than usual to tell about.

The Single Cut is Enough for Ladies

Loew's Valentine Theatre, Toledo, comes through nicely in a three eights for Pretty Ladies, using only a single cut. The dancer is enough to get attention and to make a hook-up with the title. The rest is a matter

A Metro-Goldwyn Release

ONE CUT SUFFICES

of telling about the many features that will interest the average playgoer. The all cap lines have been transposed and do not make exact sense. They should read: "Try to take your eyes off those gorgeous, gay girlies in —" running into the title, just below, but "Try to take your eyes off pretty ladies" made sense to the proof reader, and he let it go through. Probably the house agent did not get a chance at the proof. The Valentine used to turn out some particularly atrocious examples of hand lettering. Turning to type it goes to the other extreme and gets some very good effects. There is good copy here, yet we think that the best touch is not so much the copy as the economy of cut which permits the excellent selling talk to be put over properly. Pretty Ladies needs to be talked about. It has much to offer, and the offering should be spread before the reader. This space has been framed to accomplish just that purpose with isolated two and three line appeals.

Two Tone Cut is Rather Obscure

This two sixes on The White Desert from Loew's Theatre, Newark, N. J., loses much of its value from the use of a cut that does not bring up the title. With a good black it is possible that the reproduction will bring back the values that showed in the original drawing, but in the newspaper the text is almost wholly lost. The artist's idea seems to have been to give emphasis to the "white" though showing in white against a benday background. Probably in the original

A Metro-Goldwyn Release

TOO OBSCURE

drawing this design was several times its present two column width. Reducing it to a scant four inches brought the benday down so fine that it looks much darker than was intended and not only is a portion of the title lost, but the selling line above also disappears. It runs "If you think you're snow proof, see this mighty snow film." That's a good line for hot days and it is a shame to waste it. The snow scene is effective and this seems to have blinded the layout man to the more important faults in the cut. At that, it probably looked better in the plan book than it did in the newspaper. The thing to remember is that you are using newsprint and not a calendared surface. The ink sinks in, instead of drying on the surface, and takes the lines in with it.

Type and Cut Are Properly Placed

This two fives on The Saddle Hawk from the Palace Theatre, Des Moines, Ia., gives a nice result with a very simple arrangement of cut and type. The type is all at the top, where it gets first chance, but the use of a twelve point rule on two sides holds the two

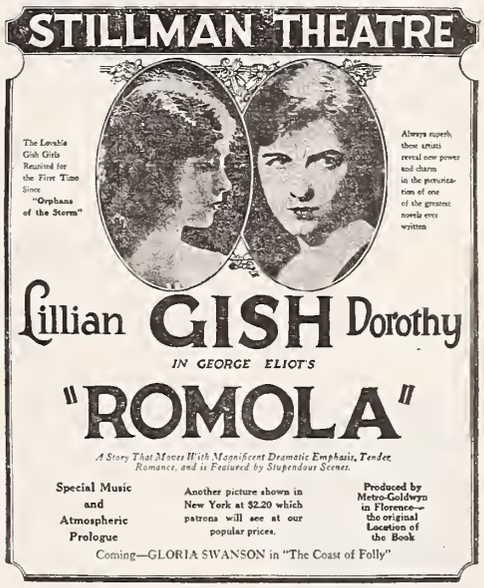
NOW PLAYING
PALACE
NOW PLAYING
HOOT GIBSON
IN
"THE SADDLE HAWK"
She was a stranger and hated the kid. But he rescued her from a gang of outlaws after the wildest ride that the oldest cowboys can remember. It's a romance with action and thrills.

A Universal Release

NICELY LAID OUT

into one compact display, while keeping the illustration out of the way of the selling talk. The cut seems to have been cropped at the sides to get it in, but this is not noticeable, and is better than running across another column just to get the horse's tail all in. This differs from the usual display, and the layer style of layout is not always as good as this. It all depends upon the cut. Here the two sections are so nicely joined that you do not realize that it is not all one piece. The sketch is spirited. It illustrates the chief dramatic moment mentioned in the selling talk, and it belongs right where it is.

A Romola Display Looks Convincing

This four tens from M. A. Malaney for Romola at the Stillman Theatre, Cleveland, fits the attraction. Malaney seeks to convey the impression that this is something better than ordinary, and his layout matches his type phrases. It does not suggest a wild melodrama or farce comedy. It looks the part. It suggests class and dignity and gives a nice display to some lines written with the same idea in mind. The half tones do not come up very well, though as a rule Cleveland does well by a fairly close screen, but the portraits are recognizable in the original size, and they are to be preferred to a scene cut, no matter how good the latter may be, where the main effort is to sell the stars above the play. About the only point wherein this display might materially be improved comes at the bottom where there are three banks in the same full face. Setting the centre bank in an italic might have given a nicer display. That's a very small point where there is so much to approve. The chief value of this space is that it does not

STILLMAN THEATRE
The Lovable Gish Girls Reunited for the First Time Since "Orphans of the Storm"
Always superb these artists reveal new power and charm in the presentation of one of the greatest novels ever written
Lillian GISH Dorothy
IN GEORGE ELIOT'S
"ROMOLA"
A Story That Moves With Magnificent Dramatic Emphasis, Tender Romance, and is Featured by Stupendous Scenes.
Special Music and Atmospheric Prologue
Another picture shown in New York at $2.20 which patrons will see at our popular prices.
Produced by Metro-Goldwyn in Florence—the original Location of the Book
Coming—GLORIA SWANSON in "The Coast of Folly"

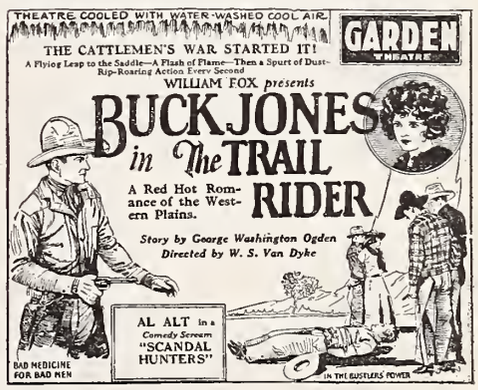
A Metro-Goldwyn Release

SUITS THE PICTURE

try to oversell. It is not packed full of argument as to why you should purchase tickets. It takes it for granted that you very naturally will want to see the Gishes, so it tells you something about the play in which you can see them, getting the name and the title in the only large lettering in the space. This puts the story over with only two display lines and does it better than could be done with four or five times as much black type.

Sells Buck Jones On An Action Cut

Actions speak louder than words to the lovers of melodrama. You can tell some types of patrons that a play is good and do it mostly in type, or at least with only a portrait cut, but if you want to sell the most tickets to a melodrama, you have to show


THEATRE COOLED WITH WATER-WASHED COOL AIR
GARDEN THEATRE
THE CATTLEMEN'S WAR STARTED IT!
A Flying Leap to the Saddle—A Flash of Flame—Then a Spurt of Dust—Rip-Roaring Action Every Second
WILLIAM FOX presents
BUCK JONES in The TRAIL RIDER
A Red Hot Romance of the Western Plains.
Story by George Washington Ogden
Directed by W. S. Van Dyke
AL ALT in a Comedy Scream "SCANDAL HUNTERS"
BAD MEDICINE FOR BAD MEN
IN THE BUSTLERS POWER

A Fox Release

CUTS SELL BEST

them. The Garden Theatre, Baltimore, does this with The Trail Rider. The cuts are not exactly works of art, but they do suggest action, and that is what sells stories of the Buck Jones type, and "A red hot romance of the western plains" carries more appeal than a more elegantly worded announcement. There are a couple of good lines at the top of the space, but the cut, plus Buck Jones does most of the collecting.

THE FIRST RUN

PRESENTATIONS – PROLOGUES – MUSIC

Edited by Colby Harriman

News, Comments of the Week and Guide to New Material

WHO'S WHO IN PRESENTATIONS
No. 1

MAJOR EDWARD BOWES, managing director and director of production, Capitol Theatre, New York City. Born in San Francisco, Cal. Lived there until 1907, operating in real estate. His fortune and business obliterated by great fire of 1906, but during two years following he successfully re-established himself and after clearing all mortgage obligations started on road to another fortune. In 1908 he married Margaret Illington, well known American star, after which Major and Mrs. Bowes came East to live.

Brought up in an artistic environment, being interested in dramatic and musical matters, he turned his energies to the theatre. In association with John Cort and Peter McCourt he was one of the original owners of the Cort Theatre, New York; the Park Square Theatre, Boston, besides a producer of plays. In 1918, in association with Messmore Kendall and others, he built the Capitol Theatre, which was the crystallization of a dream of this group of men to erect the finest expression of a temple for the presentation of motion pictures. He gave his supervision to every detail of the designing, construction and decoration of the theatre.

He has been managing director of the Capitol since its opening, and now has assumed the active direction of stage production, personally supervising all the details in connection with the presentation of the music, ballet and general divertissements. He also serves as laiason between the Capitol Theatre Family and the radio public. Major Bowes is vice-president and member of the executive committee of Metro-Goldwyn-Mayer. With this unusual background of experience, Major Bowes becomes one of the important factors in the production of motion pictures and in their artistic presentation to the public.

NEWMAN SIGNS FORBSTEIN

IT has been reported that Frank L. Newman, manager of Famous Players-Lasky's Metropolitan Theatre in Los Angeles has signed his favorite musical director, Leo Forbstein, to head up his present orchestra and musical department. Mr. Forbstein has resigned as director of the Newman Theatre orchestra in Kansas City. His appointment followed a brief engagement as guest conductor at the Metropolitan during the summer, and upon the termination of the engagement the musicians signed a petition requesting his permanent affiliation. Mr. Forbstein has been engaged with various Newman Theatre organizations during his entire period of his motion picture theatre affiliation in Kansas City, St. Louis and St. Joseph, Mo.

MANGAN'S PRODUCTIONS

EXCELLENT reports are being received from Chicago relative to the surrounding programs devised and presented by Francis A. Mangan at the Capitol and Stratford Theatres. One of the features of the program at Stratford Theatre this week is a pretentious presentation programmed "The Diamond Horseshoe." It is very spectacular and can readily be classed as one of the most sensational and daring presentations ever attempted in a motion picture theatre.

SOME ATTRACTIVE FABRICS

ABALONE cloth is a new fabric offered on the market. It derives its name from its resemblance to the line of abalone shells, suggesting a smoked mother-of-pearl effect of a grayish tinge. It is similar in its appearance to patent leather, being of sufficient texture to be used in making hats, grotesque costumes and even shoes. It also has scenic values. It averages forty inches in width and retails about $2.50 per yard. Some attractive velvets in a variety of colors and studded with rhinestones are being offered for five dollars per yard. The stones of small cuts are worked into large designs, which do not hinder the pliability of the material.

ZURO OPENS OFFICES

JOSIAH ZURO, formerly associated with Hugo Riesenfeld as his director of presentation in the F-P theatres, New York, has opened offices in new Steinway Hall. Mr. Zuro's first venture as an independent producer will be the organization of a permanent open-air opera company. The success accorded Mr. Zuro during this season as director and conductor of the New York City Municipal Opera assures organization and programs of the highest quality. Mr. Zuro plans to teach and coach a number of artists in standard operatic roles, besides devoting a large part of his time towards the development of opera in English.

PERSONALITIES

THROUGH accredited sources we learn that BETTY GOULD, organist at the Broadway-Strand, Detroit, has resigned and starts on an extensive vacation. Miss Gould is one of the most popular theatre organists in Detroit. That VAN and SCHENCK, contrary to recent orders of the Keith-Albee Circuit, are "standing 'em up" in leading picture theatres with programs that are sure-fire and "pennant winners." That DR. EDWARD KILENYI, musical director of the Colony Theatre, New York City, is putting the finishing touches to an excellent score for the big Lloyd feature, "The Freshman," opening soon at that theatre. Dr. Kilenyi is recognized as one of the best arrangers in the country, besides being a composer of fifty popular film themes.

ATLANTIC CITY BEAUTIES AT RIALTO

SIX of the bathing beauties of the recent Beauty Tournament at Atlantic City will appear in person at the Rialto Theatre, New York City. The girls include Miss Birmingham, Miss San Francisco, Miss Bay Ridge, Miss Boston, Miss Detroit and Miss St. Louis. They will be introduced at every performance by Miss Olive Ann Alcorn, noted as the most beautifully formed girl in America.

A Moving Picture World Presentation

Detailed information relative to the production of the presentation suggested are printed herewith. Permission is given to any producer or exhibitor to use the Colby Harriman suggestions appearing in this section. Any other information desired to stage the presentation may be secured upon request.

"AN OLD FASHIONED FASHION SHOW"
Introducing an Old Fashioned Gown Contest
A Moving Picture World Presentation
Devised by Colby Harriman

FASHION SHOWS, as a general rule, prove profitable features for a motion picture theatre. The present-day fashion show, which runs the gamut at this season from autumn sports wear to furs, can be preceded or followed by an "old fashioned fashion show" introducing the gowns of earlier American periods. Linking this fashion show to a local "old fashioned gown contest" it would seem that such a feature should prove an excellent box office attraction. The basis of the contest may be generally stated. Offer a certain number of prizes to the parties who (1) enter the most attractive costumes of the various American periods; (2) to the person who enters an authentic costume belonging to the oldest period; (3) a prize for the most popular old fashioned costume of any of the periods displayed. There are innumerable exploitation angles to this contest and tie-ups could probably be effected between the theatre and various stores for the display of some of these costumes.

The presentation surrounding the contest has been devised to create the proper atmosphere for the introduction of the various period dresses and gowns of the past American periods.

ROUTINE

The set has been designed to form a background marked for its simplicity, but affording a proper tonal effect as a background for the display of the various gowns. It is suggested that a song and dance routine precede the display of the various entries and this may be routined in a manner similar to the following: Open with an ensemble dance and song number, with the characters doing a Gavotte or Polka. The Minuet is not recommended for this particular presentation as it is suggested that the Colonial atmosphere be kept in the background as much as possible, emphasizing the period between 1825 and the present. A Ballet number can follow this selection, with the characters in an 1850 period costume. A soft-shoe dance of the late '80s can be introduced, and for a special number the "Floradora Sextette" can be used to advantage. After a promenade of the various characters and for a finale it is suggested that the ensemble, clad in "1860" costumes, enter for a number which will introduce a group of dancers in the billowy dresses, gradually increasing the spirit of the dance by rendering a succession of bits of various dances until it reaches the present, when immediately after a low curtsy the dancers emerge from their billowy dresses, displaying the very abbreviated dancing costumes of today. Much comedy can be injected into this presentation, especially if bathing suits of various periods are shown in contrast to the present one-piece type, and it is also suggested that some of the antiquated suits worn by men of that period be introduced during the action.

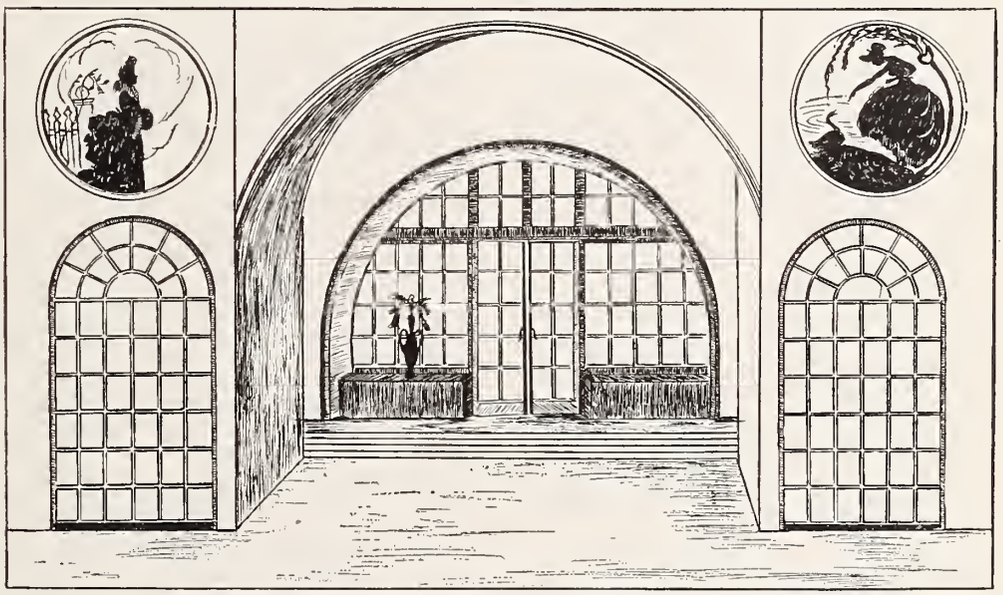
GROUND PLAN

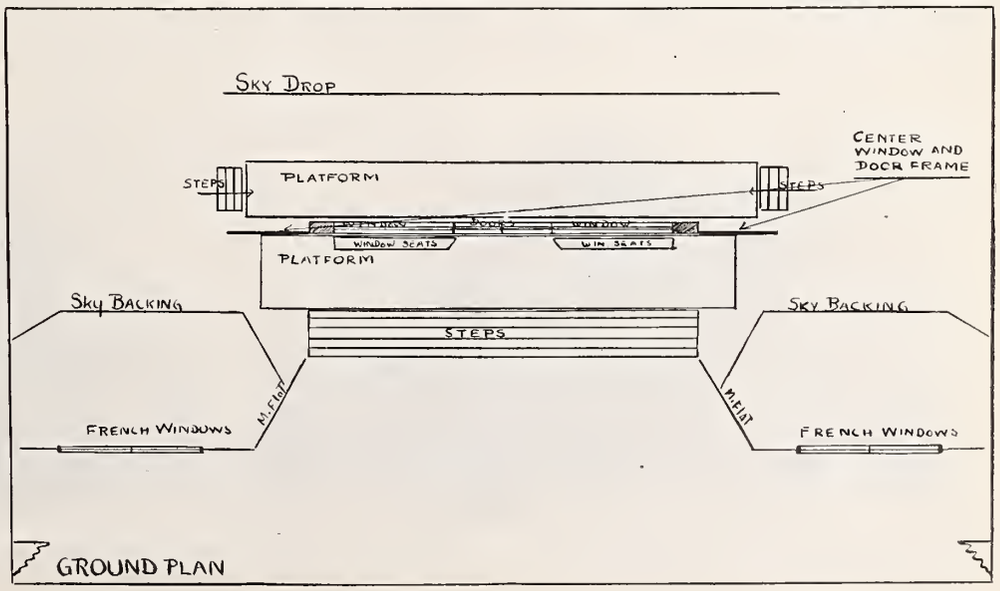
The Ground Plan which accompanies a sketch of the set is detailed as follows: Two French windows are placed right and left of the stage. The windows are practical and the frames are mounted in a flat which would run parallel with the curtain line. The two flats are connected with an arched border which can also be a constructed arch attached to the two masking flats extending from the flats containing the window frames with the balance of the set up stage. A sky backing with flippers should be placed back of the French windows right and left. The backing should be high enough to mask and an entrance should be left at extreme off stage sides. Up center a unit of steps leads to a platform. A drop or constructed frame bearing the arched framework which contains the two windows and practical doors up center is on the upstage side of the platform. On the upstage side of the window and door frame a platform should be placed with steps or runway leading to it off stage. A sky drop used to back. The box window seats can be placed inside the window frame right and left of the door up center. Various bits of furniture can be distributed, such as benches, stools, carved chairs with tapestry upholstery. These will dress the set effectively.

SCENIC TREATMENT

It is suggested that the body of the set

(Continued on page 331)





Big First Run Presentations

CAPITOL THEATRE
New York City

Featured Picture: "Graustark" (First National) (Second Week) (Week of September 13th)

Music:

The overture, played by the Capitol Grand Orchestra, with David Mendoza conducting, is the Finale "Fifth Symphony" by Tschaikovsky. The balance of the musical program is the same as of previous week.

Divertissements

Two changes were made in the surrounding program for this week, eliminating "Lil' Black Rose" number and the Trotere Duet. The following numbers were presented in the open spots:

Gladys Rice

Miss Rice sings "Eili Eili!" the traditional Hebrew melody after the notation of Shalitt by Kurt Schindler. The singer, dressed in the garb of a Jewish woman, stands on a platform left of center which is masked with a rock row about three feet high. A lower row adjoins the platform and extends off to right, and a profiled wing adjoins the platform at extreme left. The effect is very good, giving the appearance of the singer standing on a rocky prominence. A foliage border attached to a tree trunk cut leg at right extends about two-thirds of the way across the top of the opening. Some barren bush clusters are attached to the platform and row at center. A sky drop is used to back, this being toned a blue gray, blue strips at the base of the drop, gradually blended with a lighter tone towards the top of the drop. A yellow star is hung on the upper part of the sky drop at right center. The singer is silhouetted against the sky, the green-blue foreground barely making her face visible. For the conclusion of her song, a light blue border spot placed at right is brought on, flooding her head and shoulders in a contrasting light that is most effective.

William Robyn

This Capitol favorite renders "Love Me and I'll Live Forever," by Ted Snyder. The setting is effective. Two blue fabric curtains hung in two at right and left center, leaving about a twelve opening at center. A two step platform extends across the opening, with a cut-out balustrade attached on the top level. Sky drop to back. A marble garden bench is placed down left center. Two large stone vases are placed right and left on the top step of the unit up center. The edge of a green foliage set tree is seen protruding at the left of the opening. The curtains are toned blue from the sides, with green highlighting the leaves on the tree, and light blue tinting the left side of the vases. The backing is flooded a rich purple. A woman dressed in a light colored Colonial costume is seated on the bench during the song, the singer also dressed in a costume of this period. A light amber spot is worked from front on the artist.

MARK STRAND THEATRE
New York City

Featured Picture: "Shore Leave" (First National) (Week of September 13th)

Music:

The overture is "Capriccio Italien," by Tschaikovsky, and played by the Mark Strand Symphony Orchestra, with Carl Eduoarde conducting. Kitty McLaughlin, in characteristic costume, sings the "Bird Song" from "Pagliacci," by Leoncavallo.

M. DePace, Mandolinist

This well known mandolin virtuoso, dressed in a Harlequin suit of black and white, renders three numbers. He is presented in an effective fabric combination set. The black drapes are hung on the batten in two, leaving about a two-foot opening at the top. The bottoms of the drapes are brought together at center, forming a V-shaped opening. A six-foot boxed pedestal is placed center of the opening, the artist being seated on the top of the pedestal. A fabric hung in folds is used as a backing for the opening. The foreground is dark. A white spot from front and one from right off stage highlights the musician during the program. The fabric backing is tinted with a combination of colors from the sides back of the black curtains, the combination consisting of green at the base, blending with a magenta center and a blue top. The tone at the center changes to deep red and finally canary for the finale.

The Prologue

Joseph Plunkett has devised an excellent background for the prologue to the feature picture. The scene suggests a portion of the forward section of a battleship. Two forward turrets, one surmounted on the other, with three giant guns protruding from the sides of each turret, are silhouetted against a well treated sky drop. The gun and turret motif is placed at right and practically fills half of the opening. A rail is attached to the turret base and extends across to left and off. A scrim is hung directly in front of the silhouette treatment. A moving cloud effect is operated on the deep blue sky drop, and water wave effect is worked at the base of the drop. Edward Albano, baritone, dressed in a white sailor's costume stands left center and sings "Bombay," by Reddick. Seven men dressed in the white sailor's uniform are seated in alignment along the rail of the ship during the song. They finally go into a "Sailor's Hornpipe," the male dancing ensemble featuring Anatole Bourman. Canary and amber from the sides in one highlight the singer and the men seated on the deck. White is added for the dance. The lights of the set dim as the first titles of the picture are projected on the scrim.

COLONY THEATRE
New York City

Featured Picture: "Souls for Sables" (Tiffany) (Week of September 13th)

Music

The Colony Melody Masters, with E. Charles Eggett conducting, give an effective overture selection with a special arrangement entitled "The Land of Jazz." A vocal novelty is introduced in the form of an illustrated motion picture, the words of a song superimposed on some attractive scenes. There was a perfect synchronization with the words, song and picture, which is unusual in such subjects. Theo Alvin, tenor, seated in the audience, sang the song, with John Priest

Setting for Joseph Plunkett's prologue to "The Gold Rush" during its run at the Mark Strand Theatre, New York City, exterior was night scene lights brought up within house revealed characters garbed in costumes of play in a typical Alaskan dance hall program.

at the console. Dr. Edward Kilenyi must be complimented for his excellent interpretative score for the picture and especially the "news reel." The picture score is developed around the "love theme," using "Dreamer of Dreams" for this particular motif.

The Presentation

With Howard W. McCoy, the managing director, to routine a presentation and Jerry DeRosa, technical director, to give it the proper scenic and lighting treatment, there is a combination which gets results. The divertissement introduces Olga and Mishka, dancers; a harp orchestra of six ladies, and Olga Kazanskaya, soprano. The set is simple but extremely effective and colorful. A curtain of gold ribbons is hung at the curtain line across the entire opening. Through the ribbons can be seen the six harpists seated on tiers with a black plush cyclorama as a background. The harpists are dressed in light colored gowns with a yellowish tone. They are seated in wedge formation, a musician right and left, with chair and instrument on stage floor, the next on a foot dias, and the third on a two-foot platform. The boxed platforms are covered with black material, and the two upper and highest ones being draped with batik scarfs. There is about a four-foot opening up center between the platforms, through which the singer enters from the back between the split opening of the cyc. At the rise the gilt ribbons are flooded with a well blended combination of purple, green and light blue. Orange, amber and canary from the sides highlight the musicians, the reflection on the gold toned harps making a glistening appearance. Towards the conclusion of the opening number the ribboned curtain is slowly taken away to a point about two-thirds up on the opening, forming a border for the set. The two dancers are very good, the lady first appearing in an attractive dancing costume of white silk and silver, the man in gray form-fitting trousers, white blouse and gilt girdle. They appear in evening clothes for second number. The dancers worked in a light blue and canary spot from front. The following program is presented:

(a) "Rustle of Spring".....Sinding
(b) "Music Box".....Poenitz
Arrangements by Tamara Utgoff
The Harp Orchestra
"Adagio" .....Goddard
Olga-Mishka
"Irish Songs".....Arranged
Harp Orchestra
"Prologue—The Pearl of Brazil"
Olga Kazanskaya
Waltz
Dancers and Orchestra

CAPITOL THEATRE
Chicago

Featured Picture: "Sally of the Sawdust" (United Artists) (Week of September 14th)

The stage show was comprised of two numbers that seemed to please equally well, both receiving quite a bit of applause.

Foremost on the program was the number entitled "Excerpts from Faust." This scene opened upon the prison cell of Marguerite. Miss Hazel Eden, as "Marguerite"; William Mitchell, as "Doctor Faust," and Herbert Gould, as "Mephisto," rendered a good account of themselves as the principals in this number. The Angels were Melba Cordes, Jean Moebius and Margaret Ball. The number ended with the ascension of "Marguerite" and the damnation of "Faust."

The other stage number on the program was a prologue to the feature picture, "Sally of the Sawdust." This number opened upon an exterior field scene in which two circus men meet two workers of the field. The four characters in this scene are the International Quartette. This scene fades into the interior of a circus arena with the trapeze performer, bareback rider and circus clowns, back again to the farmer's field and finally fades into the feature picture.

The Capitol Grand Orchestra, with Albert E. Short conducting, rendered a prelude, "Circus Days." Leo Terry rendered a selection at the organ.

STRATFORD THEATRE
Chicago

Featured Picture: "As No Man Has Loved" (Fox) (Week of September 13th)

The stage show at the Stratford Theatre the week commencing Sunday, September 13, was one of the best ever shown at this theatre.

Of the two Mangan Presentations on the bill this week, "Milady's Fan" was the most sensational and beautiful. The scene opened with Miss Marjorie Pringle singing "Beware of the Girl With a Fan," in one. Following this, Dorothy Jane Hughes gave a very cleverly executed and graceful fan dance. The curtain then opened, revealing fifteen young misses in fan costumes. Both Miss Pringle, Miss Hughes and the tableaus itself received a good round of applause. For its extreme beauty and grandeur this number has only one rival, that being Mangan's Presentation, "The Diamond Horseshoe of Girls," done the previous week.

The other number, "Syncopation in Hades," opened with Miss Helen Savage singing "Pack Up Your Sins and Go to the Devil" in front of a red and yellow striped curtain, which opened on a ballet of nine girls in a setting all done in red and yellow stripes, with six revolving columns. Each girl carried a suitcase with a letter on same. These suitcases illuminated and spelt out the word "Happiness" at the finish of the number.

Doris Gutow at the organ presents a "Musical Melange."

RIVOLI THEATRE
New York City

Featured Picture: "The Pony Express" (Paramount) (Week of September 13th)

Music features in connection with this picture is a Riesenfeld arrangement of "Tunes of 1860," being one of the most interesting assortments of old-time musical numbers. This composition is played by the orchestra, with Willy Stahl conducting. August Werner is introduced towards the end of the overture selection, singing "John Bowers." He works from the orchestra pit. No prologue or presentation.

RIALTO THEATRE
New York City

Featured Picture: "The Pony Express" (Paramount) (Week of September 13th)

Music features Ben Bernie and his Rialto Gang in a brief introductory program to the feature picture.

EASTMAN THEATRE
Rochester, N. Y.

Featured Picture: "The Beggar on Horseback" (Paramount) (Week of September 13th)

Music features the overture selection, "The Sorcerer's Apprentice," by Paul Dukas, played by the Eastman Theatre Orchestra, with Guy Fraser Harrison and Victor Wagner conducting. Robert Berenstein, at the organ, renders a selection from "Tell Me More," by Gershwin.

Divertissements feature Nee Wong, the Chinese Minstrel, who is preceded with a scenic subject depicting "Glimpses of the Orient."

UPTOWN THEATRE
Chicago

Featured Picture: "The Unholy Three" (Metro-Goldwyn-Mayer) (Week of September 14th)

Music features the overture, "Orpheus," by Offenbach, played by the Uptown Theatre Orchestra, with H. Leopold Spitalny conducting. Milton Charles at the organ plays "Meditation" from "Thais," by Massenet.

Divertissements include (1) Zez Confrey and his Ampico Artists, (2) The B. and K. production entitled "The Midnight Waltz," with the following characters: Walter J. Preston as the boy, Mirian Rothschild as the girl, Grace Blair and Marie Petersen as the Old Waltz Dancers, Virginia Scott and Art Mahon as the New Waltz Dancers, and Dorothy Scott as Cupid.

A World Presentation

(Continued from page 329)

be painted an old ivory to permit an effective lighting treatment. The woodwork in mahogany and white, this being the treatment for the window casings, the platforms, window-seats up center. On the flats directly over the French windows two large medallions can be attached or painted bearing in silhouette two motifs of the feminine fashions of past periods. These can be done in brown and whites or in metallics if desired.

LIGHTING TREATMENT

Orange amber and canaries should dominate in the lighting scheme. The backings outside of the French windows may be toned a rose and blue and on the sky drop backing the windows and doors up center to change from a green blue to rose and green-canary. The foreground may be subdued with orange amber and red and blue foots and first borders in at the introduction. Spots with canary and light amber should be hung on the border in front of the arched frame or drop up center. Spots placed right and left of the platform may be green and orange amber. This will afford a colorful lighting for the characters who appear through the center doorway and pause on the platform before proceeding down the stairway to the stage and off. Several bay trees may be placed outside of the windows up center, and may be highlighted with amber. The characters in the various costumes may be covered with a flood from front, cut down to include only the characters. Canary and light amber spots used on the soloist during the action.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Pony Express"

James Cruze Produces Another Epic of the West for Paramount That Should Please the Majority

Reviewed by C. S. Sewell

James Cruze, who made the great epic picture of the early days of the West, "The Covered Wagon," has now produced for Paramount another story of the same locale at a little later period in "The Pony Express."

The inspiration for this picture is found in this unique service instituted to cut several days' time in the carrying of mails to the Pacific Coast by employing fearless men on relays of fleet ponies to make the run from St. Joseph, Mo., to Sacramento. The dramatic angle of the story is found in the fact that a secessionist senator sought to use the Pony Express to further his scheme to establish a separate republic when Lincoln was elected. This was frustrated by a patriotic Californian, who was the relay man at a crucial political point.

This theme is one that will quicken the interest and play on the patriotism of the American citizenry as did "The Covered Wagon." Its bare outline does not furnish anything like sufficient material for a picture of this length, practically 10,000 feet. To heighten the dramatic interest there has been woven into the picture a romance between the daughter of a blacksmith-evangelist and a young gambler who becomes an express rider and thwarts the schemes of the senator's henchmen. To provide a punch, there is an attack by Indians on the settlement when the garrison was away.

The greatest part of the footage has been devoted to picturing in detail incidents that build up the various characters and establish the atmosphere, but many of them do little to advance the story. In fact, practically until the climax The Pony Express itself is kept in view only by occasional subtitles and a few short shots showing the establishment of the relay stations, etc.

These situations picturing the activities of the various characters are each interesting and supply moments of drama, melodrama, heart interest and quite a lot of excellent comedy and character portrayal. The spectator is apt to feel acutely conscious, however, that they are halting the story proper and depriving it of a needed snap. This makes the interest lag and creates the impression that the story would be materially strengthened by generous cutting.

The cast is excellent. As the hero, Ricardo Cortez will win many new admirers. Betty Compson has little to do as the heroine except look cute and attractive. From an audience standpoint Wallace Beery has the "fat" role in a comedy characterization which gets the laughs and by his championing of a little girl also builds up fine heart interest. His performance is a delight and could not be improved upon. Next comes the extremely effective portrayal of George Bancroft as a cold-blooded villain and schemer. In fact, this is the most striking portrayal in the picture. Ernest Torrence, as always, gives an excellent performance but he is handicapped by a role that limits his opportunities and shows him in situations that while amusing will be considered by a lot of people as bordering on the sacrilegious. Mark Twain and Buffalo Bill also figure slightly in the story, but as they are not identified under these names, the effect of their presence is practically lost.

In a word, it would seem that Mr. Cruze has not entirely succeeded in putting over the importance of the Pony Express and its effect on history at a crucial time. In striving to do this so much pains have been used in building up the correct atmosphere that the story is slowed down. He has succeeded in making it an epic of the period, with excellent characterizations and interesting incidents and good comedy. While not another "Covered Wagon," it does get into the big picture class, ranking well above even the better class of westerns, and especially if generously cut, should please the great majority.

Cast

Molly Jones ..... **Betty Compson**
Jack Weston ..... **Ricardo Cortez**
"Ascension" Jones ..... **Ernest Torrence**
"Rhode Island" Red ..... **Wallace Beery**
Jack Slade ..... **George Bancroft**
Charlie Bent ..... **Frank Lackteen**
Billy Cody ..... **John Fox Jr.**
William Russell ..... **William Turner**
Baby ..... **Vondell Darr**

Story by Henry James Forman and Walter Woods.
Adapted by Walter Woods.
Directed by James Cruze.
Length, 9,929 feet.

Story

Just prior to the outbreak of the Civil War when the Southern states were talking secession Senator Glen of California planned to form a separate republic by combining California with Sonora, Mexico. To further his scheme he persuaded the head of the Overland Mail to establish a pony express from St. Joseph, Mo., to Sacramento, and planned by getting secret news first to carry out his treasonable designs. Jack Weston a gambler, learning of this scheme succeeded in being appointed express rider at Julesburg, Colo., a crucial point dominated by the unscrupulous Jack Slade. With the news of Lincoln's election Glen passed along the code work to his followers, but Weston outwitted Slade and sent along the truth, turning the tide and saving California to the Union. Molly, who doubted Weston's patriotism, on learning the truth consented to become his bride.

Features Reviewed In This Issue

Cyclone Cavalier, The (Rayart)
Fighting Heart, The (Fox)
Graustark (First National)
His Majesty Bunker Bean (Warner)
Pony Express, The (Paramount)
Sporting Life (Universal)

Mr. Exhibitor: Ask at the Film Exchanges for the
Thematic Music
Cue Sheet
It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

"His Majesty Bunker Bean"

Warner Brothers Present Popular Novel as Farce Comedy Starring Matt Moore and Dorothy Devore

Reviewed by C. S. Sewell

Both as a novel and a stage play "His Majesty Bunker Bean," by Harry Leon Wilson, scored a success, and Warner Brothers are now offering a screen version directed by Harry Beaumont and starring Matt Moore and Dorothy Devore, which is thoroughly amusing and should please the majority of picture fans.

While most of the situations in the original have been retained, the story has been handled in a different vein. Those familiar with Mr. Wilson's novel will find that the angles he particularly stresses, especially the underlying idea of the deft characterization of the highly imaginative youth who lacked self-confidence until he was made by a fortune-telling faker to believe he was the reincarnation of Napoleon and an Egyptian King, have not been as strongly or as logically brought out. Also that the selection of Matt Moore for the role reveals the hero as a character considerably older than the original, and makes his actions less plausible.

The result of these changes and the lack of stressing the underlying idea that really "as a man thinks, so he is" gives the picture the complexion of a farce comedy with a decidedly unusual type of hero. Some of the actions of Bunker, even when laboring under his hallucination, seem highly implausible, and the manner in which the girl goes after him and sweeps him off his feet seems considerably overdrawn. Considered as a farce comedy, such situations are not only thoroughly acceptable, but they provide opportunities for a number of amusing moments that are sure to get the laughs. And it is evident that Mr. Beaumont intended this as a farce, for it has a purely farcical ending which even introduces slapstick; the hero and his rival fight and roll all over the place and land in a pond when the hero is attacked by a turtle, and finally both hero and heroine fall in the same pond and raise their heads above water for the final close-up.

Making allowance for the fact that Matt Moore is a different type and plays the hero as a much older fellow than the original, he gives a good performance, putting over the comedy in an amusing manner and certainly suggests the worm that lets himself be trodden on. Dorothy Devore is a breezy flapper. George Nichols portrays the author's idea of the rough and carelessly dressed millionaire who clings to detachable cuffs. Lucille Ward is effective as the buxom nurse who chases the millionaire around to take his temperature or force him to take medicine.

As a farce comedy with touches of slapstick, "His Majesty Bunker Bean" should prove thoroughly amusing to the majority. Admirers of the novel may be disappointed by the absence of the convincing touches and fine and smooth development which made Bunker Bean such a delightful character study of youth.

Cast

Bunker Bean ..... Matt Moore
Marie Breede ..... Dorothy Devore
"Bud" Matthews ..... David Butler
Jim Breede.....George Nichols
Mrs. Breede ..... Helen Dunbar
Balthasar .....Frank Leigh
Casanova ..... Nora Cecil
Larabee ..... Henry Barrowes
Grandma ..... Gertrude Claire
Nurse ..... Lucille Ward
Bert Hollins ..... Hayne Whitman
Based on play by Lee Wilson Dodd founded on novel by Harry Leon Wilson.
Directed by Harry Beaumont.
Length, 7,291 feet.

Story

Bunker Bean, stenographer to a rough and ready millionaire Breede, is a highly imaginative chap and wishing to know about his past existence goes to Balthasar a claivoyant who finding he has some money, tells him he was an Egyptian King, and for $5,000 gets this king's money for him. Breede's daughter Marie, becomes fascinated with Bunker and taking matters in her own hand stampeded him into agreeing to marry her. Bunker's dog tears up the mummy proving it is a fake. Bunker is disheartened and calling himself a fake says he cannot marry Marie. His friend Bud, crack baseball pitcher, cheers him up but just before the preacher arrives, his rival Hollins starts a fight. Bunker and Hollins roll all over the lawn and finally land in a pond and keep fighting. Bunker wins and takes Marie in his arms, and they both fall into the water. Father has been won over as Bunker held some stock necessary to his control and made it cost the old man a big sum to get hold of it.

"Graustark"

McCutcheon's Well-Known Romantic Novel Proves Thoroughly Enjoyable Vehicle for Norma Talmadge

Reviewed by C. S. Sewell

When George Barr McCutcheon wrote "Graustark" several years ago, so popular did it become that it established a vogue for stories of similar nature in which an adventurous American woos and wins the princess of a mythical kingdom. In fact so well known is this novel that stories of this kind are frequently referred to as being of the Graustark type.

Transferred to the stage, Graustark made a fortune for its producers and proved a big popular success on the road for a number of years. Now, in film form, as a First National production, it serves as a starring vehicle for Norma Talmadge, and there seems to be no reason why it should not bring enjoyment to many and, duplicating the success of the novel and play, prove a fine box-office attraction.

"Graustark" is out-and-out highly romantic melodrama, with a story which, while widely stretching probability, glorifies the spirit of romance, and playing upon the popular chord of the love between a commoner and a member of royalty, taking its characters through adventure and court intrigue, pitting romance against reasons "of state" certainly should provide enjoyment for lovers of romance.

While in no way ostentatious, this picture has been given a high class production from every standpoint, and there are quite a few big sets and scenes representing the court and palaces of Graustark, showing the pomp of royalty.

The direction by Dimitri Buchowetski is excellent. He has taken a straightforward story and produced it in a smooth, straightforward manner, without the subtlety and sophistication which usually marks the work of the continental director. In its stead he has injected a refreshing buoyancy that is particularly noticeable in the clever, amusing and thoroughly enjoyable opening scenes showing the meeting of the lovers on a pullman car while crossing Wyoming. He has also handled the conventional melodramatic intrigue well and made it seem more plausible than usual.

Norma Talmadge is ideal as the fascinating and wistful Princess Yetive and makes this character seem very real. She seems the embodiment of the author's idea of the character, and her performance should thoroughly please her legion of followers. Eugene O'Brien makes a handsome lover and the subordinate roles are all well handled.

All in all, "Graustark" is a distinctly pleasing production, one that you can just sit back and enjoy, and should prove thoroughly satisfactory for the great mass of motion picture patrons.

Cast

Princess Yetive ..... Norma Talmadge
Grenfall Lorry ..... Eugene O'Brien
Gabriel .....Marc McDermott
Count Halfont ..... Albert Gran
Dangloss ..... Roy D'Avey
Dannox ..... Michael Vavitch
King ..... Frank Currier
Countess Dagmar ..... Wanda Hawley
Ambassador ..... Winter Hall
Based on novel by George Barr McCutcheon.
Scenario by Frances Marion.
Directed by Dimitri Buchowetzki.
Length, 5,900 feet.

Story

Waiting in a dining car for the train to pull out. Lorry, a young American, travelling through the West, catches sight of an attractive girl in another train and immediately rushes to board it. A stop at a station and the escape of the girl's dogs gives him a chance to rescue them and make her acquaintance. By the time New York is reached they are very much in love. The girl, who unknown to Lorry is the Princess Yetive of Graustark is called home to marry Gabriel, a neighboring prince. Lorry follows her and is chagrined to discover she is the Princess. Gabriel has his henchman Dangloss attack Lorry who wounds him and spiriting Dangloss out of the country Lorry is convicted of murder and sentenced to death. Yetive rescues him and sends him to the border where he finds Dangloss and brings him back as the wedding ceremony is in progress. Dangloss implicates Gabriel who is driven out in disgrace. Yetive going out on a balcony tells of her love for the American and appeals to them not to make her marry anyone else and they shout their approval of her love for Lorry.

"Sporting Life"

Tourneur Directs Drury Lane Type of Melodrama for Universal—Lytell in Lead

Reviewed by Sumner Smith

"Sporting Life" is a Universal-Jewel melodrama of London sporting and society circles. The leads are played by Bert Lytell and Marian Nixon, with Paulette Duval and Cyril Chadwick in heavy roles. The story has to do with the efforts of a gambler and a scorned woman to prevent the entry of a horse in the English Derby and thus ruin the owner, a lord. The highlights are a prizefight in which the lord takes the place of his protege, who has been drugged, an escape from a roomful of thugs and the final scenes of the Derby. Maurice Tourneur directed.

Lytell nearly succeeds in dominating every scene in the picture, but he works so hard at playing the gallant that he usually seems unreal. Miss Nixon is her usual charming and capable self. Miss Duval and Chadwick perform indifferently. The best work is done by Charles Delaney as a pugilist. He is very human.

"Sporting Life" falls short of the Tourneur standard, which is a high one. The picture takes a long time to get under way and it does not develop real punch until the last three reels. These are very well done. Part of the early trouble, we think, may lie in the editing. In a couple of places the subtitles quote a serious conversation between characters and yet on the screen they are seen to be laughing heartily.

It is old-fashioned melodrama of the familiar Drury Lane mold. Audiences with a distinct leaning toward melodrama will excuse the shortcomings but we do not think that they will fail to spot them. The prizefight and the race—especially the former—are effective.

Cast

Lord Woodstock.....Bert Lytell
Norah Cavanaugh.....Marian Nixon
Olive Carteret.....Paulette Duval
Phillips .....Cyril Chadwick
Joe Lee.....Charles Delaney
Dan Crippen.....George Seigmann
Cavanaugh .....Oliver Eckhard
Chorus Girl.....Edna Gregory
Chorus Girl.....Kathleen Clifford
Story by Cecil Raleigh and Seymour Hicks.
Continuity and adaptation by Curtis Benton.
Directed by Maurice Tourneur.
Photographed by Arthur Todd.
Length, 6,709 feet.

Story

Lord Woodstock loses money in a musical revue in London and plans to recoup by betting on Joe Lee, a pugilist and protege of his, and by winning the Derby with his horse, Lady Love. He incurs the enmity of Olive Carteret, actress, by falling in love with Norah Cavanaugh, daughter of his trainer. Phillips, a gambler, and Olive conspire against him. The pugilist is drugged on the night of the fight and Woodstock takes his place and wins the fight. Phillips kidnaps Norah and Woodstock and the pugilist are imprisoned when they go to her rescue. They escape an hour before the race and the pugilist is killed. Lady Love wins the race, Phillips is arrested for murder and Woodstock and Norah are free to marry.

"The Fighting Heart"

Fox Offers George O'Brien in Entertaining Prizefight Story Adapted from Novel by Larry Evans

Reviewed by C. S. Sewell

As a John Ford Production, Fox is offering George O'Brien in "The Fighting Heart," an adaptation of Larry Evans' story of a boy who overcame the heritage of drink and won laurels in the prizefight arena.

It is the fighting atmosphere, as capitalized in the title, that will make the greatest appeal to the fans, and certainly any one who likes a good scrap should be amply satisfied, for there are no less than four here, two rough and tumble grudge fights and two "inside the ropes."

Director Ford has deftly handled the character of Denny Bolton and eliminated the drabness and isolation of the early life of this chap, the last of a family who for generations had succumbed to the effect of drink and whom the author pictured as shunned and looked down on by his neighbors. He also gets decidedly away from the familiar handling of a crucial fight by showing the hero as the loser, due to the fact that he has disregarded his trainer and followed the lures of Broadway. While this is not so heroic, it is certainly more true to life, and the atmosphere of failure is removed from his shoulders by having him thoroughly lick his opponent in a street scrap.

Aside from the numerous fights, Director Ford has concentrated on the development of character and atmosphere of the small village such as were much more common before the days of the automobile, which has done much to wipe them out. It is all well done and he establishes excellent types, but there is so much of it that it slows down the action materially, and the picture could stand considerable pruning.

George O'Brien is well cast as Denny and shows to advantage as a fighter both in and out of the ring. J. Farrell MacDonald is good but has little opportunities. Bert Woodruff comes in for a lot of sympathy as the old drunkard. Billie Dove is very pretty as the simple country heroine and Victor MacLaglen is all that could be desired as the town bully who becomes a champion prize-fighter.

"The Fighting Heart" will probably please the average patron, but it does not measure up to a number of Director Ford's other productions.

Cast

Denny Bolton ..... George O'Brien
Doris Anderson ..... Billie Dove
Jerry ..... J. Farrell MacDonald
Helen Van Allen ..... Diana Miller
Soapy Williams ..... Victor MacLaglen
Grandfather ..... Bert Woodruff
Judge ..... James Marcus
Chub ..... Lynn Cowan
Town Fool ..... Francis Ford
Oklahoma Kate ..... Hazel Howell
Based on novel "Once to Every Man," by Larry Evans.
Adapted by Lillia Hayward.
Directed by John Ford.
Length, 6,978 feet.

Story

The townspeople look down on the Boltons, the male members having all succumbed to drink except young Larry, who feels the situation keenly. Finally when even his sweetheart Doris believes he has been drinking, he decides to follow the advice of a reporter and go to the city and become a prize fighter, as he once licked Soapy Williams, the champion. In the big fight his dissipations told on him and he was defeated. Later when Soapy taunted him about Doris, he gave him a sound thrashing on the street and decided he would go back. He found Doris waiting for him with open arms.

"Cyclone Cavalier"

Fast Action and Reed Howes' Athletic Stunts Make Rayart's Revolutionary Story Entertaining

Reviewed by C. S. Sewell

In "The Cyclone Cavalier" Rayart Pictures Corporation has provided its good-looking athletic young star Reed Howes with a role that is fittingly described by the title, for he is certainly kept moving at a rapid pace and literally as well as figuratively "on the jump" much of the time.

It is the type of picture that depends on fast action and romance rather than on drama or consistency of story both of which have been sacrificed to give the star plentiful opportunities for the display of his remarkable agility and athletic prowess.

The story is of the conventional South American revolution type with the hero a dashing young American, falling in love with the president's daughter and aiding in saving her country from falling into the hands of the revolutionists.

Howes has a congenial role and in the scenes aboard ship and ashore, after he has mutilated the beard of the president and is seeking to escape arrest, he displays the agility of a cat in his climbing, jumping, diving, etc. Carmelita Geraghty is an excellent type and makes the girl an alluring creature. Johnny Sinclair, as the sailor pal of the hero is responsible for some good clowning comedy of a familiar type.

"The Cyclone Cavalier" should please fans who demand stunts and action and are willing to overlook the familiar pattern and lack of plausibility of the story.

Cast

Ted Clayton ..... Reed Howes
Hugh Clayton ..... Wilfred Lucas
Rita Gonzales ..... Carmelita Geraghty
President Gonzales ..... Eric Mayne
El Diablo ..... Jack Mower
Mickey ..... Johnny Sinclair
Von Blatten ..... Ervin Renard
Story and adaptation by Krag Johnson and Burke Jenkins.
Directed by Albert Rogell.
Length, 4,928 feet.

Ted Clayton, a live wire, thirsts for excitement and continually gets in trouble. His father, a banker, decided to send him to the republic of Costa Blanca. En route Ted is attracted to Rita Gonzales but gets in dutch with her father the president who is traveling incognito and barely eludes arrest. In Costa Blanca he finally learns of the revolutionists' plans and the perfidy of the president's secretary. Through a ruse he obtains an audience with the president, presents his credentials, and with the aid of his pal Mickey, brings the soldiers back in time to save the government. As military dictator he orders Rita to come to his arms, which she very willingly does.

"Lands End"

(Red Seal—Scenic—One Reel)

A very picturesque shot of the narrow streets and ancient stone houses in a Cornish village open this Red Seal "Gem of the Green" which deals with the extreme Southwestern points of England. Other striking shots shows the rugged rocky coast and giant rocks out in the water that have destroyed many a ship. There are also views of native types, quaint villages and the industries of the people, consisting mainly of fishing for mackerel and shipping China clay to all parts of the world. An interesting and instructive scenic, well photographed.—C. S. S.

"One Wild Night"

(Universal—Comedy—One Reel)

This is an amusing number of the new series of Universal single reel Bluebird Comedies starring Neely Edwards. The fun results from the fact that the girl who spurned Neely's love changes her mind, comes to Neely in her bridal robes and he has to hide her when the disappointed "groom-to-be" follows. The girl eludes them by masquerading in one of Neely's dress suits and mixing with the crowd that is hunting her. The action moves fast but there is little originality and practically no new gags. It should however prove fairly amusing.—C. S. S.

"Through Three Reigns"

(Red Seal—Special—Two Reels)

This is an interesting collection of scenes of important events in the reigns of three British sovereigns, Queen Victoria, King Edward and King George. It brings out strikingly the pageantry and pomp of royalty, and the views of Queen Victoria's time forcefully demonstrate the value of the motion picture in making a pictorial record for posterity. The Queen is shown on a visit to Ireland and there are scenes of her imposing funeral. Then follows views of the reign of King Edward from his coronation to his funeral. A novel effect has been achieved here by using stop motion and pointing out the Kings of Spain, Portugal and Bulgaria, and the Kaiser of Germany. There are also scenes of the coronation of King George. Among the most popular and interesting shots are those of the present Prince of Wales as a small boy in the funeral procession, then at his father's coronation in royal robes and as he looks today.—C. S. S.

"Cuba Steps Out"

(Fox—Variety—One Reel)

Cuba holds forth in this Fox Variety of "The World We Live In" series. There are views of Morro Castle, Havana, and other places of interest but the reel is devoted mainly to the two great industries of the island, tobacco and sugar. The former is grown in great fields which are covered to cut off the intense rays of the sun. The entire process of the plant from the leaf to the finished cigar is pictured. Sugar cane is similarly treated, starting with the cutting of the stalks, shipping, grinding, cooking and finally transportation of the bags of sugar. This film shows that Cuba is using exceedingly up-to-date mechanical methods, including a device that dumps an entire railroad car of cane into a hopper at one time, by means of a giant device that tilts the car at a steep angle. A very entertaining subject that should please.—C. S. S.

"The Big Kick"

(Pathe—Comedy—One Reel)

Burlesquing a boxer, his manager and a "set-up," who wins through his "dumbness," keeps Billy Engle and Earl Mohan busy flaying the air in "The Big Kick." This one-reel offering of Hal Roach's comedians includes fights in the gym and the ring. The "set-up" winning the title through the medium of a putty blower will get the most laughs from audiences liking rough and tumble comedies.—T. W.

"Fish For Two"

(Bronte—Scenic—One Reel)

This is one of the most appealing boy and nature scenics ever made. Emery Bronte produced it and uses a small boy, a fish pole and an attractive dog named Lassie. The boy eventually falls in the brook and is rescued by the dog. It is beautiful nature stuff done in a truly sympathetic fashion.—S. S.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Your Own Back Yard"

(Pathe—Comedy—Two Reels)

Little brown and fuzzy Farina at last has reached his goal in filmdom. In "Your Own Back Yard" Hal Roach lets him get before the camera eye more than any of the rest of "Our Gang." So, this two-reeler may properly be termed "Farina's first starring vehicle." Farina is certainly some "star." The tears roll down his chubby dark cheeks at one time and at another his white teeth gleam and his big round eyes reflect themselves in the luscious dome of a five-cent ice cream cone. He is a little actor from tip to toe and could be called the best of the "gang" if the rest of the bunch were not so good. "Stay in your own back yard" is the advice Mammy gives her Farina when naughty boys in the neighborhood beat him up because his goat cannot control its appetite. But Farina goes out and conquers the world while asleep in a blind man's chair. When he wakes up a cupful of coins and bills reposes in his lap. Farina bedecks himself in the finest the town has to offer and then "high hats" the crowd. One very novel and screamingly funny scene is when the gang flecks the mouths of its favorite dogs with sample tubes of toothpaste. A hysterical woman tells the police the dogs are "mad," resulting in much shooting and scampering. Farina's first is a wow.—T. W.

"Love and Lions"

(Fox—Comedy—Two Reels)

As is obvious from the title of this Fox comedy, lions plays an important part in the fun making. Harold Goodwin appears as a simple college youth who is taken to a hunting lodge for initiation into a college fraternity headed by Bud Jamieson. The other members to scare him dress as various birds and animals. Earl Mohan as a negro sent out after chicken stumbles on a lion farm and accidentally frees one of the animals. Then follows a general mix-up with the lion, hero, heroine, negro and the various masquerading characters chasing or seeking to avoid each other, ending in the place being set on fire and the girl, Judy King, rescuing the hero when he is overcome seeking to find her after she has already gotten out. There is plenty of action of the slapstick sort and it is a thoroughly amusing picture of its type. —C. S. S.

"Hungry Hounds"

(Pathe—Cartoon—One Reel)

As the title implies, "Hungry Hounds" shows all of Cartoonist Terry's hounds in a very voracious state. One of their members distracts a traveling butcher and the rest of the gang walk off with the hams and hot dogs. As the result of the haul Terry's animal kingdom has a banquet likened only to a movie luncheon. It is an amusing number.—T. W.

"Shorts" Reviewed In This Issue

Big Kick, The (Pathe)
Cuba Steps Out (Fox)
Fish for Two (Bronte)
Flirting with Death (Red Seal)
Hungry Hounds (Pathe)
Ko Ko on the Run (Red Seal)
Lands End (Red Seal)
Love and Lions (Fox)
Movies, The (Educational)
Nuts and Squirrels (Pathe)
One Wild Night (Universal)
Officer No. 13 (Universal)
Through Three Reigns (Red Seal)
Your Own Back Yard (Pathe)

"Ko-Ko on the Run"

(Red Seal—Cartoon—One Reel)

This Out-of-the-Inkwell cartoon by Max Fleischer shows a race between his famous clown and another—and heftier—clown. The prize is a toy dirigible. They race across country from different points of the compass until they collide. It is deemed a dead heat, so both clowns fly off in the balloon. The ending is clever. Fleischer is watching their flight through field glasses. They fall and land in his eye. Another artist picks them out with a handkerchief and shakes that over the ink bottle, so that the clowns return from whence they came.—S. S.

"Nuts and Squirrels"

(Pathe—Cartoon—One Reel)

The farmer goes photographing squirrels, with the cat and mouse lowering him over a precipice with a rope, in this amusing Paul Terry cartoon in the Aesop's Film Fables series. The squirrel family lines up for the event, but a troublesome youngster, aided by a few crows, makes life miserable for the earnest photographer.—S. S.

What Others Think

3.

SID GRAUMAN:

"I believe Red Seal Pictures to be an achievement in Short Subjects. I have never seen anything to compare with them from a novelty standpoint or for short feature entertainment value."

729 7th Ave. RED SEAL PICTURES CORP. **N. Y. C.**

Edwin Miles Fadman, Pres.

"Flirting With Death"

(Red Seal—Special—Two Reels)

The second of Red Seal's "twin two-reelers" dealing with skiing in the Alps. This one shows three expert Alpinists on skiis with great difficulty ascending a particular hazardous mountain peak covered with ice and snow. There are a number of beautiful and striking shots and a lot of thrills, however the most thrilling part is the ascent. It will make your heart feel as if it were leaping up into your throat to watch these fellows skiing down the mountain side at break-neck speed, narrowly skirting abysses and jumping ice bridges, and many times just saving their lives by their quickness and skill.—C. S. S.

"The Movies"

(Educational—Comedy—Two Reels)

In his newest comedy for Educational, Lloyd Hamilton appears as a country sap who seeks the city, exhorted by his father to beware of the movies. Of course, he finally gets mixed up with picture making as Hollywood is the place where he lands. Hamilton gets considerable comedy out of a scrap he has with a big burly chap whom he unsuccessfully tries to elude and finally finds himself playing opposite him in a picture. There is an interesting and amusing sequence showing Hamilton invading a picture restaurant where the guests are all movie people made up for various parts. The actor who impersonates King George is excellent and Washington, Lincoln, Roosevelt and others are good. A clever bit of camera work has Hamilton leaving the vine-clad cottage, walking out into the middle of the road and finding himself in one of Los Angeles busiest streets. This is good trick work, mystifying and amusing. An excellent bit, sure to get a laugh is where his aged mother leaps through the air to embrace him. "The Movies" is thoroughly entertaining.—C. S. S.

"Officer No. 13"

(Universal—Comedy—Two Reels)

Eddie Gordon who has the starring role in this Century comedy is shown as being released from jail and then spending his time trying to get away from cops who appear on every side and appear to be after him but who are obvious to his presence. Finally he gets mixed up in a melee between cops and thugs and finds himself in a policeman's uniform and eventually by slipping up behind them and tapping them with a billy captures the whole gang, but is thrown into jail for impersonating an officer until a cop explains he is a hero. Between Eddie and the director they have succeeded in getting a considerable amount of fun out of a familiar line of gags and it should please the average patron.—C. S. S.

(More "Pep" Reviews on page 334)

Scenes in the William Fox picture, "The Wheel," by Winchell Smith; John Golden's stage success; a Victor Schertzinger production. The cast includes Harrison Ford, Claire Adams, Mahlon Hamilton and Margaret Livingston.

"Gold Rush" Sets Records In New York and Chicago

"THE GOLD RUSH," Charlie Chaplin's United Artists Corporation release, has broken all records for New York City and the world in its first week's business at the Mark Strand Theatre, and also has broken all records of seventeen years of the Orpheum Theatre, Chicago, in its first week's run there.

At the Strand, New York, the week's net gross totalled $72,577.15, according to a letter to Hiram Abrams, president of United Artists' Corporation from Joseph Plunkett, managing director.

At the Orpheum, Chicago, seating a little less than 800, "The Gold Rush" grossed $19,829.08, more than $5,000 in excess of the previous house record which was made by a picture two reels shorter than the Chaplin film, and breaking all records since the Orpheum was opened, seventeen years ago.

In a letter to Mr. Abrams, Joseph Plunkett wrote as follows:

"I am happy to advise you that Charlie Chaplin in 'The Gold Rush' has just finished the greatest week ever played in any theatre in the world, insofar as gross receipts and attendance is concerned. The week's gross was $75,577.15. I am sure this establishes a record for the world. Our second Sunday receipts were as big as the first Sunday. You must remember that all this business was done in very hot weather, which makes it all the more remarkable; also when you consider we have no ice plant."

Aaron Jones, of Jones, Linick & Schaeffer, of the Orpheum Theatre, Chicago, sent the following telegram to Mr. Abrams, outlining the business of "The Gold Rush" in the second biggest City in the United States:

"Our Orpheum Theatre seats less than 800. On the week ending last Saturday, charging 50 cents week days and 75 cents Saturday and Sunday with Charlie Chaplin in 'The Gold Rush' we grossed $19,829.08. This beats previous house record held by a picture two reels shorter than 'The Gold Rush' by over $5,000. The first day of second week was $15 better than the opening Sunday. The Orpheum average on the opening week was better than $3.55 per seat per day. Believe this constitutes the world's record. Regards."

"The Gold Rush" also broke all records for the Strand Theatre, Atlantic City, N. J., when it opened there concurrently with the opening in New York and Chicago; and drew business of a similar record breaking nature at the Regent Theatre, Toronto, in its Canadian premiere.

"Galloping On" Completed

Louis Weiss, managing director of Weiss Brothers' Artclass Pictures, announces the completion of production on "Galloping On," the third in the series of Eight Five Reel Acrobatic Stunt Thrillers, featuring Wally Wales.

With the featured star are Jessie Cruzon, Louis Lester, Charles Whitaker, Richard Belfield, Gretchen Waterman, Art Phillips, N. E. Hendrix, Jack O'Brien and Lawrence Underwood.

The direction was done by Hichard Thorpe, the continuity by Betty Burbridge from the story by Frank L. Inghram.

New York Premiere

The New York premiere of Syd Chaplin's "The Man on the Box," his first starring production for Warner Bros., will take place at Warners Theatre, New York City, Saturday, September 26th.

Scenes in "The Price of Success," Columbia's Waldorf release, featuring Alice Lake, Alma Bennett and Gaston Glass.

A scene in Victor Seastrom's production, "The Tower of Lies," a Metro-Goldwyn-Mayer picture starring Lon Chaney and Norma Shearer. Lon Chaney is seen at the left and Claire McDowell at the right. This story was adapted by Agnes Christine Johnston from Selma Lagerlof's novel, "The Emperor of Portugallia."

Fox Production Units Ahead of Schedule But Coast Studios Are Still Going Ahead

ALTHOUGH Fox Film Corporation production units are away ahead of schedule, there is no slackening of activity on the Fox lot in Hollywood.

With "Lazybones" completed, Frank Borzage has started shooting on his second Fox picture, "Wages for Wives," based on the John Golden stage success, "Chicken Feed." He has selected an excellent cast, including Jacqueline Logan, Creighton Hale, Zasu Pitts, Earle Foxe, David Butler, Claude Gillingwater, Margaret Seddon, Dan Mason and Tom Ricketts. The story deals with tightfisted husbands and how to handle them.

John Ford has left for Jackson's Hole, Wyoming, with a crew numbering more than a hunderd to start filming "Three Bad Men," which is another big outdoor picture like "The Iron Horse." So far the cast includes George O'Brien, Olive Borden, J. Farrell MacDonald, Tom Santchi, Frank Campeau, Lou Tellegen, Otis Harlan, Jay Hunt (the screen's Lightin' Bill), Georgie Harris and Walter Perry.

Tom Mix has just finished "The Yankee Senor," scheduled as his second starring vehicle of the season, and is engaged in casting for his next, as yet untitled. "The Yankee Senor" is based on Katherine Fullerton Gerould's novel, "Conquistador." Olive Borden, Margaret Livingston, Kathryn Hill, Alec Francis and Tom Kennedy are in the supporting cast. Emmett Flynn directed.

"The Silver Treasure," Fox screen version of Joseph Conrad's "Nostromo," has just been finished under the direction of Rowland V. Lee and is now in the cutting room. George O'Brien is Nostromo, the lovable swashbuckling hero of the tale. Lou Tellegen is the villain. Others in the supporting cast are Harvey Clark, Joan Rene and Hedda Hopper.

Henry Otto has finished filming the fantasy sequences in "The Ancient Mariner," based on Samuel Taylor Coleridge's poem. Paul Panzer portrays the title role. The modern story has not yet been produced.

Buck Jones is well along on the season's schedule. He is now in the midst of filming "The Desert's Price," based on William MacLeod Raine's novel, under the direction of W. S. Van Dyke. "The Timber Wolf," "Durand of the Bad Lands" and "A Man Four Square" are completed. In addition, Buck has the title role in "Lazybones" to his credit.

Casting has started on "The First Year," one of the John Golden stage successes, in which Matt Moore will play the leading male role.

George O'Brien has been selected as the dashing young cavalry officer hero of "The Golden Strain," first of the Peter B. Kyne stories.

Four of the Van Bibber comedies based on Richard Harding Davis' stories—"The Big Game Hunter," "The Sky Jumper," "The Wrestler" and "A Parisian Knight"—have been completed and Director Robert P. Kerr has the fifth, "The Feud," in the cutting room. Earle Foxe continues as the star.

In the O. Henry series, "Shoes" and "Transients in Arcadia" have been completed. The third, "Failure," has been launched into production under the direction of Daniel Keefe with Harvey Clark as Lawyer Gooch and Kathryn McGuire as the heroine.

Albert Ray has two comedies in the Helen and Warren series, "A Business Engagement" and "All Aboard," ready for exhibitors and the third, "The Peacemakers," is in the cutting room. Kathryn Perry and Hallam Cooley play the title roles.

With six Imperial Comedies completed, Lew Seiler, Bryan Foy and Benjamin Stoloff have three companies at work on these mirth reels.

Scenes in "Three Wise Crooks," starring Evelyn Brent, for F. B. O. release.

Storey Victory Campaign, Comedy Contest Successful

THE Storey Victory Campaign and the Special Two-Reel Comedy Contest conducted by Pathe Exchange, Inc., have been brought to a successful close, resulting in the greatest summer business for a given period on record.

As an incentive to better business, Pathe instituted a selling campaign, named in honor of Assistant General Manager J. E. Storey, then general sales manager. This campaign started on April 19 and was continued for sixteen weeks. At the same time a special Two-Reel Comedy Contest was started and run coincidently with the Victory Campaign. Every employe entered actively into the spirit of the drives and results have been better than were ever anticipated.

To add zest to the campaigns the various branch offices were arranged in groups and given the names of military divisions.

The winners follow:

In the Infantry Division of the Storey Victory Campaign Boston took first place at the start and never relinquished it once during the entire period. Boston Branch Manager Ross G. Cropper kept his staff at top speed on to victory. New York, under the management of William E. Raynor, grabbed second place the fifth week and pushed the Bostonians right hard to the finish but could not edge them out of the lead. In the Two-Reel Comedy Contest this situation was just reversed. Boston held the lead the first seven weeks with New York second. The eighth week, New York forged into the lead, maintaining it to the end, while Boston dropped to second place and finished there.

In the Artillery Division of the Storey Victory Campaign Detroit stepped right out at the start. Branch Manager Oscar Hanson and his staff held first place the first week and never left it. In the Artillery Division, Two-Reel Comedy Contest, Detroit took the lead the first week and San Francisco the second. Then in the third week Dallas stepped into first place and held it to the finish.

In the Cavalry Division of the Storey Victory Campaign Manager Oscar Kuschner and his Milwaukee branch held first place for twelve weeks. Then Los Angeles, under the managership of William Jenner, jumped into first place and held the position until the close. In the Cavalry Division, Two-Reel Comedy Contest, Atlanta looked like the winner by holding first place for ten weeks. Then Milwaukee took first the eleventh week, only to be replaced by Atlanta the twelfth. But Milwaukee came back to first the thirteenth week and finished in that position.

In the Engineer Division, in both the Storey Victory Campaign and the Two-Reel Comedy Contest, New Orleans, under the managership of Paul Schmuch, made a record that will long stand as something to shoot at. They won both contests in their division. In the Storey Victory Campaign, Des Moines stepped into first place the first week and held it right up to the twelfth. In the thirteenth week, New Orleans forged into first and maintained its leadership right up to the end. In the Two-Reel Comedy Contest, New Orleans held first place continuously through the entire period, being hard pushed by Des Moincs, which maintained second place all the time.

In the Aviation Division of the Storey Victory Campaign, Salt Lake City, under the managership of W. G. Seib, started things off by taking first place first week and holding it until the fourth, when Memphis, under the managership of A. J. Cary, took the lead. Memphis held on in first until the eighth week, when Salt Lake City came back into first and finished that way. In the Two-Reel Comedy Contest, Butte, under the managership of W. A. Calkins, held first the initial two weeks and then relinquished the lead to Memphis, which held top place until the end.

Since the close of the contests there have been changes of managership in two winning branches. Walter S. Wessling replaces William A. Jenner at Los Angeles and R. V. Nolan replaces Oscar Kuschner at Milwaukee, but since both Messrs. Jenner and Kuschner were in charge of winning exchanges during the contests, they are credited as winners.

STARS IN CENTURY COMEDIES
Here we see, left to right, Eddie Gordon, Al Alt and Charles King, stars in Century comedies released by Universal.

Wanda Wiley, the delightful star in Century comedies, released by Universal.

Pathe Has Harry Carey

New Contract by Elmer Pearson and Charles R. Rogers for Series

Pathe will release a series of Western features starring Harry Carey, according to the terms of a contract just signed between Elmer Pearson of Pathe Exchange, Inc., and Charles R. Rogers producer of the Carey films.

It is announced that the same organization that has been making Harry Carey pictures for Hunt Stromberg during the past two years will continue to produce his pictures. Charles R. Rogers associated with Stromberg in the previous Carey films, will devote his personal attention to production activities, which will center at Universal City.

An adaptation of the story "Buck Up," written by Basil Dickey and Harry Haven, will be Carey's first feature Western for Pathe. Scott Dunlap who directed Carey in three recent successes, will continue to direct.

"A Misfit Sailor"

Billy Dooley will make another sailor character famous at the Christie studios. His first comedy, "A Misfit Sailor," has been completed and he is again appearing in a blue jacket character as "A Goofy Gob." William Watson, who directed "A Misfit Sailor," is directting the latest Educational-Christie Comedy. Natalie Joyce plays opposite Dooley in the new picture.

Walter Hiers Injured

Walter Hiers suffered a serious injury to his hand while on location making one of his Educational-Walter Hiers Comedies. He is confined to his home, having stopped work on the picture temporarily. A large iron pipe nearly severed one of Hiers' fingers, which has been saved by skillful surgery.

Del Lord Remains

Del Lord, who has made thirty-two comedies released by Pathe and produced by Mack Sennett during the past two years, has just signed a new contract with the noted comedy producer.

ALICE CALHOUN
This charming star will be seen in "The Other Woman's Story," a B. P. Schulberg-Preferred Picture.

Dorothy Cumming Is Queen

Versatile Actress Will Appear in Betty Bronson's Cinderella Story

Dorothy Cumming is a busy person these days, flitting from one production to another. Upon the completion of her work in the California production, "The Coast of Folly," with Gloria Swanson, she came East to start one of the leading roles in "The New Commandment," with Blanche Sweet and Ben Lyon. Now comes further word that as soon as she is through with this society role, she will play the part of the Queen in Herbert Brennan's "A Kiss for Cinderella" for Famous Players.

"One Sheet" Posters For Newsreel

A great forward step in newsreel advertising and exploitation was taken this week by the International Newsreel Corporation with the inauguration of a new style—one-sheet poster, illustrated with still pictures of the events shown in the newsreel. This is the first time in the history of newsreels that such a poster has been put out.

The new International Newsreel poster is a striking two-color sheet, with block type captions, setting forth the more important subjects in the newsreel, and three illustrations, reproduced in full eight by ten inch size.

International has found, by careful study, that a picture is by far the best way of advertising the news reel. Fortunately for this newsreel company, they are well supplied with stills of all subjects included in the International Newsreel.

The new style poster was devised as a means of enabling the exhibitor to take full advantage of black and white photographs, not only in his lobby but in every place where he can put a poster.

Michigan Theatre Owner Advertises His "Shorts"

ADVERTISING and exploitation of short subjects in the Northwest in recent months show the theatres of this section to be among the leaders of the country in taking advantage of the briefer pictures to make added profits.

Under the management of Roy Tillson, the Fuller Theatre of Kalamazoo, Michigan, has long made a practice of 100 per cent advertising, backing up in its newspaper space every item on the program. For, as Mr. Fuller explains, "There are a whole lot of my patrons come to see the comedy as much as they do the feature and the vaudeville."

"The exhibitor who advertises only his feature picture and leaves his patrons to guess whether he is going to provide a comedy or other short subject," writes Mr. Tillson, "is simply passing up much of the profit which might be his if he let his patrons know about all the entertainment which he has to offer.

"I believe in giving the short subjects advertising backing nearly equal with the feature, for there are a whole lot of my patrons who come to see the comedy as much as they do the feature and the vaudeville.

"I devote a good conspicuous box in my newspaper ad layout to my comedy, and make it especially forceful when I have stars like Lloyd Hamilton. Comedy stars such as Hamilton get 50 per cent. of the electric sign display and I consider that any comedy that is worth showing in the theatre is worth giving a good display in front of the theatre.

"This is by no means an experiment with me, for I have proved the value of exploiting the short subject through a long period of such exploitation, and have shown conclusively that good short subjects will attract people to the box-office when properly advertised.

"We have been showing Educational pictures for a long time and advertising them just as regularly. I certainly like 'The Spice of the Program' and the box office results show that my patrons do as well. I believe, based on my experience in showing these pictures and showing them as box office attractions, that they are the greatest on the market. They have always been very nearly 100 per cent.

In Milwaukee there has been a very noticeable increase in newspaper space devoted to comedy subjects.

"As a matter of fact," writes Max Stahl, manager of the Educational exchange in that city, "every two reel comedy which is used at our first run theatres in Milwaukee is advertised in the newspapers with the one or two column ads illustrated in our press sheets, for which we furnish exhibitors with free mats.

"It is very pleasing to note that throughout the Milwaukee territory about three-fourths of the Educational accounts are making use of the one-column ads shown in the press sheets."

With the increased attention being given to Short Subjects everywhere, it is very noticeable that the briefer pictures are getting better representation in theatre programs and house magazines.

The Rohs Theatre, Cynthiana, Kentucky, uses its short subjects to advantage in the attractive Rohs Theatre Magazine.

"LIKE TO LAUGH?

is a caption over an item in this program magazine which takes advantage of Educational's national advertising. This reader says:

"LIKE TO LAUGH?

"Sure you do. Every Tuesday and Saturday we offer a special Educational Comedy, just to make you laugh. The comedies, advertisements of which you read in the Saturday Evening Post every week, contain the highest priced fun stars on the screen today. See them."

The Rohs Theatre reminds its patrons that they are given the best pictures obtainable, no matter what the length, in another article in the program magazine:

"Napoleon was a small man, but he changed the map of Europe and all but mastered the world. Diamonds are small stones. A teacup is too large to hold all the radium in the world. Dimensions do not determine values. The other day a patron of the theatre said: 'I'd rather see a comedy like that than all the long-winded dramas ever made.' This theatre offers the best pictures obtainable, whether they come in two reels or a dozen."

Bill Dooley, Lupino Lane and Johnny Arthur (left to right), stars in Educational comedies

"Our Gang" Has New Comedy On Pathe Program, Sept. 27

THE Pathe release schedule of short subjects for the week of September 27th will be headed by "The Land Rush," the first chapter of "Wild West," featuring Jack Mulhall and Helen Ferguson, supported by numerous well-known players and the entire Miller Brothers' 101 Ranch Wild West Show.

Other releases of the week are "Your Own Back Yard," an "Our Gang" comedy; "Love and Kisses' with Alice Day; "The Big Kick," a Hal Roach one-reel comedy; "Topics of the Day," "Aesop's Film Fables," Pathe Review and Pathe News.

"Your Own Back Yard" is another typical "Our Gang" comedy, directed by Robert McGowan at the Hal Roach studios. In this two-reeler, Farina appears in the principal role.

"Love and Kisses" is a two-reel comedy featuring Alice Day, produced by Mack Sennett and directed by Eddie Cline.

"The Big Kick" is a Hal Roach one-reeler, directed by Fred L. Guiol. Billy Engle appears as "Dinky" Dubb, a fight manager with ups and downs—any time hard luck knocks him down, worse luck picks him up.

Pathe Review No. 39 offers a trio of entertaining subjects: "Fireside Factores," how the peasants of Picardy manufacture cloth in their own homes; San Antonio, Texas, one of the series American Cities in Pathecolor; and "Seeing Things," chapter one of "The Magic Eye" series photographed by Louis Tolhurst.

"Hungry Hounds" is the cartoon comic of "Aesop's Film Fables" and other releases of the week are "Topics of the Day" and two issues of Pathe News.

Lubitsch Completes Cast Of "Lady Windermere's Fan"

WITH the signing of Ronald Colman, by arrangement with Samuel Goldwyn, to play the role of Lord Darlington, the cast of Warner Bros.' "Lady Windermere's Fan," now being produced by Ernst Lubitsch, is complete.

Irene Rich as Mrs. Erlynne; Ronald Colman as Lord Darlington; May McAvoy as Lady Windermere, and Helen Dunbar and Carrie Daumery as the Duchesses.

Oscar Wilde's greatest classic, which for many years maintained its world-wide popularity on the stage, bids fair to prove quite as successful on the screen if the preparations being made by the Warners and Mr. Lubitsch may be taken as a criterion.

The cast is also complete for Warner Bros.' "His Jazz Bride," production work on which is well under way according to reports from the studio to the home office in New York.

Marie Prevost and Matt Moore have the leading roles. The list comprises Marie Prevost as Gloria Gordon; Matt Moore as Dick Gregory; John Patrick as Stanley Wayburn; Mabel Julienne Scott as May Seymour; George Irving as Mr. Seymour; Don Alvarado as Jim Carewe,

Short Subject Drive Brings Big Results

RESULTS from the campaign of producers and distributors to secure stronger representation for short subject films are apparent everywhere, a check-up just completed by Fox Film Corporation's short subject department discloses.

In the general publicity disseminated by the Fox company's own publicity department, the survey shows, the number of stories written about short films have increased 100 per cent. A special staff has been detailed exclusively to gathering and compiling stories on the little features.

That this has brought about rapid recognition in the newspapers is proven by the increase in the number of clippings on shorts that appear. Stories on anything but feature productions were a rarity a few months ago. At the present time, however, clips on stories about the O. Henry picturizations, the Van Bibber comedies, the Helen and Warren married life series and Imperial comedies are appearing throughout the country every day.

Reports from the various Fox exchanges show that exhibitors are extending the fullest co-operation to the producers in the matter of publicizing the "little fellows." A composite of these reports, which are in answer to a Home Office query, would read:

"Exhibitors in this territory are going after shorts as never before. Efforts to boost apparent in lobbies, newspapers and outdoor advertising. Our new press books and other accessories hailed with delight and being put to full use. Keep them coming. Orders increase 100 per cent."

Tom Mix does a song and dance with the now "grown-up" Lee sisters, Jane and Katherine, between "shots" at the William Fox West Coast studios.

Praise "Stereoscopik"

World Theatre in Omaha Plays Pathe's "Zowie" as an Act and Subject Wins Applause

"Zowie," one of the Pathe third-dimension films, known as Ives-Leventhal "Stereoscopiks," was recently played as an act by the World Theatre in Omaha Nebraska, and the local newspapers gave it enthusiastic praise in their columns.

The Evening World-Herald of Omaha said: "Pictures that seem to rush out at you from the screen in fantastic grotesqueness are a novel feature at the World Theatre this week. The act is called 'Zowie' and it leaves you puzzling as to how it was accomplished."

The Omaha Daily News said: "'Zowie,' third dimension picture, is placed right in the middle of the World's current vaudeville bill. 'Zowie' proves the outstanding success of an excellent bill. Armed with red and blue glasses, the audience saw fantastic figures jump right out of the screen. A bold, bad brigand fires a gun within an inch of your face, a nifty bathing girl swims over the audience, a cowboy throws a lariat almost around your neck, and you involuntarily 'duck' as a pitcher heaves a baseball at your head. Screams and shouts from women of the audience prove the realism of 'Zowie.'"

"The Four Stragglers"

"The Four Stragglers," one of the recent notable novels by Frank L. Packard, the author of "The Miracle Man," has been purchased for motion picture production at an early date, according to an announcement from the Metro-Goldwyn-Mayer studios. This is a tense mystery story, concerning four odd characters whose apparent shortcomings in reality mask a very remarkable purpose in life.

"The Sea Beast"

"The Sea Beast" with John Barrymore will be completed within the next three weeks. The company, aboard a whaling vessel, is now cruising "somewhere in the Pacific," and the majority of the sea episodes are finished. Mr. Barrymore is said to be highly pleased with the picture so far. He will prepare for "Don Juan" upon his return from the sea cruise.

Dorothy Revier, Columbia Pictures' prize beauty who is being starred in their Waldorf series, wears a white wig in "Sealed Lips" on several occasions. "I have half a mind to wear it at social functions," she declared after the first time she was screened in it, "and I believe it would look really attractive. It was all the rage about a hundred and fifty years ago and with so many of the styles of that era returning, we surely should be able to stand one more." Dorothy is seen here with her director, Antonio Gaudio.

"The Checkered Flag" To Be Ginsberg's Next from Banner

HENRY GINSBERG expressed himself as particularly pleased with the manner in which production on Banner and Royal pictures is proceeding on the West Coast. The schedule for production is one picture per month, alternating with Banner and Royal, the first picture, "The Love Gamble," having been released on July 15. It is now being shown in the principal theatres throughout the country.

At the present time the two first Banner Productions have been released also the first Royal. The second Royal, "Big Pal," has been completed and prints are expected in New York the latter part of the week.

Mr. Ginsberg scored a remarkable coup in bringing Robert Frazer into the fold of the independents in the first release of his distributing corporation, "The Love Gamble," in which the well-known star was cast with Lillian Rich, now under contract with Cecil B. De DeMille.

The list of stars engaged for Banner and Royal productions is evidence of the general excellence of the product. In the Banner series are included such stars and players as Lillian Rich, Robert Frazer, Pauline Garon, Arthur Rankin, May Allison, Holmes Herbert, John Miljan, Rosemary Theby, Estelle Taylor, Bryant Washburn, Alec B. Francis, Frankie Darro and Mary Carr.

The first two of the Royal series include William Russell as the featured player with Barbara Bedford, Julianne Johnston, Mickey Bennett, Phillips Smalley and others.

The third of the Banner series, "The Checkered Flag," will go into production this week.

The finished script was completed by Charles and Fannie Hatton and approved by Henry Ginsberg and has been returned to the Coast with instructions to Ben Verschleiser, who is producing for Banner, to spare no expense in making a pretentious production of this widely read story of the automobile speedway.

"The Checkered Flag" was written by John Mersereau and appeared first as a serial and is no wissued in a photoplay edition by Grosset and Dunlap.

It is possible that Mr. Ginsberg will take a flying trip to the coast in the course of the next ten days to approve the final selection of casts for the remaining pictures of the season's schedule. As outlined previously, the Ginsberg Corporation is making one release a month and all the stories and titles have been selected. There will possibly be a change in the fifth of the Banner Production titles, "The Man With the Brooding Eyes."

As the result of a contest Henry Ginsberg has in his possession more than three thousand titles which have been submitted for the renaming of this picture.

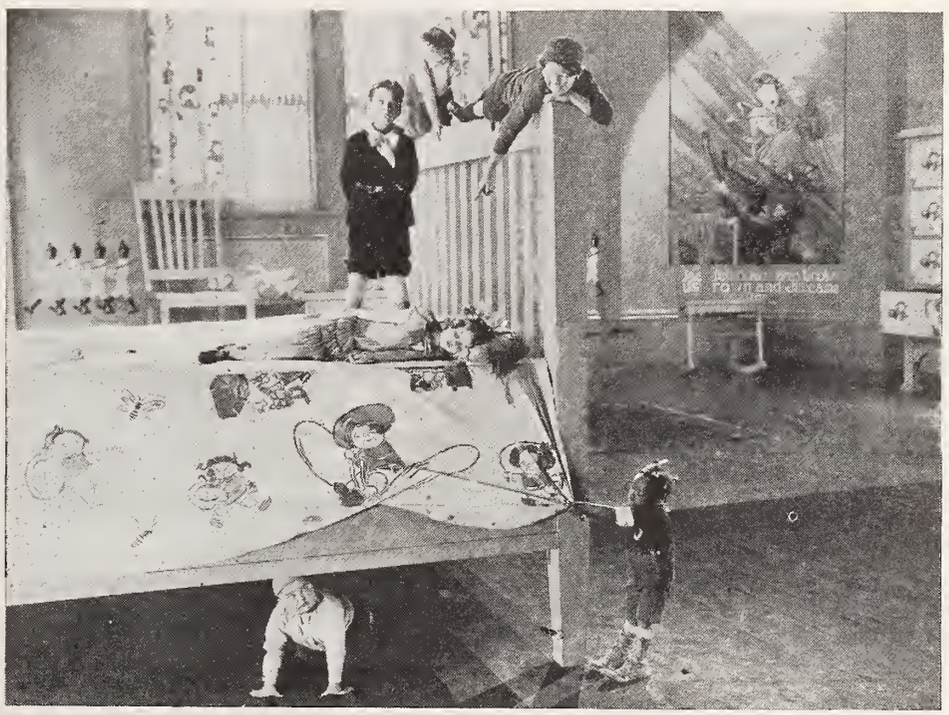
With the season getting under way, Banner and Royal productions are finding their way into a number of the more important theatres throughout the country, while in Europe the Ginsberg London office, under the managing directorship of Jeffrey Bernerd, reports a hundred per cent distribution in the United Kingdom.

First Half of Gotham Program Finished; Announce Second Six

WITH the final editing and titling of The Shadow on the Wall" completed, Gotham Productions have finished and delivered fifty per cent. of their present season's schedule of twelve productions over sixty days ahead of time. The productions so far completed and delivered to exchanges to be released in the order named are: "The Overland Limited," "The Police Patrol," "A Little Girl in a Big City," "His Master's Voice," "The Part Time Wife" and "The Shadow on the Wall." Each production has also been sent out complete with accessories.

In announcing the second half of the production schedule Sam Sax is quoted as follows: "In delivering six productions not only on schedule time but with a margin of sixty days ahead of the promised date and having them ready for exchanges and exhibitors with complete paper and accessories we are setting a new example for the trade.

"We have today started actual production work on our seventh production with the signing of Ralph Lewis for the featured part in "One of the Bravest." He will be surrounded by a strong cast. Number eight on our schedule will be a big circus picture entitled "Hearts and Spangles" which will be followed by another story starring "Thunder" the Marvel Dog and entitled "The Phantom of the Forest." Number ten will be "Racing Blood" and then comes "The Speed Limit" a rapid fire auto comedy-drama. The last on the list is "The Sign of the Claw" the third feature starring the dog "Thunder." When the regular production plans are cleared away we will put into production our big comedy special "McFadden's Row of Flats."



A scene in "Mary, Queen of Tots," "Our Gang" comedy produced by Hal Roach for Pathe release.

Melodrama With Comedy Holds Big Place in F. B. O. Program

"DRAMA abounding in romantic sentiment and sensational incidents, typically ending happily."

That is what that eminent word monger, the late Mr. Webster, has to say about melodrama. And that is precisely the policy to which Film Booking Offices is committed for its big current production program of sixty pictures.

Just how completely F. B. O. is "sold" on the theory that melodrama will be the popular form of screen entertainment for some time to come is proved by the fact that of twelve Gold Bond special productions scheduled, all but two are distinctly of the melodramtic variety, albeit they range from a certain sophistication down (or up) to the rock-ribbed "red shirt" variety. And of the forty odd program pictures, all are melodramas.

Evelyn Brent, for instance, is making crook melodramas. Six of the late eight pictures she has completed for F. B. O. are of this type, and the other two are romantic melodramas in a colorful setting.

Fred Thomson is making western melodramas, heavily spiked with comedy. Lefty Flynn is making comedy-melodramas, largely of the athletic school. His last picture, "Heads Up," was really burlesque melodrama in a South American locale.

Tom Tyler, the new western star, is making melodramas; as is Bob Custer. And even the new two-reel "Adventures of Mazie" series starring Alberta Vaughn will have melodramatic incidents woven through it.

The real punch of the screen, as of the theatre, has always been in the field of melodrama. Recently producers swung blindly into a sex wave that threatened for a time to engulf the whole industry; but that day is past. Small town exhibitors reports prove conclusively that there is no demand for the sex story. Powerful melodrama, logically developed and imbued with sufficient comedy to relieve its tension will have a stronger hold on the picture going public in this country during the next year than it has ever had, in the belief of F. B. O. officials; and its influence, always potent save for a comparatively short period of time, will mould entirely the production policy of this organization.

These figures, of course, do not include some of the short subjects on the Film Booking Offices' program, nor some of the comedy subjects which will obviously be designed as straight laugh-producers.

Lovely Betty Jewel, now appearing in the all-star cast of "The New Commandment," a First National picture.

Marion Davies Again Signs With Metro-Goldwyn-Mayer

A NEW CONTRACT for the services of Marion Davies has been signed at the Culver City studios, as a result of which this popular star will appear in Metro-Goldwyn-Mayer pictures for a long term. Miss Davies' original contract called for only one picture, but following the completion of "Lights of Old Broadway," directed by Monta Bell, a new arrangement has been entered into whereby Miss Davies will soon start work at the Culver City studios on the first of a series of Cosmopolitan productions for Metro-Goldwyn-Mayer.

"Lights of Old Broadway," the picture which has won Miss Davies her new contract, is scheduled for release in October. It is based on the Laurence Eyre stage success, "Merry Wives of Gotham," and has been adapted to the screen by Carey Wilson. Conrad Nagel plays opposite the star, who is presented in a dual role. The story deals with New York in the early seventies, when electric lights, then newly invented by Thomas Edison, were first being adopted by Manhattan for street lighting.

The comic talent for which Miss Davies was so highly praised by her critics and her public in her last picture, "Zander the Great," has found ready outlet in "Lights of Old Broadway." Particularly in the role of Fely, the waif adopted by certain Irish settlers, has Miss Davies disported herself in hilarious manner. The picture contains, in addition, highly dramatic and thrilling scenes.

"Zander the Great," the Marion Davies' picture now playing throughout the country to large grosses, is a Cosmopolitan production for Metro-Goldwyn-Mayer directed by George Hill from the Salisbury Field stage success, adapted to the screen by Frances Marion.

Marion Davies, now starring in Monta Bell's "Lights of Old Broadway," photographed on the grounds of her new home in Beverly Hills. "Lights of Old Broadway" is a Metro-Goldwyn-Mayer picturization of the Laurence Eyre stage success, "Merry Wives of Gotham," adapted to the screen by Carey Wilson.

Shapiro Books Tiffany Films

William D. Shapiro, president of the Franklin Film Company, who are the distributors of the Tiffany and Truart Productions in the New England territory, announces that he has booked the entire Tiffany "Big Twelve" by famous authors for the Poli Circuit of theatres.

"The Auction Block"

Frederic and Fanny Hatton have begun work at the Culver City studios on the screen adaptation of Rex Beach's "The Auction Block," which is to be produced by Metro-Goldwyn-Mayer at an early date.

HENRY KING
The famous director, has completed "Stella Dallas," a Samuel Goldwyn production, for release by United Artists Corporation.

King Finishes Camera Work on Goldwyn's "Stella Dallas"

AFTER four months of actual filming, with the exposure of more than fifty reels of negative, the Henry King production of "Stella Dallas" has been finished. In the next few weeks the picture will be titled and edited, then previewed in half a dozen theatres on the West Coast representing different classes of clientele, in order to get first hand audience reactions before the feature is offered for general release by United Artists Corporation.

The end of actual production activities on "Stella Dallas" marks the closing chapter in the filming of this drama, events of which have been spread out over eighteen months.

More than a year and a half ago Samuel Goldwyn, who is sponsoring the production, bought the motion picture rights to Mrs. Olive Higgins Prouty's novel of the same name. For more than a year he waited till he could get the services of the one director he believed could give to "Stella Dallas" the depth of feeling the story possesses.

The selection of Henry King came after most of the directorial talent had been considered. Mr. Goldwyn's final decision was determined by King himself, who after reading the novel, asked Mr. Goldwyn for the chance to translate "Stella Dallas" from book to screen.

Mr. Goldwyn's next step was to find someone to play the part of Stella, a role made difficult by the fact that the character calls for three different ages; that is, a girl of twenty, the same character at thirty and at forty. After seventy-two candidates had been tried out and tested for the role, sought by the screen's most emotional actresses, the part of Stella Dallas was given to Belle Bennett.

In the selection of others for the cast, Mr. Goldwyn chose only those in the front rank of their particular lines. Ronald Colman was picked to play the romantic role of Stephen Dallas; Alice Joyce to play the dignified and cultural part of Mrs. Morrison; Jean Hersholt for the character part of Ed Munn, the riding master; Lois Moran, the young, unsophisticated and unmodernized child wonder, is the daughter Laurel to the life, and Douglas Fairbanks, Jr., is cast as young Grosvenor, the juvenile lead.

Mr. Goldwyn personally will bring the "Stella Dallas" print from Hollywood to New York, in October, when a Broadway presentation will be arranged and final details perfected for the general release of the picture by United Artists Corporation.

"The Phantom of the Opera" Booked for Run in Chicago

THE PHANTOM OF THE OPERA," Universal's master-picture for the 1925-1926 season, will have its Chicago premiere sometime in November in the big Roosevelt Theatre, the principal Balaban & Katz house. This information was brought to New York this week by Ned Marin, sales director for Universal, who has just returned from a swing through the Middle West.

The arrangement between Universal and the B. & K. interests for "The Phantom" was concluded by Marin and Leroy Alexander, Universal's Chicago manager on the one hand, and Sam Katz and Floyd Brockwell, general manager of the B. & K. Midwest Theatres, Inc., on the other.

The big Universal spectacle drama will go into the Roosevelt for an indefinite run, and it is expected that it will be presented in elaborate settings, both scenic and musical, similar to those which are to mark its New York premiere next Sunday in the Astor Theatre.

The Balaban & Katz executives are highly enthusiastic over "The Phantom" and have great confidence in its box-office possibilities, Marin reports.

The Roosevelt is Chicago's famous long-run house and is one of the most important houses in the entire United States. It ranks in moving picture importance with Grauman's Egyptian Theatre because it only plays pictures which have possibilities of long runs. The success of "Don Q" which is playing there now will determine, more or less, when "The Phantom of the Opera" is to go into the Roosevelt.

The Roosevelt booking is one of the most important contracts so far signed on "The Phantom of the Opera," Marin states. Booking on this big special is exceptional throughout the Middle West, he says.

"I screened the picture for various exhibitors in this section, and all are enthusiastic over it. They hail it as a really great picture and expect it even to exceed the records established by 'The Hunchback of Notre Dame,'" the Universal sales director reports

Completes "The Sixth Degree"

Camera activity ceased this week on the Associated Exhibitors feature picture, "The Sixth Degree," which was produced by Henri Diamant Berger at the Diamant studios in Fort Lee, N. J. The film is now undergoing editing and titling, and is scheduled for release in the late Fall.

A STAR, A CRITIC AND A DIRECTOR
Douglas Fairbanks, Louella O. Parsons, noted motion picture critic of the "New York American," and Christy Cabanne, photographed at the Culver City studios of Metro-Goldwyn-Mayer, where Cabanne is now completing "The Midshipman," Ramon Novarro's first starring vehicle. Miss Parsons is one of the best informed, most exacting and wholly charming of all the feminine authorities on motion picture matters. She visited the big studios in Hollywood for several weeks and wrote entertainingly of them in her column in the "American."

New Educational Gagster

Charles Gordon Saxton, formerly a cartoonist on the New York World, has forsaken the pen and pencil for the typewriter, and is now busy formulating funny gags for Educational Mermaid Comedies at the new Educational Studios in Los Angeles. Mr. Saxton was attached to the World for two years and his odd cartoons attracted wide attention on account of the individual treatment accorded them. His work was also a feature of the Sunday World during this period.

Color Sequence in Gloria's Next

One of the most gorgeous bits of color photography ever shown on the screen will be a part of Gloria Swanson's coming Paramount picture, "Stage Struck," which, with Allan Dwan directing, is being completed at the Long Island studio. Miss Swanson has the role of a poor little waitress who dreams she is a great actress, and the color sequence is the dream.

Kenneth Harlan's Next

Warner Bros. started production work this week on "The Fighting Edge," their picturization of William McLeod Raine's thrilling novel. The cast, as so far recruited, comprises Kenneth Harlan, Patsy Ruth Miller, Gayne Whitman, Charles ("Heine") Conklin, Pat Hartigan and Eugene Palette. Henry Lehrman is directing.

"S O S Perils of the Sea"

Elaine Hammerstein, starred in "S O S Perils of the Sea" which Joe Brandt, president of Columbia Pictures, wrote, has the most dramatic role ever created for her. Her leading man is Robert Ellis. Pat Harmon, William Franey, Jean O'Rourke, Lewis Sargeant and Frank Alexander also play important roles. James P. Hogan is directing.

Buys Gothams for New England

Hardly a week passes by without the announcement of a new territory sold by Lumas Film Corporation for the new series of twelve Gotham Productions. The latest deal to be announced by Sam Sax relates to the New England territory, the franchise for which was placed with Messrs. Montague and McConville of Independent Films, Inc., of Boston, Mass.

Stage Calls "The Mystic"

So successful has Tod Browning's "The Mystic" proved that New York stage producers are negotiating with Director Browning for the stage rights to this Metro-Goldwyn-Mayer production, in which Conway Tearle and Aileen Pringle have the leading roles.

Fashion's Queen

Stella Doyle, an English girl who recently joined the Christie Company, was selected as a queen of the fashion parade which San Francisco held as a part of the Diamond Jubilee festivities celebrating San Francisco's seventy-fifth birthday.

Schulberg Releases De Sano

Marcel De Sano, film director, has been released from his contract with B. P. Schulberg, due to the director's ill health. He will take an extensive vacation at a mountain health resort before resuming his directorial work, De Sano says.

Add to Cast of "Martinique"

Four players were added to the already extensive cast of "Martinique," Bebe Daniels' latest for Paramount. The new members of the cast are Edith Yorke, Brandon Hurst, Evelyn Sherman and Billy Franey. In addition to Miss Daniels the featured players already announced include Ricardo Cortez, Wallace Beery, Arthur Edmund Carew, Dale Fuller, Robert Perry, Eulalie Jensen and Emily Barrye. William K. Howard is directing.

"Limited Mail" Goes Big

Warner Bros.' "The Limited Mail," starring Monte Blue, got 'em on both the Atlantic and Pacific edges of the continent. It is the opening attraction, this week, at Warners Theatre in New York. Last week it played the Granada Theatre, San Francisco, and smashed attendance records at that popular house.

"Graustark" Takes Capitol Record

Major Edward Bowes, managing director of the Capitol Theatre, announces that the Norma Talmadge production of George Barr McCutcheon's famous love story, "Graustark," has hung up a new box office record at the Capitol, which means a new record for Broadway.

"Graustark" brought into the Capitol box office on Labor Day $16,126.70, breaking all previous records for a single day's receipts. Monday's receipts added to $14,483.90, representing receipts for Sunday, has established a new world record for a two-day total.

Major Bowes surrounded "Graustark" which is a First National picture with one of the most colorful and entertaining programs the theatre has ever presented.

"Bellamy the Magnificent"

Metro-Goldwyn-Mayer has purchased an original play entitled "Bellamy the Magnificent," from Roy Horniman, the English actor, playwright and novelist. "Bellamy the Magnificent" was first published by the author as a novel, and proved so popular that he dramatized the story in 1908.

"Free Lips"

Production has begun at the Culver City studios on "Free Lips," Norma Shearer's new starring vehicle for Metro-Goldwyn-Mayer. Hobart Henley is directing this Carey Wilson story, and Lew Cody plays the leading role.

Semon Starts Comedy

Larry Semond has started the filming of the initial scenes of "Stop, Look and Listen," an adaptation of the popular Broadway musical comedy success, his first feature comedy under the Pathe banner. Semon is directing.

M-G-M Keeps D'Arcy

Louis B. Mayer has exercised the option which he held on Roy D'Arcy's contract, thereby retaining the services of the player who has made a pronounced hit in Erich von Stroheim's "The Merry Widow."

Norma Shearer's Next Vehicle

Norma Shearer's next starring vehicle will be "Free Lips," by Carey Wilson, according to an announcement just made by Harry Rapf, associate executive at the Metro-Goldwyn-Mayer studios. Hobart Henley is to direct this production under his new contract with the Culver City studios, and Lew Cody is to have the leading male role. Hope Loring and Louis Leigl ton have adapted the story to the screen.

To Adapt "Fifth Avenue"

Anthony Coldewey, for the past two years special scenarist for James Cruze, has been engaged by A. H. Sebastian to prepare the screen version of Arthur Stringer's forthcoming Saturday Evening Post serial, "Fifth Avenue," which will soon go into production at the Metropolitan Studios in Hollywood for release through Producers Distributing Corp., under the directin of Robert Vignola.

Start Imperial Comedy

"All At Sea" is the working title announced for the latest Imperial Comedy which has just been put into production at the Fox West Coast Studios. Lew Seiler, veteran director of Fox comedies, is directing this new short subject. Sid Smith and Judy King will be seen in the leading roles. The other principals are Stanley Blystone, James Farley and Nora Cecil.

Victory Bateman Signed

Victory Bateman, famous player on the legitimate stage, has been enrolled in the cast of "The Great Love," now being directed by Marshall Neilan for the Metro-Goldwyn-Mayer. Miss Bateman is a character woman. Her resemblance to the late Queen Victoria is remarkable, and she approaches the famous British ruler even in dignity and poise.

Again—"The Barrier"

Norman Kerry, Universal male star, has been signed by the Metro-Goldwyn-Mayer studios to play the leading role in Rex Beach's "The Barrier," to be directed by George Hill. Hill was formerly under contract to Cosmopolitan and directed Marion Davies in her recent success, "Zander the Great."

"The Great Love"

Marshall Neilan is at work at the Cuver City studios on the big circus scenes of "The Great Love," which he is producing for Metro-Goldwyn-Mayer. Viola Dana is featured in this ambitious production, and Bobby Agnew has the leading male role.

Mauritz Stiller Here

Mauritz Stiller, famous Swedish director, and Greta Garbo, the actress who has become famous throughout Eurpoe under his direction, have arrived in Los Angeles from New York, having been signed by Louis B. Mayer on his recent visit to Europe, to work for Metro-Goldwyn-Mayer.

Third Wales Feature Arrives

Artclass Pictures has received the first print and negative of "Galloping On" the third in the series of Eight Five Reel Acrobatic Stunt Thrillers featuring Wally Wales (The Cowboy Prince.)

DWIGHT C. LEEPER
Vice-President of Richmount Pictures.

DeMille Completes Work on "The Road to Yesterday"

CECIL B. DeMILLE has put aside his megaphone and taken up his finest magnifying glass in the cutting room where the final shots of De Mille's personally directed production, "The Road to Yesterday" were sent this week.

Work on the preliminary assembly of this first big production through Producers Distributing Corporation has been in progress since the first week of "shooting" and now with De Mille at liberty to personally supervise the editing, the picture will rapidly assume its final form.

John C. Flinn, vice president and general manager of Producers Distributing Corporation, who returned from Los Angeles last week, reports that after viewing a rough draft of "The Road to Yesterday" in the studio projection room, he is confident that this production will register as the greatest achievement of De Mille's ambitious career.

"Neither effort nor expense has been spared to make this picture a really great production," says Mr. Flinn, "and I believe that artistically and commercially we will have something decidedly unusual to offer in "The Road to Yesterday."

This production was filmed from an adaptation prepared in collaboration by Jeanie Macpherson, author of the story of "The Ten Commandments," and Beulah Marie Dix, co-author with E. G. Sutherland of "The Road to Yesterday." Joseph Schildkrault, Jetta Goudal, Vera Reynolds, William Boyd, Casson Ferguson and Trixie Friganza fill the featured roles.

Dwight C. Leeper Asserts Europe Uses Our Films

DWIGHT C. LEEPER, Vice President of Richmount Pictures and associated with Harry J. Brown in the production of Reed Howes and Billy Sullivan Pictures for Rayart Pictures, returned from a tour of the principal cities of Continental Europe the latter part of last week.

Mr. Leeper was especially enthusiastic over the outlook in the countries visited which included England, France, Belgium, Germany and Switzerland.

"Every place I went," stated Mr. Leeper, "I found the American picture the popular entertainment of the country. I was elated to find our product playing in Paris, London, Berlin and other principal cities that I visited and Reed Howes seems to be gaining popular favor in these foreign countries the same as here.

"In England I find that the American picture is especially strong and the Independent picture is getting an even better break in that country than here. In France I find the Independent picture rapidly finding its place in that market, while Germany, which has been backward due to financial and war conditions, is now coming to the front and the Independent picture is being sought by the representative buyers.

"Summing up, I believe that in the coming season the Independent distributors will find a more ready market abroad than at any time in years past."

Mr. Leeper spent a couple of vacation weeks at Deauville and Monte Carlo.

He will leave early in October for the Coast to go over with Mr. Brown and Mr. Johnston, President of Rayart, plans for forthcoming productions.

An early production to be started by Messrs. Brown and Leeper will be "The Beloved Pawn," from the novel of that name.

Added to Cast of "Morals for Men"

Robert Ober, Mary Beth Milford and Otto Matieson have been added to the cast of the fourth of the Tiffany Production's "Big Twelve," "Morals For Men" suggested by the "Love Serum" by Gouverneur Morris. The story was adapted for the screen by A. P. Younger, who is also supervising production.

Conway Tearle and Agnes Ayres are the featured leads in "Morals For Men."

Signs Bowers and De La Motte

William Sistrom, general manager of Metropolitan Pictures, releasing through Producers Distributing Corporation, announces the signing of Marguerite De La Motte and John Bowers on individual contracts for their exclusive services in Metropolitan Pictures during the coming year.

Metropolitan Signs Cunningham

Metropolitan Pictures have signed Jack Cunningham as head of the film editorial department, according to announcement by William Sistrom, general manager of the Metropolitan Studio.

In accordance with plans to enlarge the output of Metropolitan Pictures, which will include the stories to have been filmed by Hunt Stromberg, Sistrom states that all departments will be enlarged.

Made Eastern Scenario Head

Pearl Keating, who for several years was head of Warner Brothers' scenario department, has been engaged by Metropolitan Pictures, Inc., to head that company's eastern scenario department.

A scene in "Paint and Powder," starring Elaine Hammerstein and a star cast. A Chadwick release.

The phantom ballet rehearsing under the direction of Albertina Rasch for Universal's "The Phantom of the Opera," which opened at the Astor Theatre, New York City, on September 6.

"Pony Express" Has Great World Premiere in 'Frisco

AT one of the most brilliant social and theatrical gatherings in the history of San Francisco, that city gave a tremendous ovation to James Cruze's epic of California, "The Pony Express," at its formal world premiere opening at the Imperial Theatre, September 3. Sun arcs and kliegs played on the theatre and thousands packed Market Street, unable to gain admittance.

United States Senator Samuel Shortridge voiced the thanks of the State when he said: "This is history made visible. In the name of the State of California I extend official thanks to Mr. Cruze and the Famous Players-Lasky Corporation for their masterful filming of 'The Pony Express.'"

"The Pony Express" has been officially named the Diamond Jubilee picture and is part of the celebration commemorating the seventy-fifth anniversary of California's admission into the Union. Notables in every walk of life were present. United States Senator Hiram W. Johnson, former Senator James D. Phelan, Federal and State Judges, officials, dramatists, writers and prominent publishers appeared to honor Cruze, the master director who had made "The Covered Wagon" and to view his new epic of Western history. An elite audience, thoroughly conversant with the minutest details of Western history, applauded and cheered, and at the end went forth proclaiming "The Pony Express" as the true dramatic epic of their own State and a worthy successor to Cruze's earlier epic, "The Covered Wagon."

The special feature of the evening was the introduction of a score of Hollywood's brightest stars and luminaries to the audience. They ranged from Hollywood's youngest star, beautiful Mary Brian, the Wendy of 'Peter Pan,' and only sixteen years of age, to Luke Cosgrave, who quit telling his age when he was sixty, and included Neil Hamilton, Billie Dove, William Collier, Jr., Jack Holt, Noah Beery, Kathlyn Williams, Warner Baxter, Winifred Bryson, Edmund Lowe, Lilyan Tashman, Richard Tucker, Wallace Beery (whose performance in "The Pony Express" won round after round of applause), Charles Eyton, West Coast manager of the Paramount studio, and Director Irvin Willat.

Senator Shortridge, in the closing talk preceding the showing of the picture, said:

"As our pioneer fathers sixty-five years ago welcomed the arrival of the pony express to California, so do we, tonight, gathered for the Diamond Jubilee Celebration, welcome 'The Pony Express,' Mr. Cruze's great story of this epic page of our history, again to our State and our city. No more romantic story of heroism, of obstacles surmounted, of difficulties overcome, of sacrifice and loyalty exists in our annals. Mr. Cruze has made a great picture and I have asked for a special print of it to place in the Congressional Library. It is history made visible!"

On their arrival in San Francisco the stars were met with an old Overland stage coach. They all piled in and Jack Holt drove the coach with its six horses through the crowded traffic to the St. Francis Hotel amid applause of thousands of noolookers.

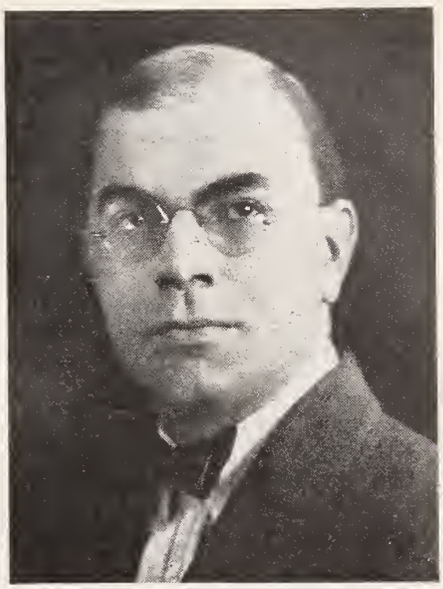
The real thing in freaks will be seen in the Frances Marion production, "Simon the Jester." Here (on the left) are the giant, the midget, the fat lady, and the human skeleton, recruited by Director George Melford from one of the big circuses. On the right, famous circus clowns strike an impromptu tableau between "shots" of the picture. "Simon the Jester" will be released by Producers Distributing Corporation.

Bachmann Back from Coast Trip; Praise "Plastic Age" At Preview

J. G. BACHMANN, general manager of distribution for B. P. Schulberg Productions, has returned from a visit to the coast studios of Preferred Pictures after a series of conferences with B. P. Schulberg concerning production matters. During his sojourn in Hollywood Mr. Bachmann saw the screen version of Percy Marks' novel, "The Plastic Age" completed by Director Wesley Ruggles and shortly before entraining for the east attended the preview given for picture folks and exhibitors.

"The preview audience," states Mr. Bachmann, "received 'The Plastic Age' with enthusiasm such as seldom has been accorded the industry's biggest pictures. It is only natural that we ourselves should be convinced that we have a potentially great box-office attraction in it—but what is more, the judgment of everybody present indicates that 'The Plastic Age' is the greatest production success that Mr. Schulberg has ever made—bigger than 'Rich Men's Wives,' bigger than 'The Virginian' or the other money makers he has turned out in the past. And the west coast reviewers say it is a finer achievement than 'The Girl Who Wouldn't Work' which has won so many critical endorsements. The work of Director Ruggles and the two leads, Clara Bow and Donald Keith is outstanding. The spirit of youth that prevades the whole picture is sure to find favor."

Gasnier completed his current Preferred Picture, "The Other Woman's Story" while Mr. Bachmann was in the west. Two more releases, "Lew Tyler's Wives" by Wallace Irwin and "Horses and Women," a screen version of "The Biography of a Race Horse" by L. B. Yates, were also put into production.



J. G. BACHMANN
General Manager of Distribution for B. P. Schulberg Productions.

Bow and Keith Teamed Again

Clara Bow and Donald Keith who were featured in the leads of "Parisian Love" and "Free to Love," are united once more as the principals in the picturization of Percy Marks' novel, "The Plastic Age" now being filmed by Wesley Ruggles. It is probable that this popular young team will be featured together in several more of the twenty big stories on the current Schulberg program.

Constance Bennett Signed for "Sally, Irene and Mary"

CONSTANCE BENNETT has been engaged to play the part of Sally in Edmund Goulding's production of "Sally, Irene and Mary" for Metro-Goldwyn-Mayer, according to an announcement by Harry Rapf, associate executive of the Culver City studios. Negotiations, which have been going on for some time, were brought to a final close in New York yesterday with the signing of the contract.

Miss Bennett, who has been in the east making a series of pictures, will leave immediately for the West Coast and will start work in the Goulding production within the next few days.

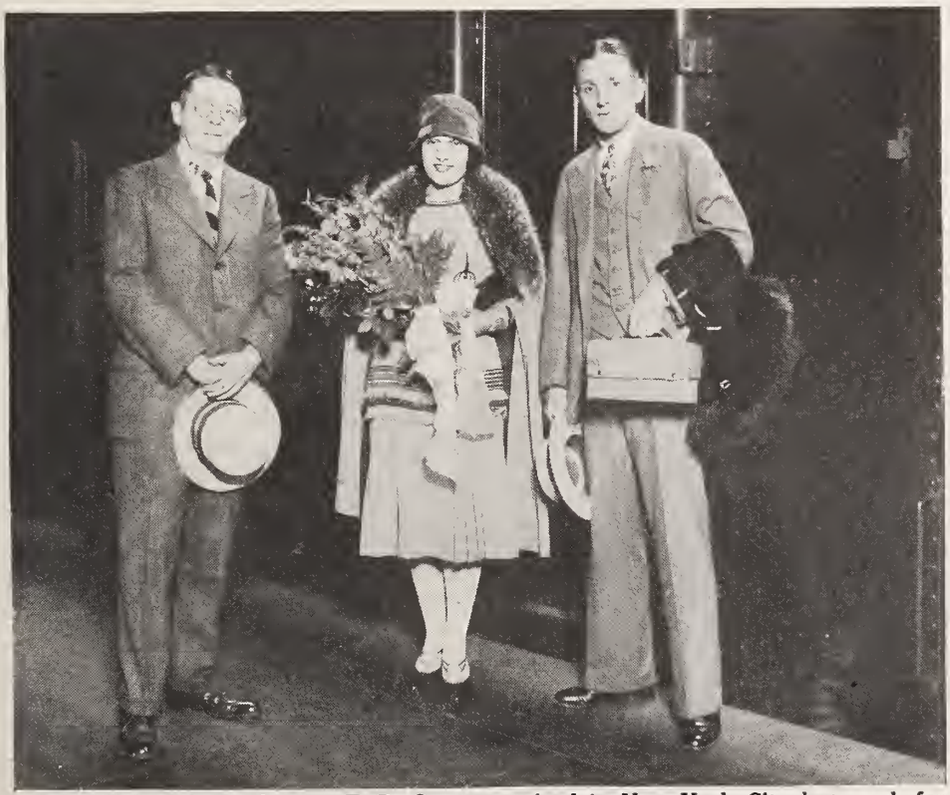
The role of "Sally" calls for intense emotional acting. It is one of the most important in the production, which is to be filmed on a large and elaborate scale.

Miss Bennett, a daughter of the famous actor, Richard Bennett, has been in pictures for two years, scoring triumphantly since her first appearance in "Cytherea." Recently she was featured in "My Son," with Alla Nazimova.

Joan Crawford (formerly known as Lucille Leseuer) has been cast as Irene and William Hainos as Jimmy Dugan.

"The Love Toy"

With the completion of "The Love Toy," Lowell Sherman's second picture for the Warners, Mr. Sherman left for New York to fill a stage engagement. Jack Warner is so enthusiastic regarding Mr. Sherman's two pictures that he is anxious to have him return for at least one picture next season, if it can be arranged.



When Evelyn Brent, famous F. B. O. star, arrived in New York City last week for her first visit in three years she was met at the train by Harry Osborne, of the F. B. O. offices (right) and Frank Leonard, the F. B. O. exploitation expert.

Edna Purviance to Be Starred in Chaplin Films

Edna Purviance, leading woman in many of Charlie Chaplin's earlier comedies, and star of "A Woman of Paris," his first serious dramatic production, arrived in New York last week and left for Europe by the steamship Majestic.

On her return, she will be starred in a number of productions to be made at the Chaplin studios under supervision of Chaplin himself; the director's name to be announced shortly.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ARROW

	Kind of Picture	Review.	Feet
Horse Sense (Hatton)	Western drama		4,648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Kip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4,920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20..	6,751
Lena Rivers (Earle Williams)	Drama		6,000

ASSOCIATED EXHIBITORS

Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Adventurous Sex (C. Bow)	Action drama		5,039
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug. 1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug. 1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug. 1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug. 1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug. 1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug. 1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug. 1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug. 1..	3,000

CHADWICK PICTURES CORP.

Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr. 25..	6,300
Man of Iron (L. Barrymore)	Drama	July 4..	6,200
American Pluck (G. Walsh)	Action melodrama	July 11..	5,900
Unchastened Woman (Theda Bara)	Domestic drama		
Some Pun'kins (Chas. Ray)	Rural com.-dr.		
Prince of Broadway (G. Walsh)	Action romance		
The Bells (L. Barrymore)	Drama		
Perfect Clown (Larry Semon)	Typical comedy		
Blue Blood (G. Walsh)	Action romance		

EDUCATIONAL FILM CORP.

Step Lightly (Lige Conley)	Mermaid com.	Jan. 3..	2,000
Hi-Fliers	Hodge-Podge	Jan. 17..	1,000
Hooked (Hamilton)	Comedy	Jan. 17..	2,000
Weak Knees (Bowes)	Cameo Com.	Jan. 17..	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan. 24..	1,000
Good Spirits	Christie com.	Jan. 24..	2,000
Motor Mad	Mermaid com.	Jan. 31..	2,000
Sea Legs (Neal Burns)	Christie com.	Jan. 31..	2,000
Judge's Crossword Puzzles	Novelty	Jan. 31..	1,000
Paris Creations	Fashions	Feb. 7..	1,000
Topsy Turvy Travel	Hodge-Podge	Feb. 7..	1,000
His High Horse (Lee Moran)	Mermaid com.	Feb. 7..	2,000
He Who Gets Socked	Hurd cartoon	Feb. 14..	1,000
High Hopes (Cliff Bowes)	Cameo comedy	Feb. 14..	1,000
Wild Cat Willie	Juvenile com.	Feb. 21..	2,000
Our Six-Legged Friends	Secrets of Life	Feb. 21..	1,000
Great Guns (Bobby Vernon)	Comedy	Feb. 21..	2,000

How to Use This Chart

First—Bookings! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play Date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over- and under-length programs.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

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$1 for Your Time

Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete, in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts after the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review.	Feet
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 28..	1,000
Paris Creations in Color	Fasnions	Feb. 28..	1,000
Half a Hero (Lloyd Hamilton)	Comedy	Mar. 7..	2,000
Two Cats and a Bird	Cartoon	Mar. 7..	1,000
Lots of Knots	Hodge-Podge	Mar. 7..	1,000
Voice of the Nightingale	Novelty	Mar. 14..	1,000
Love Goofy (Adams)	Christie com.	Mar. 14..	2,000
Hello, Hollywood (Conley)	Mermaid com.	Mar. 14..	2,000
Dynamite Doggie (Al St. John)	Tuxedo com.	Mar. 21..	2,000
Judge's Crossword Puzzles	Novelty	Mar. 21..	1,000
Merrymakers (Cliff Bowes)	Cameo comedy	Mar. 21..	1,000
Rarin' Romeo (Walter Hiers)	Comedy	Mar. 28..	2,000
Red Pepper (St. John)	White-Mermaid	Apr. 4..	2,000
Inside Out (Bowes)	Cameo comedy	Apr. 4..	1,000
Movie Morsels	Howe Magazine	Apr. 4..	1,000
Mellow Quartette	Hurd cartoon	Apr. 4..	1,000
Why Hesitate? (Burns)	Comedy	April 11..	2,000
In the Spider's Grip	Novelty	April 11..	1,000
Ship Shape (Bowes)	Comedy	Apr. 18..	1,000
Iron Mule (St. John)	Tuxedo com.	Apr. 18..	2,000
Don't Pinch (Bobby Vernon)	Comedy	Apr. 25..	2,000
Dome Doctor (Larry Semon)	Comedy	Apr. 25..	2,000
Village School	Hodge-Podge	May 2..	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May 2..	2,000
King Cotton	Hamilton comedy	May 9..	2,000
Dragon Alley	Juvenile comedy	May 9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May 9..	1,000
Tender Feet (Hiers)	Hiers comedy	May 16..	2,000
Fares Please (St. John)	Mermaid com.	May 16..	2,000
Only a Country Lass	Novelty	May 16..	1,000
Wild Waves	Cameo comedy	May 23..	1,000
Balto's Race to Nome	Special	May 23..	2,000
Curses (St. John)	Comedy	May 30..	2,000
Hello Goodbye (Conley)	Mermaid comedy	May 30..	2,000
Two Poor Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000
Air Tight (Vernon)	Christie comedy	June 13..	2,000
Going Great	Mermaid comedy	June 13..	2,000
Wake Up (Bowes)	Cameo comedy	June 13..	1,000
Baby Blues	Juvenile comedy	June 20..	2,000
Prop's Dash for Cash	Hurd cartoon	June 20..	1,000
Call a Cop	Christie comedy	June 20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June 27..	2,000
Mexican Melody	Hodge-Podge	June 27..	1,000
Never Fear (Bowes-Vance)	Comedy	July 4..	1,000
Lewis-Mann Bout	Magazine	July 4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July 4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July 11..	2,000
Permit Me (Bowes)	Comedy	July 11..	1,000
Waiting (Hamilton)	Hamilton comedy	July 11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July 18..	2,000
Travel Treasures	Hodge Podge	July 18..	1,000
Beware	Comedy	Aug. 1..	2,000
Look Out	Comedy	Aug. 1..	1,000
Tourist	Tuxedo comedy	Aug. 15..	2,000
Pictorial Proverbs	Hodge Podge	Aug. 15..	1,000
Be Careful (Adams)	Christie comedy	Aug. 22..	2,000
Pleasure Bound (Conley)	J. White prod.	Aug. 22..	2,000
Watch Out (Vernon)	Christie comedy	Aug. 29..	2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep. 5..	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep. 5..	2,000
Props and The Spirits	Pen and Ink Vaud.	Sep. 5..	1,000
Off His Beat (Hiers)	Comedy	Sep. 12..	2,000
Wild Beasts of Borneo	Animal special	Sep. 12..	2,000
Busts into Business	Sullivan cartoon	Sep 19..	1,000
Fair Warning (St. John)	Camedy	Sep 19..	2,000

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama	Jan. 31	6,413
Cheap Kisses (all-star)	Jazz-drama	Nov. 15	6,538
Go-Getters Series	Thrill comedy	Oct. 18	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13	4,775
Going of Cumming	Go-Getters	Dec. 13	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20	5,000
Who's Hooligan?	Go-getters	Dec. 20	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24	5,525
Sleeping Cutie	Go-Getters	Jan. 31	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7	6,000
Range Terror (Bob Custer)	Western	Feb. 14	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21	6,000
Captain Kidd	Bray cartoon	Mar. 21	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4	4,850
O. U. West (Lefty Flynn)	Western	April 11	5,000
That Devil Quemado (Thomson)	Thrill western	Apr 18	4,720
Merton of the Goofies	Pacemakers	Apr. 18	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25	7,216
White Fang (Strongheart-dog)	Drama	May 2	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9	4,714
Great Decide	Pacemakers	May 9	2,000
Fast Male	Pacemakers	May 9	2,000
Texas Bearcat (Bob Custer)	Western drama	May 16	4,770
Speed Wild (Flynn)	Melodrama	May 23	4,700
Alias Mary Flynn (Brent)	Regeneration melo.	May 30	5,550
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6	5,470
Three Bases East	Pacemakers	June 6	2,000
White Thunder (Yakima Canutt)	Western	June 13	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20	5,291
Smooth as Satin (Brent)	Crook drama	July 4	6,043
Human Tornado (Canutt)	Action western	July 4	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11	4,800
That Man Jack (Bob Custer)	Action western	July 25	5,632
The Sleuth (Stan Laurel)	Comedy	July 25	2,000
What Price Gloria?	Pacemakers	July 25	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8	5,280
Don Coo Coo ((Vaughn-O'Hara)	Pacemakers	Aug. 8	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug. 8	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug. 15	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5	5,800

FIRST NATIONAL

	Kind of Picture	Review.	Feet
Born Rich (C. Windsor)	Society drama	Dec. 20	7,389
Single Wives (C. Griffith)	Society drama	Aug. 9	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30	5,260
Flirting With Love (C. Moore)	Comedy	Sep. 6	5,926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20	6,685
Husbands and Lovers (all-star)	Dom. drama	Nov. 8	7,822
Madonna of the Streets (Nazimova)	Drama	Oct. 25	7,674
Tarnish (all-star)	Comedy-drama		6,907
Her Nigbt of Romance (C. Talmadge)	Comedy	Dec. 6	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15	6,298
Sandra (LaMarr)	Drama	Dec. 6	7,905
Classmates (R. Barthelmess)	Drama	Nov. 29	6,923
Cbristine of the Hungry Heart (Vidor)	Drama	Nov. 1	7,678
Silent Watcber (Glenn Hunter)	Drama	Oct. 18	7,530
Love's Wilderness (Griffitb)	Drama	Dec. 20	7,037
So Big (C. Moore)	Drama	Jan. 17	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan. 24	7,401
Idle Tongues (Marmont)	Comedy-drama	Dec. 27	5,447
Sundown (all-star)	Western epic	Oct. 25	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13	6,967
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31	7,649
Enticement (Mary Astor)	Drama	Feb. 7	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14	7,337
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28	8,745
Lost World (Conan Doyle story)	Special	Feb. 28	9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28	7,811
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7	5,831
One Year to Live (Pringle)	Drama	Mar. 7	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28	8,636
Declasse (Corinne Griffitb)	Society dr.	Apr. 4	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4	5,600
My Son (Nazimova)	Emotional dr.	Apr. 18	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr. 18	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr. 25	6,565
Chickie (Mackaill)	Drama	May 9	7,600
Soul Fire (Barthelmess)	Emotional dr.	May 16	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May 23	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23	8,307
Just a Woman (Windsor-Tearle)	Drama	June 6	6,363
Desert Flower (C. Moore)	Comedy drama	June 13	6,837
White Monkey (LaMarr)	Society drama	June 13	6,121
Making of O'Malley (Sills)	Police romance	July 4	7,496
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18	7,111
Marriage Whirl (Corinne Griffith)	Drama	July 25	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8	7,570
Fine Clothes (Stone-Marmont-Griffitb)	Comedy drama	Aug. 15	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12	6,850
Dark Angel (Vilma Banky)	Drama	Sep 19	5,711

FOX FILM CORP.

	Kind of Picture	Review.	Feet
Cyclone Rider (all-star)	Drama	Sep. 20	6,672
Last of the Duanes (Mix)	Drama	Aug. 30	6,942
Iron Horse (special)	Railway drama	Sep. 13	11,400
The Fool (all-star)	Drama	Apr. 25	9,500
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25	5,949
Hearts of Oak (all-star)	Drama	Oct. 11	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1	6,535
Rambles of a Raindrop	Instructive	Sep. 27	1,000
Daughters of the Night (all-star)	Modern drama	Dec. 13	5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4	6,936
Jerusalem Today	Instructive	Oct. 4	1,000
Last Man on Eartb	Novelty special	Dec. 27	
Gold Heels	Race track dr.	Feb. 7	6,020
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14	5,250
Teetb (Mix-Tony Duke)	Western drama	Nov. 15	6,190
Darwin Was Right	Monkey novelty com	Nov. 8	4,992
In Love With Love	Comedy drama	Jan. 3	5,677
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18	4,960
Unreal News 4	Novelty	Oct. 11	2,000
Van Bibber Series	Polite com.	Oct. 25	2,000
Age of Oil	Educational	Nov. 1	750
Deep Sea Panic (Parrott)	Comedy	Nov. 1	2,000
Nickle Plated West	Sunshine comedy	Nov. 15	2,000
The Bull Figbt	Educational	Nov. 15	1,000
My Husband's Wives (Mason-Wasbburn)	Comedy-dr.	Nov. 22	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22	2,000
Finger Lakes	Instructive	Nov. 22	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29	2,000
Salt of the Eartb	Educational	Nov. 29	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13	7,619
The Burglar	Van Bibber	Dec. 13	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10	6,346
Troubles of a Bride	Melodrama	Dec. 27	4,915
Dick Turpin (Mix)	English drama	Feb. 7	6,716
Arizona Romeo (Jones)	Western drama	Jan. 31	4,694
Curlytop (Mason)	Melodrama	Jan. 10	5,828
Stardust Trail (Mason)	Melodrama	Mar. 7	4,686
Scuttlers (W.Farnum)	Western drama		4,686
Movie Mad Maid (Babe London)	Slapstick	Dec. 20	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3	2,000
Uncommon Clay	Educational	Jan. 3	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3	2,000
The Violin Speaks	Educational	Jan. 10	1,000
Dangerous Curves	Comedy	Jan. 10	2,000
Milk Bottle Bandits	Comedy	Jan. 10	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24	5,500
Sleep Walker (Sid Smitb)	Comedy	Jan. 24	2,000
Hell-Roaring Range	Educational	Jan. 24	1,000
Corsica the Beautiful	Educational	Jan. 31	1,000
Nobody Works But Father	Slapstick	Feb. 7	2,000
Trail Rider (Jones)	Western	Feb. 21	4,752
Man Without a Country (all-star)	Special	Feb. 28	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14	5,080
Mysterious Stranger	Comedy	Mar. 14	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21	5,578
House of Flickers	Imperial com.	Mar. 21	2,000
Gold and the Girl (Jones)	Western	Mar. 28	4,512
Amateur Detective	Van Bibber	Mar. 28	2,000
Hunted Woman (Seena Owen-Earl Scbenck)	Curwood dr.	Apr. 4	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4	2,000
From Mars to Municb	"arieties"	Apr. 4	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11	4,800
Where the Waters Divide	"Varieties"	Apr. 25	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May 2	5,251
Sbe Wolves (Rubens-Mulhall)	Drama	May 9	5,783
Neptune's Stepdaugbter	Comedy	May 9	2,000
Wings of Youtb (Bellamy-Clayton)	Modern life dr.	May 9	5,340
Concerning Cheese	Varieties	May 9	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23	5,000
White Paper	Varieties	May 23	1,000
Papa's Darling	Sunshine comedy	May 23	2,000
Scandal Proof (Shirley Mason)	Drama	June 6	4,400
Scientific Husband	Sunshine comedy	June 6	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13	4,365
Honeymoon Limited (Lee Moran)	Comedy	June 13	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug. 29	5,000
Kentucky Pride (star cast)	Race horse drama	Aug. 29	6,597
A Business Engagement	Helen and Warren	Aug. 29	2,000
Shoes	O. Henry series	Aug. 29	2,000
Sweet Marie	Imperial comedy	Aug. 29	2,000
The Wrestler	Van Bibber	Aug. 29	2,000
Sky Jumper	Van Bibber	Aug. 29	2,000
My Own Carolina	Varieties	Aug. 29	1,000
The West Wind	Varieties	Aug. 29	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep. 5	7,264
Big Game Hunter	Van Bibber	Sep. 5	2,000
Havoc (George O'Brien)	War drama	Sep. 12	9,283
On the Go (Sid Smith)	Comedy	Sep. 12	2,000
Timber Wolf (Buck Jones)	Western com.-dr.	Sep 19	4,809
With Pencil, Brusb and Chisel	Varieties	Sep 19	1,000

METRO-GOLDWYN-MAYER

	Kind of Picture	Review.	Feet
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5	7,018
Sbooting of Dan McGrew (all-star)	Drama	Apr. 12	6,318
Sherlock, Jr. (Keaton)	Comedy	May 17	4,065
Arab (Novarro-Terry)	Drama	July 12	6,710
Bread (all-star)	Drama	Aug. 2	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9	7,736
Broken Barriers (all-star)	Drama	Aug. 16	5,717
True As Steel (all-star)	Drama	Jun. 28	6,454
Revelation (Dana)	Drama	July 5	8,752

(Continued from preceding page)

	Kind of Picture	Review	Feet
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug 16..	6,975
Sinners in Silk (Menjou Boardman)	Drama	Aug 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13.	5,558
Bandolero (all star)	Drama	Oct. 11..	6,904
Great Divide (all star)	Drama	Feb. 21..	7,811
The Snob (all star)	Drama	Nov 8.	6.513
He Who Gets Slapped (Chaney)	Drama	Nov 15.	6.613
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22.	5,882
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
Married Flirts (all-star)	Drama	Oct. 25	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13	12,974
Greed (Von Stroheim prod.)	Special	Dec 20..	10.067
Chu Chin-Chow (B Blythe)	Spectacle	Feb 21..	6,408
Wife of the Centaur	Drama	Jan. 17.	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10.	6 905
Cheaper to Marry (All Star)	Drama	Feb. 14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7.	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21.	4,791
Seven Chances (Keaton)	Comedy	Mar 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr 18	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16.	6,487
Zander the Great (Marion Davies)	Human Interest	May 16.	6,844
Sporting Venus (Sweet)	Romantic drama	May 23	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Mae Murray)	Romantic drama	Sep. 12..	10 027
Mystic (Pringle-Tearle)	Fake spiritualism	Sep. 12..	5,147

PARAMOUNT

Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Sainted Devil (Valentino)	Drama	Dec. 6.	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11.	6,097
Manhattan (Dix)	Romantic com.	Nov 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15.	6.230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan 3.	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3-10,	9,593
Locked Doors (Compson)	Original story	Jan. 24.	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..	5,903
East of Suez (Negri)	Drama	Jan. 17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb. 21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May 2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar. 21..	6,186
New Lives for Old (Compson)	Drama	Mar. 7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28..	7,080
Air Mail (feature cast)	Melodrama	Mar. 28..	6,597
Grass	Drama	April 11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April 11..	6,732
Men and Women (Dix)	Feature	April 11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr 18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr. 18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr. 25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May 2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May 9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May 16..	5,721
Sbock Punch (Richard Dix)	Comedy-drama	May 23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May 30..	5,909
Old Home Week (Meigban)	Comedy	June 6..	6,780
Any Woman (Star cast)	Comedy drama	June 13..	5,963
Little French Girl (Mary Brian)	Drama	June 13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June 20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June 20..	6,205
Beggar on Horseback (all star)	Imaginative	June 20..	6,874
Manicure Girl (Daniels)	Drama	Inne 27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July 4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July 4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11.	6,741
Grounds for Divorce (Vidor)	Drama	July 11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18..	5,935
Night Life of New York (All-star)	Comedy-drama	July 25..	6,908
Marry Me (Vidor)	Small town idyl	July 25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug. 8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep. 5..	8,173
Man Who Found Himself (Meigban)	Crook drama	Sep. 5..	7,208
Coast of Folly (Swanson)	Society drama	Sep. 12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep 19..	8,584

PATHE

	Kind of Picture	Review	Feet
Feet of Mud (Sennett cast)	Comedy	Dec 6..	2,000
Meet the Missus (Tryon)	Comedy	Dec 6..	2,000
Bucking the Bucket Shop	Detective series	Dec 6	2,000
She's In Again	Terry cartoon	Dec 6..	1,000
Mysterious Mystery	Our Gang	Dec. 13..	2,000
Off His Trolley (R Graves)	Sennett com.	Dec 13..	2,000
Noah's Athletic Club	Terry cartoon	Dec 13..	1,000
Just a Good Guy (Stone)	Comedy	Dec. 20..	2,000
Royal Razz (Chase)	Comedy	Dec 20..	1,000
Mysteries of the Chinatown	Terry cartoon	Dec 20..	1,000
Nature's Rouge	Sportlight	Dec. 20..	1,000
Rubber Neck	Spat Family	Dec 27	2,000
Bull and Sand	Sennett comedy	Dec 27	2,000
Invaders	Sportlight	Dec 27..	1,000
Down on the Farm	Terry cartoon	Dec 27..	1,000
The Sea Squawk	Sennett com.	Jan. 3	2,000
On the Ice	Terry cartoon	Jan 3..	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan 3	
Wages of Tin (Tryon)	Comedy	Jan 3	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10..	1,000
Rough and Tumbling	Sportlight	Jan 10	1,000
Our Game Pup	Terry cartoon	Jan 10.	1,000
The Big Town (Our Gang)	Comedy	Jan 10	2,000
Plumber (Graves)	Comedy	Jan 10	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan 17..	2,000
Hello Baby (Chase)	Comedy	Jan 17..	1,000
Laugh That Off	Spat Family	Jan 24	2,000
Honeymoon Hardships	Sennett comedy	Jan. 24..	2,000
Brain and Brawn	Sportlight	Jan 24.	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan 31..	2,000
Hold That Thought	Terry cartoon	Jan 31..	1,000
Fighting Fluid (Chas Chase)	Comedy	Jan 31	2,000
Beloved Bozo (R. Graves)	Sennett comedy	Feb. 7..	2,000
Circus Fever	Our Gang	Feb. 7..	2,000
Biting the Dust	Terry cartoon	Feb. 7..	1,000
Transatlantic Flight	Terry cartoon		1,000
Change the Needle (Arthur Stone)	Comedy	Feb. 14..	2,000
Family Entrance (Chas Chase)	Comedy	Feb. 14..	1,000
Bigger and Better Jails	Terry cartoon	Feb. 14..	1,000
Fisherman's Luck	Terry cartoon	Feb. 21..	1,000
A Fox Hunt	Spat Family	Feb. 21..	2,000
Sporting Armor	Sportlight	Feb 21	1,000
Idaho (Vivian Rich)	Serial	Feb. 21	10 ep
Water Wagons	Sennett com.	Feb 21..	2,000
His Marriage Wow (Langdon)	Comedy	Feb. 28..	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28..	1,000
Clean Up Week	Terry cartoon	Feb 28..	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb 28	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb 28..	2,000
Neptune's Nieces	Sportlight	Mar 7..	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7.	2,000
In Dutch	Terry cartoon	Mar. 7..	1,000
Dog Days	Our Gang	Mar. 7..	2,000
Percy (Charles Ray)	Typical dr.	Mar. 14..	6,000
Should Husbands Be Watched	Comedy	Mar. 14..	1,000
Hard Boiled (Chase)	Comedy	Mar. 14..	2,000
Jungle Bike Riders	Terry cartoon	Mar. 14..	1,000
Excuse My Glove	Spat Family	Mar. 21..	2,000
Giddap (Billy Bevan)	Comedy	Mar. 21..	2,000
Traps and Troubles	Sportlight	Mar. 21..	1,000
Pie Man	Terry cartoon	Mar. 21..	1,000
Zowie!	Stereoskopik	Mar. 21..	1,000
At the Zoo	Terry cartoon	Mar. 28..	1,000
Is Marriage the Bunk? (Cbase)	Comedy	Mar. 28..	1,000
Plain Clothes (Langdon)	Comedy	Mar. 28..	2,000
Sailor Papa (Tryon)	Comedy	Mar. 28..	2,000
Breaking the Ice (Graves)	Comedy	Apr. 4..	2,000
Love Bug	Our Gang	Apr. 4..	2,000
Housing Shortage	Terry cartoon	Apr. 4..	1,000
Marriage Circus (Turpin)	Sennett com.	April 11..	2,000
Bad Boy (Chase)	Comedy	April 11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April 11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr. 18..	10ep
Lion's Whiskers	Sennett com.	Apr. 18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr. 25..	2,000
S-O-S	Terry cartoon	Apr. 25..	1,000
Adventures of Adenoid	Terry cartoon	Apr. 25..	1,000
Deep Stuff	Terry cartoon	Apr. 25..	1,000
Beauty Spots	Sportlight	Apr. 25..	1,000
Remember When (Langdon)	Comedy	Apr. 25..	2,000
Shootin' Injuns	Our Gang com.	May 2..	2,000
Big Red Riding Hood (Chase)	Comedy	May 2..	1,000
Sporting Judgment	Sportlight	May 2..	1,000
He Who Gets Smacked	Sennett comedy	May 2..	2,000
Permanent Waves	Terry cartoon	May 2..	1,000
Looking For Sally (Chase)	Comedy	May 9..	2,000
Grief in Bagdad	Comedy	May 9..	1,000
Darkest Africa	Terry cartoon	May 9..	1,000
Wild Papa	Spat Family	May 16..	2,000
Skinners in Silk	Sennett com.	May 16..	2,000
Fast Worker	Terry cartoon	May 16..	1,000
Luna-cy	Stereoskopik	May 16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May 23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May 23..	1,000
Echoes From the Alps	Terry cartoon	May 23..	1,000
Good Morning Nurse	Sennett comedy	May 30..	2,000
"Dude Ranch" Days	Sportlight	May 30..	1,000
Ask Grandma	Our Gang comedy	May 30..	2,000
What Price Goofy? (Chas. Chase)	Comedy	June 6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	Inne 6..	2,000
The Runt	Terry cartoon	June 6..	1,000
Royal Four-flush	Spat Family	June 13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	Inne 13..	2,000
Riders of the Kitchen Range	Comedy	June 13..	1,000
End of the World	Terry cartoon	June 13..	1,000
Thundering Landlords (Tryon)	Comedy	June 20..	2,000
Twinkle-Twinkle	Sportlight	June 20..	1,000
Runaway Balloon	Terry cartoon	June 20..	1,000
Play Ball (Allene Ray-Miller)	Serial	June 27..	10 ep.
Official Officers	Our Gang com.	June 27..	2,000
In the Grease (Jim Findlayson)	Comedy	June 27..	1,000
Animal Celebrities	Sportlight	June 27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July 4..	2,000
Wine, Women and Song	Terry cartoon	July 4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July 4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July 11..	2,000
The White Wing's Bride (Langdon)	Comedy	July 11..	2,000

	Kind of Picture	Review	Feet
Ough!	Stereoskopik	July 11..	1,000
Learning How	Sportlight	July 11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July 18..	2,000
Sneezing Beezers	Sennett comedy	July 18..	2,000
For Love of a Gal	Terry cartoon	July 18..	1,000
When Men Were Men	Terry cartoon	July 18..	1,000
The Freshman (Harold Lloyd)	College comedy	July 25..	6,883
Boys Will be Boys	Our Gang comedy	July 25..	2,000
Cupid's Boots (Graves)	Comedy	July 25..	2,000
Why Kids Leave Home	Sportlight	July 25..	1,000
Bugville Field Day	Terry cartoon	July 25..	1,000
A Yarn About Yarn	Terry cartoon	Aug. 1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug. 1..	2,000
Innocent Husbands (Chase)	Comedy	Aug. 1..	2,000
Kivalina of the Ice Lands	Eskimo life	July 11..	5,700
Bubbles	Terry cartoon	Aug. 8..	1,000
Iron Nag	Sennett comedy	Aug. 8..	2,000
Sons of Swat	Sportlight	Aug. 8..	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug. 15..	2,000
Lucky Stars (H. Langdon)	Comedy	Aug. 15..	2,000
Mary, Queen of Tots	Our Gang	Aug. 22..	2,000
Seven Ages of Sport	Sportlight	Aug. 22..	1,000
Butter Fingers (Bevan)	Comedy	Aug. 29..	2,000
Cold Turkey (Alice Day)	Comedy	Aug. 29..	2,000
The Window Washers	Terry cartoon	Aug. 29..	1,000
Over the Plate	Terry cartoon	Aug. 29..	1,000
A Runaway Taxi	Stereoskopiks	Sep. 5..	1,000
Barrier Busters	Sportlight	Sep. 5..	1,000
Barnyard Follies	Terry cartoon	Sep. 5..	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep. 12..	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep. 12..	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep. 12..	2,000
Ugly Duckling	Terry cartoon	Sep 19..	1,000
Somewhere in Somewhere	Comedy of war zone	Sep 19..	2,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May 10..	6,242
Daring Youth (Daniels)	Comedy drama	May 17..	5,975
Daughters of Pleasure (Prevost)	Drama	May 24..	6,000
Masked Dancer (H Chadwick)	Mystery drama	May 31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7..	5,198
Captain January (Baby Peggy)	Sea story	July 12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama		
Mine With Iron Door (all-star)	Adventure drama	Dec. 27..	7,800
Re-Creation of Brian Kent	Drama	Mar. 14..	6,878

PRODUCERS DISTRIBUTING CORP.

Night Hawk (Carey)	Western	Jun. 14..	5,115
Lightning Rider (Carey)	Western	Jun. 21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun. 28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan. 10..	5,414
Wise Virgin (Miller)	Drama		5,951
Welcome Stranger (Vidor)	Comedy-dr	Oct. 25..	6,618
Ramshackle House (Compson)	Comedy-dr.		6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11..	7,179
Chalk Marks (M Snow)	Drama		
House of Youth (Logan)	Drama		6,669
Roaring Rails (Carey)	Railway dr.	Oct. 25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov. 1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama		5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.		6,452
Reckless Romance	Comedy feature	Nov. 22..	5,530
Siren of Seville (Dean)	Drama	Nov. 29..	6,724
Girl on the Stairs (Miller)	Comedy-dr.		6,214
Chorus Lady (Livingston)	Comedy-dr.	Feb. 21..	6,020
Cafe in Cairo (Dean)	Drama	Mar. 28..	5,656
Flaming Forties (Carey)	Western		5,770
The Mirage (Vidor)	Drama		
Let Women Alone (O'Malley-Hawley)	Drama		
Soft Shoes (Carey)	Western		
Off the Highway (Logan)	Drama		
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb. 21..	7,243
Her Market Value (Ayres)	Drama		
Girl of Gold (Vidor)	Drama		
On the Threshold (all-star)	Drama		
Beyond the Border (Carey)	Western		
Beauty and the Bad Man (Star)	Western		
Friendly Enemies (Weber & Fields)	Comedy dr	May 16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June 20..	4,841
Stop Flirting (all star)	Light comedy	June 27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July 4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,720
Private Affairs (Hulette)	Character drama	Aug. 1..	6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sep. 12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sep. 12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep 19..	5,077
Without Mercy (Vera Reynolds)	Drama		
Prairie Pirate (Harry Carey)	Western		
People vs. Nancy Preston	Underworld drama		
Simon, the Jester (O'Brien-Rich)	Comedy-drama		
Road to Yesterday (Schildkraut)	Spectacular drama		
Man from Red Gulch (Carey)	Western		
Wedding Song (Leatrice Joy)	South sea drama		
Madame Lucy (Julian Eltinge)	Farce-comedy		

B. P. SCHULBERG PROD.

White Man (Joyce)	Jungle romance	Nov. 22..	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec. 27..	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan. 24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar. 21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,100
Mansion of Aching Hearts (all-star)	Melodrama	Mar. 14..	6,147
Go Straight (Star cast)	Drama	May 9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June 27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July 25..	6,000
Parisian Love (Clara Bow)	Apache drama	Aug. 15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979

TIFFANY PRODUCTIONS, INC.

Souls for Sables	Society drama	Sep 5..	6,500
The Sporting Chance	Racing drama		6,500
Lightning	Drama		6,500
Morals for Men	Society drama		6,500
The Lodge in the Wilderness	Drama		6,500
Morganson's Finish	Drama		6,500
Tale of a Vanishing People	Drama		6,500
The Travis Cup	Drama		6,500
The Wrong Coat	Drama		6,500
The Dumb Head	Drama		6,500
The Life of a Woman	Drama		6,500

TRUART FILM CORPORATION

Passionate Youth	Society drama		5,800
Marrying Money	Society drama		5,800
Dollar Down	Society drama		5,800
Age of Indiscretion	Drama		5,800
"Where the Worst Begins"	Comedy drama		5,800
The Hurricane	Drama		5,800
Salvage	Drama		5,800
Romance Road	Drama		5,800
The Fighting Cub	Newspaper drama		5,800

NOVELTY SERIES

Three in Exile			5,800
The Wild Girl			5,800
Pals			5,800
The Silent Witness			5,800

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17..	9,351
America (Griffith prod.)	Historical drama	Mar. 8..	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec. 13..	8,250
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar. 29..	12,000
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb 14..	5,930
Waking Up the Town (J Pickford-Shearer)	Comedy dr	April 11	4,892
Don Q, Son of Zorro (D Fairbanks)	Typical Fairbanks	June 27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15..	9,500
Gold Rush (Chaplin)	A Dramatic comedy	Aug. 29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug. 29..	5,886

UNIVERSAL

Itching for Revenge (Eddie Gordon)	Comedy	Mar. 7..	2,000
Kicked About (Gordon)	Comedy	Mar. 7..	2,000
Puzzled by Crosswords (Gordon)	Comedy	Mar. 7..	2,000
Olympic Games	Hysterical histy.	Mar. 14..	1,000
Dangerous Peach (Al Alt)	Century com.	Mar. 14..	2,000
Don't Worry (Wanda Wiley)	Century com.	Mar. 21..	2,000
Cowpuncher's Comeback	Mustang westn.	Mar. 21..	2,000
Storm King	Mustang westn.	Mar. 21..	2,000
Both Barrels	Mustang westn.	Mar. 21..	2,000
Girl Problem	Sweet 16 com.	Mar. 21..	1,000
Headwinds (H. Peters-Patsy R. Miller)	Drama	Mar. 28..	5,486
Fighting Terror (Sullivan)	Mustang westn.	Mar. 28..	2,000
Powdered Chickens (Edna Marian)	Century com.	Mar. 28..	2,000
Tenting Out (Neely Edwards)	Comedy	Mar. 28..	1,000
Burning Trail (Wm. Desmond)	Western	April 11..	4,783
Loaded Dice (Ed. Cobb)	Mustang western	April 11..	2,000
Papa's Pet (Roach-Edwards-Howell)	Bulls-eye com.	April 11..	1,000
Putting On Airs (Edna Marian)	Century comedy	April 11..	2,000
Smoked Out	Bulls-eye com.	April 11..	1,000
Getting Trimmed (Wiley)	Century com.	Apr 18..	2,000
Raisin Cain (Beth Darlington)	Century com.	Apr. 18..	2,000
Valley of Rogues (Perrin)	Mustang western	Apr. 18..	2,000
Black Gold Bricks	Bullseye com.	Apr. 25..	1,000
Spook Ranch (Gibson)	Western	May 2..	5,147
Open Trail (Hoxie)	Blue Streak westn.	May 9..	4,800
Tourists De Luxe	Century comedy	May 9..	2,000
Here's Your Hat	Comedy	May 9..	1,000
Line Runners	Western reissue	May 9..	2,000
Ridin' Thunder (Hoxie)	Western	May 16..	4,354
Raffles (House Peters)	Drama	May 16..	5,537
Queen of Aces (Wiley)	Century comedy	May 16..	2,000
Roaring Waters	Mustang western	May 16..	2,000
Wild West Wallop	Mustang western	May 16..	2,000
The Meddler (Desmond)	Western melo.	May 23..	4,890
Sleeping Sickness (Edwards)	Bulls-eye comedy	May 23..	1,000
Rolling Stones (Chas. Puffy)	"Fat man" com.	May 23..	1,000
Love Sick (Lake)	Sweet 16 comedy	May 23..	2,000
The Teaser (LaPlante-O'Malley)	Comedy-drama	May 30..	6,800
Slick Articles (Karr-Engle)	Century comedy	May 30..	2,000
Locked Out	Sweet 16 comedy	May 30..	1,000
I'll Show You the Town (Denny)	Comedy	June 6..	7,400
Nobody Wins	Sweet 16 Comedy	June 6..	1,000
Showdown (Art Acord)	Mustang western	June 6..	2,000
Price of Pleasure (Valli-Kerry)	Romantic drama	June 13..	6,618
Speak Freely (Edna Marian)	Century comedy	June 13..	2,000
Nearly Rich (Chas. Puffy)	Fat man comedy	June 13..	1,000
Kicked About (Eddie Gordon)	Century comedy	June 13..	2,000
Siege (Valli O'Brien)	Drama	June 20..	6,426
Gridiron Gertie (Wiley)	Century comedy	June 20..	2,000
Queen of the Roundup (Ed Cobb)	Mustang western	June 20..	2,000
Outlaw (Perrin-Lorraine)	Mustang western	June 20..	2,000
Dog Biscuits	Sweet 16 comedy	June 20..	1,000
Ice Cold	Sweet 16 comedy	June 20..	1,000
Heart Trouble	Sweet 16 com.	July 25..	1,000
Dry Up (Jack Singleton)	Century com.	July 25..	2,000
White Outlaw (Hoxie)	Western	June 27..	4,850
Nicely Rewarded (Chas. Puffy)	Comedy	June 27..	1,000
Rough Party (Alt-Karr)	Century comedy	June 27..	2,000
Pronto Kid (Ed Cobb)	Mustang western	June 27..	2,000
Unwelcome (Chas. Puffy)	Comedy	June 27..	1,000
Plenty of Nerve (Edna Marian)	Century comedy	July 4..	2,000
Beauty and the Bandit (Larkin)	Mustang western	July 4..	2,000
Married Neighbors (Engle-Darlington)	Century comedy	July 4..	2,000
A Lucky Accident (Puffy)	Fat man comedy	July 11..	1,000
Just in Time (Wanda Wiley)	Century comedy	July 11..	2,000
Ropin' Venus (Josie Sedgwick)	Mustang western	July 11..	2,000
Knockout Man (Perrin-Lorraine)	Reissue western	July 11..	2,000
Little Giant (Hunter-Murphy)	Comedy	July 18..	6,850
Discord in "A" Flat	Sweet 16 comedy	July 18..	1,000
Polo Kid (Eddie Gordon)	Comedy	July 18..	2,000
Battle of Wits (Josie Sedgwick)	Western	July 18..	2,000
Goose Woman (Louise Dresser)	Drama	Aug. 1..	7,500
Milky Way (Puffy)	Comedy	Aug. 1..	1,000
Short Parts	Sweet 16 comedy	Aug. 1..	1,000
Paging A Wife (Al Alt)	Century comedy	Aug. 1..	2,000
Fighting Schoolmarm (Sedgwick)	Short western	Aug. 1..	2,000
Home Maker (Alice Joyce-Clove Brook)	Domestic drama	Aug. 8..	7,735
Lorraine of the Lions (Miller-Kerry)	Jungle melodr.	Aug. 8..	6,700

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Raiders of the North (Larkin)	Northwest dr.	Aug. 8..	2,000
After a Reputation (Edna Marian)	Century comedy	Aug. 8..	2,000
Greenhorn (Chas. Puffy)	Comedy	Aug. 8..	1,000
A Woman's Faith (Rubens-Marmont)	Drama	Aug. 15..	6,023
Crying For Love (Gordon)	Century comedy	Aug. 15..	2,000
His New Suit (Arthur Lake)	Comedy	Aug. 15..	1,000
Best Man (Josie Sedgwick)	Western	Aug. 15..	2,000
Circus Cyclone (Art Acord)	Western	Aug. 22..	4,397
Won By Law (Wanda Wiley)	Century comedy	Aug. 22..	2,000
Speak Easy (Chas. Puffy)	Comedy	Aug. 22..	1,000
Stand Up and Fight (Jack Perrin)	Western	Aug. 22..	2,000
Where Was I? (Reginald Denny)	Farce-com-romance	Aug. 29..	6,630
Buster Brown Series	Outcault's "kid" ser.	Aug. 29..	2,000
Educating Buster Brown	Buster Brown	Aug. 29..	2,000
Buster, Be Good	Buster Brown	Aug. 29..	2,000
Perils of the Wilds (Bonomo)	Serial	Sep. 5..	10 ep
California Straight Ahead (Denny)	Thrill comedy	Sep. 5..	7,238
Peacock Feathers (J. Logan)	Domestic drama	Sep. 5..	6,747
Stranded (Edna Marian)	Century comedy	Sep. 5..	2,000
The Party	Sweet 16 comedy	Sep. 5..	1,000
Dynamite's Daughter (Sedgwick)	Mustang western	Sep. 5..	2,000
Pleasure Bent (Puffy)	Fat man comedy	Sep. 5..	1,000
Call of Courage (Art Acord)	Blue Streak western	Sep. 12..	4,061
Tricked (Cobb)	Mustang western	Sep. 12..	2,000
Fight Within (Larkin)	Mustang western	Sep. 12..	2,000
Phantom of the Opera (Chaney)	Suspense-mystery	Sep 19..	8,404
Storm Breaker (House Peters)	Sea town melo.	Sep 19..	6,064
Westward Ho (Puffy)	BlueBird comedy	Sep 19..	1,000
Too Much Mother-in-Law	Century comedy	Sep 19..	2,000
Uncle Tom's Gal	Century comedy	Sep 19..	2,000
Life's Greatest Thrills	Special	Sep 19..	2,000

VITAGRAPH

Two Shall Be Born (Novak-Harlan)	Drama			
Pampered Youth (Landis-Calhoun)	Drama	Feb.	21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31..	6,227
Fearhound (Daw-Welch)	Melodrama	Feb.	14..	5,700
Tides of Passion	Drama	May	2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April	11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20..	6,550
Steele of the Royal Mounted	N. W. Drama	June	27..	5,700
Happy Warrior	Drama	July	18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug.	8..	7,032
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep.	12..	7,036

WARNER BROTHERS

Tenth Woman (all-star)	Society drama			6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct.	4..	7,300
This Woman (Rich)	Society drama	Nov.	1..	7,100
Lover of Camille (all-star)	Romantic drama	Nov.	29..	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec.	6..	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan.	17..	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan.	10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb.	7..	6,700
Broadway Butterfly (Devore-Landis)	Broadway dr.			7,705
Recompense (Prevost-Blue)	Society drama	May	2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar.	21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr.	4..	6,694
My Wife and I (Rich)	Emotional drama	May	30..	
Man Without A Conscience (Louis-Rich)	Drama	June	27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July	4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July	25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug.	1..	7,139
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug.	8..	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15..	6,722
Limited Mail (Monte Blue)	Railroad melo.	Sep.	12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep	19..	6,858

MISCELLANEOUS

ARTCLASS PICTURES CORP.

Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep.	20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep.	27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct.	11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct.	18..	5,000
Gold and Grit (B. Roosevelt)	Thrill dr.	April	11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.			4,650
After Six Days	Biblical spec.			10,000
Woman Who Believed (Ann Luther)				5,700
Deerslayer (J. W. Kerrigan)				5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr.	4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June	13..	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama	5,845
Business of Love (Horton)	Comedy-drama	6,038
The Shining Adventure (Marmont)	Drama	5,126
The Wrongdoers (Barrymore)	Melodrama	6,424

BANNER PRODUCTIONS

The Truth About Wives	Sherman-Hampton	Aug.	2..	5,600
The Man Without a Heart	Novak-Harlan	Aug.	2..	6,000
Those Who Judge	All star	Aug.	2..	5,700
Empty Hearts	Bow-Bowers			6,300
Daughters Who Pay	All star cast	May	30..	5,800
Wreckage (May Alison)	Drama	Sep.	5..	5,992

COLUMBIA

Battling Fool (R. Fairbanks)	Prize fight			4,975
Foolish Virgin (E. Hammerstein)	Social drama			5,900
Price She Paid (A. Ruhens)	Marriage dr.			5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.			4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec.	6..	5,967
After Business Hours (Hammerstein)	Domestic melo.	July	4..	5,600
Danger Signal	R.R. melodrama			5,584
Unwritten Law	Drama			5,535
Steppin' Out	Comedy			
Ladies of Leisure	Drama			
S. O. S. (Perils of the Sea)				
Lure of the North				

Waldorf

	Kind of Picture	Review	Feet
Enemy of Men	Drama		5,508
Price of Success	Society drama		5,500
Sealed Lips			
Fate of a Flirt			
Thrill Hunter			
Penalty of Jazz			

Perfection

Fighting Youth	4,781
Speed Mad	4,442
New Champion	4,470
Great Sensation	
Fight to the Finish	
Handsome Brute	

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug.	30..	6,000
Average Woman (Pauline Garon)	Drama	Feb.	9..	6,400
Lend Me Your Husband (Kenyon)	Drama			6,700
Youth for Sale (S. Holmquist)	Drama	Oct.	18..	6,500
The Early Bird (Hines)	Comedy	Dec.	27..	7,000
Crackerjack (Hines)	Typical comedy	May	23..	6,700

GINSBERG DISTRIBUTING CORP.

Love Gamble (Lillian Rich)	Melodrama	July	11..	5,766
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,895

INDEPENDENT PICTURES CORP.

Blood and Steel (Desmond-Holmes)	Society dr.			5,000
Calibre 45 (F. Farnum)	Western dr.			4,950
Courage (F. Farnum)	Western dr.			5,020
In Spider's Web (Alice Dean)	Melodrama			6,000
Moonshine (B Cody)	Western			4,980
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb.	7..	4,356
Riders of Mystery (Bill Cody)	Western	May	2..	5,000
Gambling Fool (F. Farnum)	Western	May	9..	5,000
Fighting Sheriff (Bill Cody)	Western	May	23..	5,000
Border Intrigue (F. Farnum)	Western	May	30..	5,000

LEE-BRADFORD CORP.

Pearl of Love (Leslie)	6,000
Lights of London (Wanda Hawley)	6,000
Passion's Pat'way (Estelle Taylor)	6,000
Unrestrained Youth (Brandon Tynan)	6,000
Passionate Adventure (Joyce-Brook)	8,000
Way Down Upon the Swanee River	6,000
Wolfblood (M. Clayton)	6,000

LUMAS FILM CORP.

Overland Limited	R. R. melodrama	6,006
A Little Girl in a Big City	Heart int. se.	6,890
His Masetr's Voice (Thunder, dog)	Animal dr.	5,750
Shadow on the Wall	Crook drama	6,050
Police Patrol	Melodrama	5,689
Part-Time Wife	Drama	6,075

RAYART

Battling Brewster (Farnum)	15 ep. ser.			6,067
Easy Money (All-Star)	Drama			
Butterfly Comedies (Gloria Joy)				
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7..	5,227
Geared to Go (Howes)	Drama			5,117
Right Man (Larkin)	Drama			4,571
Winning a Woman (Perrin-Hill)	Drama			4,865
Getting 'Em Right (Larkin)	Drama			4,669
Quick Change (Larkin)	Drama			
Youths Gamble (Howes)	Drama			
Double Fister (Perrin)	Drama			
Fear Fighter				
Crack O' Dawn				
Goat Getter				
Snob Buster (Reed Howes)	Action melodr.	Aug.	22..	4,970

RED SEAL PICTURES CORP.

Hair Cartoons (Issue O. O.)	Marcus cartoon	May	2..	300
Big Chief Ko-Ko (Out of Inkwell)	Fleischer cartoon	May	2..	1,000
River Conway	Scenic	May	9..	1,000
Ko-Ko Trains 'Em (Out of Inkwell)	Fleischer cartoon	May	9..	1,000
Hair Cartoons (Issue K K)	Marcus cartoon	May	23..	300
Marvels of Motion	Novelty	May	30..	1,000
Daisy Bell	Song Cartoon	May	30..	1,000
Ko-Ko Sees Spooks	Fleischer cartoon	June	13..	1,000
Hair cartoons	Marcus cartoon	June	20..	300
Ko-Ko Celebrates the Fourth	Fleischer cartoon	July	4..	1,000
Hair Cartoon	Marcus cartoon	July	4..	300
Evolution	Timely novelty (feature)	July	25..	4,200
Ko-Ko Nuts (Out-of-Inkwell)	Fleischer cartoon	Sep.	5..	1,000
Marvels of Motion (Issue D)	Fleischer-Novograph	Sep.	12..	1,000
My Bonnie	Ko-Ko Song Cartune	Sep.	12..	1,000
Silvery Art (special)	Skiing in Alps	Sep	19..	2,000

WM. STEINER PROD.

Virtue's Revolt (Thornton)	Stage melodrama	Oct.	11..	5,173
On Probation (Edith Thornton)	Drama	Dec.	13..	5,000
Across the Dead Line	Western			5,000
Always Ridin' to Win	Western			5,000
Hidden Menace	Stunt dr.			5,000
Branded a Thief	Western			5,060
Verdict of the Desert	Western			4,745
Valley of Vanishing Men	Western			4,652
Trouble Buster (Leo Maloney)	Western	Feb.	21..	5,000

SHORT FILMS SYNDICATE

Thirty Years Ago	Novelty	Aug.	15..	1,000
I Remember	Pastoral	Aug.	15..	1,000

UFA FILMS, INC.

Siegfried (star cast)	Romantic drama	Sep.	12..	9,000

PROJECTION

EDITED BY F. H. RICHARDSON

Did Not Realize

Roy Saxon, Lufkin, Texas, in remitting his second set of Bluebook School answers adds this:

I have been working on the questions ever since the "School" started, and, as I told you in my first letter, I have derived worlds of good from it. My only regret is that I have not been sending in answers every week. Honest, Richardson, I did not realize what I was missing. How any man, myself included, can overlook or pass up this opportunity of broadening his knowledge and his mind, and striving to better himself and his position by fitting himself for a higher plane, I am unable to understand.

I used to wonder how any projectionist could possibly benefit from such a school if he was compelled to look a part of the answers up in books, and copy a part of his answer from them, too, but I now see where I was wrong in that, because THERE IS NOT A SINGLE ANSWER THAT I HAVE GONE AFTER WITH MY LITTLE MENTAL PICK AXE AND DUG UP, AND WRITTEN OUT CAREFULLY, THAT I DO NOT UNDERSTAND PERFECTLY WHEN I HAVE FINISHED.

The Reason

This is partly due to the fact that in order to actually put one's answer down on paper in a creditable way, one is compelled to really get the whole matter pretty clearly in the mind, and many times I have actually written the answer four or five times before I got it just the way I wanted it. And after all that, believe you me it is not an in-at-one-ear-and-out-at-the-other matter at all. You just simply have the whole thing planted in your mind, and IT STAYS THERE.

Brother Saxon has set forth the whole matter exactly as it is. The highest value of the questions and answers is, as I have several times pointed out, the fact that at least nine out of every ten men who start seriously examining themselves to see how many of the questions they can give a really competent answer to, ARE GOING TO GET THE JOLT THEY NEED. They are going to wake up to the fact that they cannot really answer a lot of them with any degree of accuracy. If the man who really wants to learn will get busy and do the very real work necessary to dig out a competent answer, and put that reply in its best form, as he naturally would for publication, when he is through it may be safely assumed that not only has his knowledge been broadened, but also the knowledge acquired is fixed in his mind with at least reasonable permanence.

More Mutilation

Brother Saxon sent a foot of film in which were two varieties of scratch mark change-over signal—two punch mark signals and one daub of just plain white paint of some sort. Saxon says it is an outrage. Well, yes, but that doesn't get us anywhere. Personally I would enjoy operating an old fashioned ducking stool to which the business end of the three men who made these marks were securely tied. I'd like the water to be real nice and cold, and the weather real warm and I'd give them a five-second complete emersion every fifteen minutes, say, for about eight hours. Of course that really would not be adequate punishment for the offense, but anyhow it would help.

Better Projection Pays

It would require more than that to really penetrate the solid ivory of men who pull such stunts, and reach their brain—you see, I'm complimenting them by assuming that they really have a brain, though a small one.

But after all it is pretty nearly useless to talk to or about men who commit such idiotic outrages. They are really too dumb to care what is said about them, so what's the use? The exchanges CAN stop it if they really want to and try. I will undertake to go into any territory and stop ALL film outrages of this sort within one month, at most, provided the exchanges will ALL agree to do what I tell them, which is no more than they ought, for their own protection, to do. If I don't stop it within thirty days I will agree to forfeit one thousand dollars cash.

Bluebook School

Question No. 373—(Roy Saxon, Lufkin, Texas, submits this as a practical question. I am of the opinion that what he has in mind is one certain type or make of projector. His question is): Is it or is it not advantageous to keep the framing lever in as nearly as possible one fixed position at all times?

Question No. 374—(Practical question submitted by T. R. Guimond, Mobile, Alabama)—Using carbons well within their rated capacity, either negative or positive pencil—burn to a long, slim point. What is the probable cause or what various things might be the cause?

Question No. 375—Describe a cartridge fuse in detail.

Question No. 376—Name and describe two types of cartridge fuses.

Question No. 377—Suppose you took charge of a new installation and found there would be a maximum current consumption, at times, of 150 amperes of current in the projection room. The projection room supply circuit you found to be fused with 200 ampere cartridge type fuses, with ferrule contacts in good condition and tight, would you accept the layout?

The Right System

Ray Guaegy, Paducah, Kentucky, comes across with answers to part of a series of Bluebook questions, and this note:

Realizing that the one best way to secure maximum benefit from the Bluebook School is to pitch in and hustle the answers to the questions by my own energy and effort, I hand you herewith answers to questions 336, 337 and 338.

Have been following the department for about seven years. It has taught me very much with regard to better projection. I also have the "Bluebook," which I think is priceless. It is one of my most treasured possessions. I also have Hawkins Guides and a set of I .C. S. Electrical books and the lens chart.

In reading my replies to the questions, please remember that I am only trying to increase my knowledge of projection, to the end that I may be able to put better results upon the screen. I am NOT afraid to be criticized for my mistakes, for the man who makes or made none has never yet been born.

All right, brother Guaegy. I will examine your answers carefully, but cannot undertake to write criticisms thereon. Your benefit will come through having tried to answer the questions, thus getting the matter fixed in your mind, and finding where your error was, if there was any, when the correct answer is published.

Those who really try to compile a COMPETENT, complete answer to the questions cannot possibly but be benefited. The minimum benefit is had by those who merely reply briefly without making the real effort necessary to get at the meat of the matter. Answers such as, for instance, Gray is sending, cannot but be enormously beneficial to him, BUT, brother, in this world of ours THERE IS NO EXCELLENCE WITHOUT GREAT LABOR, and if you want to get real benefit you will have to dig in and WORK.

I am of course well pleased that you have reaped benefit from the department and you are by no manner of means the first one who has waited seven years to say so. Well, better late than never. You're in, now make it your business to stay in. In the words of the poet: "Pleased t' metcha."

L. C. Porter Ill

L. C. Porter, Past President of the Society of Motion Picture Engineers, enthusiastic worker, able engineer and a thoroughly good fellow in the best sense of that term, has been ill with appendicitis.

However, after a term of retirement into the depths of a hospital, where the sawbones abstracted a part and parcel of his anatomy, he is out again, well again and up-and-at-it again—which fact will be hailed with delight by all his friends, and "his friends" comprise most of who's who in the land of motion pictures.

Congratulations, Friend Porter! Accept a carload of roses (American Beauties of course) from us all, which roses are very real in our thoughts, if not in fact.

Thomas A. Edison Sketches His Early Activities in the Motion Picture Field

Last winter the writer set about gathering data concerning the early history of motion picture inventions, particularly as refers to projection. I was engaged in the preparation of an historical paper to be read before the Society of Motion Picture Engineers. In due course I asked Thomas A. Edison to prepare a statement covering his own connection with the in tion of the motion picture projector. Mr. Edison demurred, saying he was getting far along in years and did not feel able to undertake to dig that far back into the past. After I had called upon him personally and directed his attention to the fact that, while we all hoped he would be with us for many, many years, still should he be gathered unto his fathers there would be no personally prepared, personally signed statement of his early activities in the direction named, and much of the credit due him might be claimed by others, as the shadows deepened in and with the receding past, he finally consented.

His statement is in the form of a letter addressed to the Editor. It is personally signed by Mr. Edison, and is thoroughly authentic as his own personal statement. It will be published, as a part of the paper I prepared, in the forthcoming proceedings of the Society of Motion Picture Engineers.. It was with the idea of placing in the archives of that body a permanent record, made by the men themselves (I secured other statements as well, one of them by Mr. George Eastman), which will be published later.

Here is Mr. Edison's letter:

Dear Mr. Richardson: In accordance with your request I will give you a brief account of my work in the development of the motion picture, with the hope that it will be filed in the proceedings of the Society, so as to constitute a permanent record.

One of my early notes on the subject made shortly after the kinetoscope was invented, not later than 1890, was the following:

In the year 1887 the idea occurred to me that it was possible to devise an instrument which should do for the eye what the phonograph does for the ear, and that by a combination of the two all motion and sound could be recorded and reproduced simultaneously. This idea, the germ of which came from a little toy called the zoetrope and the work of Muybridge, Marey and others, has now been accomplished so that every change of facial expression can be recorded and reproduced life size. The kinetoscope is only a small model illustrating the present stage of the progress, but with each succeeding month new possibilities are brought into view.

I believe that in coming years, by my own work and that of Muybridge, Marey and others who will doubtless enter the field, grand opera can be given at the Metropolitan Opera House at New York without any material change from the original and with artists and musicians long since dead.

I knew, of course, that both Muybridge and Marey had been able by photography to produce the *illusion of motion* by first securing instantaneous photographs of a *single cycle of movement* and indefinitely repeating the same, and that they had actually employed projectors by which the moving image would be shown on a screen. The work of these two pioneers was essentially scientific and in no sense utilitarian; they were interested only in *analyzing* movement and not in creating a source of entertainment. Their pictures were taken on plates and therefore were limited in number, so that a continued exhibition necessitated the constant repetition of a single cycle of movement. Furthermore, with both Muybridge and Marey, the photographic images were located centrally on the plates and for this reason when projected on the screen the image of the subject remained stationary with its arms or legs in motion. It was because of this limitation that, with the early pictures of Muybridge and Marey, it was not possible to utilize a distinctive background and therefore the pictures were taken before a screen of uniform color.

"Creating a New Art"

When I first turned my mind to the subject in 1887, it was with the thought of creating a new art. I was not interested in analyzing motion because that had been done with brilliant success by Muybridge and Marey before me. Just as with the phonograph which makes a permanent record of an indefinite number of successive sounds, I wanted to make a permanent record of an indefinite number of successive phases of movement, doing for the eye what the phonograph had done for the ear. This meant the photographing instantaneously of a scene *as viewed by the eye* and involved the following problems:

1. The pictures had to be taken from a single point of view and not from a changing point of view as with Muybridge and Marey. In other words, the camera should not move with respect to the background but the moving object or objects should move with respect to the camera—exactly the reverse of what had been done before. And taking the pictures from a single point of view meant the use of a single lens.

2. The pictures had to be taken at a sufficiently rapid rate to give a smooth and uniform reproduction without jerking; that is to say, the displacement between the succeeding photographs had to be made very small. With my early pictures the rate at which they were taken varied from 40 to 50 per second. This gave a smooth and beautiful reproduction even though the movements photographed were quite rapid. With the modern art this rate has been reduced to about 16 per second, solely in order to prolong the exhibition. Therefore sudden and rapid movements are avoided.

3. The reproduction of the photographs, either by direct view or by projection on a screen, had to be so effected that the interval between successive images would be less than one-seventh of a second. This was a purely physiological limitation made necessary to take advantage of the phenomenon of persistence of vision as had been done for many years with the zoetrope and toys of that character.

4. Since my conception involved the thought of permanently recording and reproducing a scene of indefinite duration, the use of disks or wheels on which to carry the pictures, as had been proposed by Muybridge and Marey, was impossible. A carrier of indefinite length was required and my conception included taking the photographs on and reproducing the positive prints from a tape of light, tough, flexible material, such as a narrow celluloid film. In this particular development I was very materially assisted by the intelligent and hearty co-operation of Mr. George Eastman, of Rochester, New York. At the time the invention was being developed by me, it was the accepted belief that the size of the grains of a photographic emulsion bore a definite relation to its sensitiveness and that a very high speed film must necessarily be one with very large grains. If this belief had been true it would have been difficult to secure satisfactory results, especially if the photographs were enlarged on the screen. However, I did not believe it was true, and, thanks to the skill of Mr. Eastman and his assistants, I was able to obtain from them for my experimental work and later for

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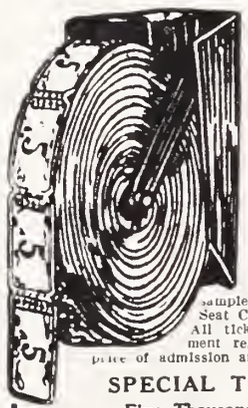

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Early Experiments

With the problems above stated before me, I took up my experimental work late in 1887 or early in 1888. As a preliminary and to test out the feasibility of my ideas, the first photographs were made on a cylinder (somewhat resembling a phonograph record) turning continuously, the pictures being of small or almost microscopic size and being arranged in a continuous spiral line on the cylinder. A positive print of the photographs was then made and placed upon the cylinder which, upon being again rotated, gave a reproduction of the original scene by illuminating each picture as it passed the eye by means of an electric spark. This was a purely tentative experiment and was eminently successful, a perfect reproduction of the object in motion, background and all, being secured.

I immediately perceived that my original conception of 1887 was entirely feasible and that it was possible to make a permanent record of a continuous scene just as it had been possible to make a permanent record of a continuous musical selection.

First Apparatus Impracticable

But the first experimental apparatus was obviously impracticable not only because the pictures were too small but also because the duration was limited by the length of the spiral path. The pictures were small because with the first experimental apparatus the sensitive surface moved continuously; to have made them larger would have meant inevitable blurring. I concluded, therefore, that in order to make larger pictures so as to secure sharp impressions it would be necessary to move the sensitive surface intermittently many times per second, thereby permitting the exposture to be made when the surface was stationary.

Turning then to my original thought of using a continuous film, I first employed a film of a width of one-half inch, but found that the pictures were still too small for satisfactory reproduction, especially if enlarged by projection on a screen. I then experimented with photographs one inch wide by three-quarters of an inch high. These dimensions were adopted by me in 1889 and remain today the standard of the art.

"Intermittent" Problems

The problem then arose as to the mechanical possibilities of feeding such a film intermittently past the field of a camera lens many times per second with the assurance that the film would be stationary at the instant of exposure and not shaking and vibrating to blur the image, and with the further assurance of such accuracy that the succeeding photographs would be exactly superposed one upon the other in reproduction. Various methods and schemes were experimented with for thus feeding the film and I concluded to adopt the scheme of using sprocket holes or perforations outside the photographs in order to permit the film to be engaged accurately by the feeding devices and to be moved always precisely the same distance in making the successive photographs. In forming the sprocket holes in the film I first used only a single line at one side, but finding this unsatisfactory, I utilized two lines of sprocket holes spaced so as to provide four holes for each picture, which also has been and now is the present standard of the art.

First Successful Camera

Very many forms of start and stop mechanism were tried, and by the summer of 1889 a satisfactory arrangement was adopted by me and was embodied in an actual full size camera by means of which the first motion pictures were taken on a celluloid film. These pictures were made in the summer of 1889; they were exactly like the present pictures except that they were taken at a considerably higher speed. In the latter respect they were actually superior to the present practice of the art, because the reproduction was smoother and less jerky.

Having by a long course of experiments thus made my first successful camera in the summer of 1899, I applied for a patent on it on August 24, 1891, and the patent thereon issued August 31, 1897, No. 589,168. This patent with its several reissues was recognized by the early manufacturers as the fundamental patent in the art and royalties under it were paid to me by the American manufacturers of films until its expiration in 1914.

Salient Camera Features

My first camera constructed by me in 1889 and covered by this patent disclosed the following features which have always been utilized in the art:

1. A single lens.
2. A long celluloid film carrying a sensitive surface and having two rows of sprocket holes.
3. A reel from which the film is unwound and a second reel on which the film is wound after exposure.
4. Mechanism having a minimum inertia for moving the section of the film between the two reels intermittently past the lens many times per second, the film being stopped and brought to rest at each exposure.
5. A shutter co-ordinated with the feed mechanism to expose the film during the periods of rest.

The following quotation from my patent (written in the year 1891) may be of interest to you:

> The purpose I have in view is to produce pictures representing objects in motion throughout an extended period of time which may be utilized to exhibit a scene including such moving objects in a perfect and natural manner, by means of a suitable exhibiting apparatus.
>
> In carrying out my invention I employ an apparatus for effecting by photography a representation suitable for reproduction of a scene including a moving object or objects comprising a means, such as a single camera, for intermittently projecting at such rapid rate as to result in persistence of vision, images of successive positions of the object or objects in motion as observed from a fixed and single point of view, a sensitized tape-like film, and a means for so moving the film as to cause the successive images to be received thereon separately and in single-line sequence.

"The Egg of Columbus"

The invention by me of this camera was in my opinion the egg of Columbus. By its means I had been able to secure as early as the summer of 1889 motion pictures on a long celluloid film representing exactly a scene as it would be observed by the eye with all of its details both as to background and as to objects moving with respect to the background. No such film had ever before been secured. No such camera for feeding a film intermittently and making exposures during the periods of rest had ever before been made or suggested.

After making my camera, the question then was, how shall the pictures be reproduced? It was obvious that they could be viewed directly through a suitable magnifying lens or that they could be projected on a screen as had been done by Muybridge and Marey in their classical work on the analysis of motion.

Slot Machine "Projection"

The most fruitful field immediately before me was the exhibition of the pictures by direct observation rather than by projection, because in the year 1890 and for some time afterwards a very popular form of entertainment in this country was the so-called "slot parlor" where phonographs were installed, arranged to be operated by coin-controlled mechanism. It therefore occurred to me to start out with a device by which the motion pictures could be made use of in the many hundreds of slot parlors which were then doing a flourishing business in the United States. This resulted in the development of the peep hole kinetoscope in which the film was moved continuously by a coin-started electric motor passing a magnifying lens of about two diameters; the picture was illuminated by an electric light below it and was observed through a slit in a shutter which exposed the picture when substantially in the optical axis of the lens. This gave an entirely satisfactory reproduction and anyone who remembers the old peep hole kinetoscope will, I think, agree with me that the results secured were remarkably clear and natural. Several thousands of these first kinetoscopes were made and distributed throughout the country in the years following 1890 and many of them were exhibited at the World's Fair in Chicago in 1893. Hundreds of films were made from 1890 and even earlier, for which purpose the first motion picture studio was erected, known as the "Black Maria."

I had always had in mind the projection of motion pictures on a screen even before the completion of my first successful camera in 1889. As a matter of fact, it was our practice from the very first to test the character and quality of films by projecting them on a screen by equipping the kinetoscope with a more powerful light and with a projecting lens.

Birth of Projection

Of course such a device would not have been suited for the public exhibition of pictures by projection owing to the insufficient light. For this purpose I saw that the successful projector should be based upon the principle of my camera wherein the periods of rest greatly exceeded the periods of motion of the film, thus giving the opportunity for much greater illumination, or in other words, making it possible to very greatly prolong the shutter opening. But in the early days there was no demand for a projector; there were no motion picture theatres and even after projectors were made by me their introduction was slow. The competitive struggle between the motion picture theatre and the penny arcade lasted, as you will remember, for a good many years.

In the year 1895 I had reached the conclusion, largely as the result of urging on the part of my agents, Messrs. Raff and Gammon, to design and manufacture a projector based upon the principle of my camera, feeding the film intermittently so as to secure satisfactory illumination. This work was well under way when, early in the year 1896, Mr. Thomas Armat, of Washington, D. C., brought my attention to a projector which he had invented and which he had exhibited in the previous Fall at the Cotton States Exposition at Atlanta. That exhibition, by the way, al-

though technically successful, was a commercial failure. Any public interest in the possibility of motion picture projection was still dormant. Mr. Armat had worked out the details of the mechanism quite ingeniously and I concluded that the intermittent device which he had developed was more satisfactory than the one upon which I was working. I therefore arranged with him to use his type of projector, which was thereupon put on the market in 1896 as the Edison Vitascope and that machine (later known as the Edison Projecting Kinetoscope) was with various modifications and refinements manufactured and marketed by me for many years thereafter.

The foregoing comprises the essential facts in connection with my invention and development of the motion picture art. Of course much of the success of the motion picture as we now know it has been due to many factors, such as the skill and artistic ability of the directors, the technical skill of the cameramen, the exhibition value of the scenarios, the genius of the actors, and the business judgment and courage of the manufacturers, distributors and exhibitors.

Art Created in 1889

But from a purely mechanical and technical standpoint the motion picture art was created when my camera was completed in the summer of 1889. That device made it possible for the first time to secure a permanent photographic record of a scene including movement—something never before accomplished—and that device also was the basis of and disclosed the principle used with the modern projector. In the latter respect it disclosed the two reels for storing and taking up the film after exposure; it disclosed intermittent mechanism for feeding the film step by step past the lens; it disclosed the feature of relatively long periods of rest with correspondingly short periods of motion, and it disclosed the shutter for exposing the film during the periods of rest. In a broad sense all that was necessary to convert the camera into a projector was to use a suitable source of illumination for the film and to enlarge the shutter opening to secure the maximum lighting effect.

Very truly yours,
THOS. A. EDISON.

[Mr. Edison's official statement, contained in the above letter, provides the most important single document relative to the birth of cinematography. It will be noted that Mr. Edison gives credit to Mr. George Eastman for splendid co-operation in finding film suitable to those early experiments. The "Edison letter" will be followed by a similar statement by Mr. Eastman.]

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English "Thumping"

John O'Leary, Projectionist York Palace Theatre, Philadelphia, Pa.—or at least he writes from Philadelphia, though I suspect the Palace is in York, Pa., says:

In July 18 issue you ask what is meant by "Thumping" reels, as mentioned in a circular letter sent out by First National Pictures, Ltd., London, England. I offer the following explanation, which I think will make it clear:

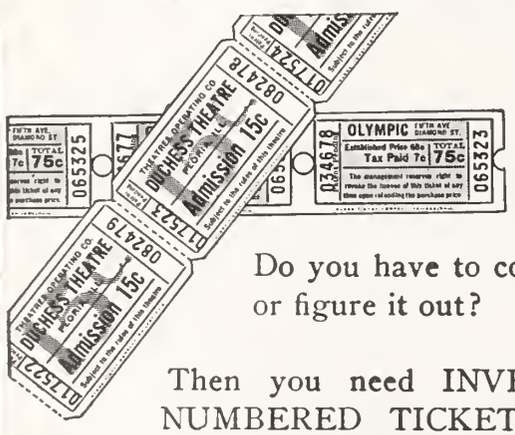
In Great Britain, as well as in many of the British Colonies, a roll of film is called a reel of film, or a "reel," while the thing we term a reel is called a "spool" over there. In their terms a "reel of film," which we would call a roll of film, is shipped in a tin can, and must be wound on a "spool" (reel) to be projected. After projection is finished the film must be again rewound into a roll ("reel") and placed in its shipping can to be returned to the exchange.

Now, it sometimes happens that through high speed rewinding, or from other causes, the layers of film are not even. Some layers project out beyond others, and the "Operator" having placed the "reel" in the "tin" proceeds to level the layers by striking the side of the film roll with the palm of the hand vigorously, thus "thumping" the reel to make the layers of film even, or level.

Thanks, brother O'Leary, but I suspect your explanation possibly may lack being an entirely full one, for I'll bet dollars to marbles that the "palm of the hand" isn't always used. I can almost see the "operator" dropping an obstinate, tightly wound "reel" on the bench with vigor—and language—if it doesn't settle down level pronto, especially if his flapper is waiting his coming, and the uneven "reels" delay him.

I knew about the films being shipped in rolls and placed on reels, or "spools," at the theatres, but the "thumping"—well, that was a bit over my head. Again, thanks!

Check Up



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Bluebook School—Answers 344-347

Question No. 344—Three months ago I took a position in this theatre as Chief Projectionist. It is a fine theatre, seating 1,075. Everything is the best that money can buy, except the projection machinery, which is old, badly worn and in a miserable state of repair. The owner is the manager. He pays the union scale because he has to, but to get repair parts from him is impossible, until the part to be replaced is absolutely and completely worn out. Even then it often means a fight. He buys job lot carbons, and doesn't seem to care what the picture is, so long as there is one on the screen. He says were it not for the union he would have a boy "run the machine," and seems to have the idea that "running the machine" is absolutely all there is to motion picture projection. How would you proceed to show such a man that his position is wrong, and to educate him to understand that better projection pays?

Ray Guaezy, Paducah, Kentucky; C. H. Hanover, Burlington, Iowa; Ray Saxon, Lufkin, Texas; Cecil St. Peters, Moville (Anyhow, that is what the name looks like), Iowa; Thoreau and Clark, Vancouver, British Columbia; C. O. Henning, Iowa City, Iowa; G. L. Doe, Chicago, Illinois, and Chas. C. Colby all made more or less complete answer to this one. We should have had replies from at least ten thousand projectionists concerning a matter of such vital importance to them.

Guaezy handles the matter thus:

First, let the projectionist be sure of himself—sure that he understands his work in all its branches. Let him be careful never to make suggestions to his boss, or discuss anything with him, until he himself is sure he understands the matter sufficiently well to talk at least intelligently and understandingly concerning the matter. (I must bust in right here to say that Brother Guaezy put one BIG bundle of wisdom into very few words there. He put his thumb right smack on one of the BIG and amazingly common faults, which does more to bring projection and projectionists into contempt than all other things put together. The boss is not exactly an absolute dummy, even though he be a bit dumb in some respects, and when you try to talk to him about something you really have slight knowledge of yourself, he tumbles to that fact right pronto, and promptly discounts your knowledge about everything. Pardon me for butting in thus, but I just couldn't keep still. NEVER talk to the boss about anything connected with your work until you THOROUGHLY understand that matter yourself, and are in position to impress him with the fact that you do.—Ed.)

If the boss gets the idea that you don't know what you are talking about, it is all off with you, for right then and there he marks you down as a bull artist. Next time he desires information concerning a new screen, or other projection equipment or matters, he seeks elsewhere for his information, and you cannot blame him. (Read that at least fifty times, and if it fits YOU, take it to heart.—Ed.)

Every time you need new parts, or some new improvement, STUDY THE SITUATION FROM ALL ANGLES. Consider what his probable questions and objections will be. Try to see his probable viewpoint, as well as your own. You will thus be able to meet his objections, and to meet them in a way which will convince him that you not only know your business, but that you are right.

By careful study of the matter, put yourself into position to explain CONVINCINGLY AND INTELLIGENTLY the advantage of securing the desired thing or things, and the harmful effect their lack will produce upon the work.

For example, when the new Cinephor Parabolic condenser came out, I made a study of them and their optical action. I went to my manager, and, by means of drawings and charts, showed him just what their advantages would be in our equipment. I explained to him that he was losing the money they would cost in light loss anyhow, which meant wasted electric energy registered on our meter, and that with them we would get better results at less expense. He listened to my argument and bought them. It is the same with carbons and other supplies and repair parts. I try to know what I am talking about, and to set forth my ideas intelligently.

It is no easy matter to impress the sort of mis-manager described in the question of the importance of perfect projection, but by consistent, persistent effort, constantly talking better projection, and continually fighting for it, it is possible even to penetrate the ivory of his skull, and finally to get results. You will by this course be able to convince even this sort of bird that you know a little more about projection than he does about "operating."

THE REAL JOB OF THE PROJECTIONIST IS TO PROJECT THE SHOW IN A WAY THAT WILL PLACE BEFORE THE AUDIENCE, AS NEARLY AS MAY BE, THE IDEA OR IDEAS OF THE DIRECTOR AND ACTORS WHO MADE THE ORIGINAL SCENE. JUST SO LONG AS PROJECTIONISTS MAKE NO EFFORT TO COMPEL RESPECT TO AND FOR THEIR PROFESSION BY ENDEAVORING TO CONVINCE THE EXHIBITOR AND THEATRE MANAGER THAT IT IS IN THE NATURE OF A PROFESSION THEY HAVE NO RIGHT TO EXPECT THE EXHIBITOR OR THEATRE MANAGER TO SHOW MUCH RESPECT FOR THEM OR THEIR WISHES. Convince the exhibitor and theatre manager of the skill and knowledge required for perfect projection, and that we HAVE both, and added respect will come automatically. Also with added respect will come, to some extent at least, added remuneration and improved working conditions.

CONSTANT DROPPING OF SMALL DROPS OF WATER WILL, IN TIME, WEAR AWAY THE HARDEST STONE. CONSTANT PREACHING OF BETTER PROJECTION WILL EVENTUALLY PLACE OUR PROFESSION ON A DISTINCTLY HIGHER PLANE.

Brother Guaezy wandered a bit outside of the question, but his words contained so much of wisdom that I was very willing to permit him to wander. In my opinion he has absolutely the right idea. He has preached a sermon, the title of which might well be "Salvation for Projection." I don't understand him as belittling the union in any way, but merely that what the union gets, or ever can get, is not the maximum which may be had, and will be had, too, by men of superior ability, once that respect is accorded motion picture projection which its importance demands. In other words, the union scale will then be indeed what it is intended to be, viz.: a MINIMUM scale to be paid the least competent men.

Hanover says:

Teaching such a manager is next to impossible, but it nevertheless usually may be done, and the first step in the process is to compel his respect for the man—the projectionist himself.

This may only be done by hard, persistent work, covering a considerable period of time. The manager described is not a showman. He represents the roughneck end of the business. However, even the most confirmed picture-is-a-picture (as our editor so aptly expresses it) nut may be taught that he is in the wrong, and the way to do it is, as I have said, to compel his respect for the projectionist—meaning by that, chiefly, respect for his knowledge.

The projectionist confronted by such a situation, unless he wishes to throw up the job, has a hard proposition before him. First, he must not himself be a four flusher. If he needs, for instance, a new intermittent sprocket, he must be able to meet the objections such a manager will put up by clear, consistent argument tending to show the necessity for the renewal, and that a worn intermittent sprocket is bad from a business viewpoint. But since our hypothetical manager cares nothing for a good picture, it is first necessary to convince him that his position in that important matter is wrong, and bad business.

Just how to approach such a man would, in the nature of things, depend considerably upon the individual himself, but this much applies in any case: the projectionist must himself preach good projection, and he must do it at every opportunity and over an extended period of time. Such a thing cannot be done in a moment, a day, a month, and perhaps not completely in a year. It takes time, and lots of it.

To answer the question in detail would require many pages, because to go into details would involve many, many things. I think we might perhaps come as near to a broad answer thus, as any other way: First, talk, teach and preach good projection to the manager at every opportunity, and keep on doing so, even though he sneer, ridicule our statements and there may seem to be no immediate results. Second, know your business thoroughly, so that you may be able to, through your arguments when asking for equipment or repairs, impress the manager with the fact that you know your business up, down and sidewise. Many managers have no respect for projection or the projectionist for the simple reason that when they ask the projectionist some question concerning projection, they get an answer which convinces them that there is not much to know about it, and what there is the man does not know.

Some time when no show is on get the manager to remain for a few moments. Project a picture—a hundred feet or so—with low amperage and discolored light, loosening the tension so that there is movement of the screen image as a whole. Then switch to the other projector and project a hundred feet with high amperage, brilliant light and a rock steady picture.

Go down and ask him which is best. His answer is obvious. Then land on him something like this: "Mr. Papalongshortsky, you say there is no value in good projection. I have showed you two extremes. You will certainly admit that the first picture would not be one which would tempt patrons to come as often to our theatre as the second one would. If that is true, is it not also true that in lesser degree any graduation of quality of projection between the extremes I have shown you would have a proportional effect. But as I said, much depends upon the individual you have to deal with.

Saxon replies at considerable length, winding up with this:

The best method I know of to deal with such a man would be to present him with a Bluebook, and ask him to read it for the good of the motion picture industry. Any man who reads, or even extensively examines the Bluebook cannot fail to be impressed with the knowledge necessary to high grade projection. If after even glancing through it the manager asserts that a boy could run his projectors and satisfy his patrons, then he is either a tremendous fool or just a plain liar.

Of course the question of how to get him to read the Bluebook arises. I have found it to be the usual thing that it is very hard to get any man to admit that he is wrong. If you gave him the book, or loaned it to him, he probably would never permit you to see him reading it, but just the same it is a safe bet that he WILL read it. It might be some time before you would notice any change in his attitude, but in time it would come. There are many ways of dealing with this sort of a "manager," but in all sincerity I believe this one to be the best, because it shows him convincingly what a lot there really is to motion picture projection.

Thoreau and Clark say:

Get an act passed by your state or provincial government similar to that in force in British Columbia, Canada, and I think it will do more than anything else to educate the theatre manager in the importance of the projection room and projection. When the manager sees that the government really recognizes the importance of these things he will begin to sit up and take notice. The sort of animal this question refers to is rap-

idly becoming extinct in British Columbia. All Canadian provinces either already have, or are about to copy, our laws and rules dealing with projectional matters. It's the only thing, boys.

Question No. 345—What is meant by the "front" and "back" end of an armature?

Hanover says:

The front end of an armature is the end from which the current is taken. It is the commutator or collector ring end. The back end is the opposite end, of course.

Question No. 346—Describe a generator armature?

Doe says:

The armature of a generator consists of a core of soft, laminated steel attached to a shaft upon and with which it rotates. Upon this core coils of insulated copper wire are wound, each end of which is soldered to suitable connections, so that the current generated therein may be collected, either by a commutator or by collector rings, depending upon whether the external circuit uses D. C. or A. C.

Question No. 347—What is a "constant current" dynamo?

Some of the boys confused this with direct current. Better change your bootlegger!

Colby says:

A constant current generator is one in which the field winding is such that when running at its rated speed it delivers a certain current flow, which changes little, if any, so long as the armature speed is constant. The winding is such that if the resistance of the load changes, the E. M. F. or voltage of the machine will automatically change in proportion, but the current flow will remain constant, or nearly so.

Thoreau and Clark say:

A constant current generator is one which has its field winding so designed that it will maintain a constant current flow across its terminals so long as its armature is rotated at its rated speed. The power output is varied only by variation in the voltage of the generator. The old series arc generator was an example of this type of machine. A later type, used in motion picture work, is the two-arc series machines, first developed by the Hertner Electric Company and the General Electric Company.

In an electric generator the armature revolves in the field of a magnet, and the amount of current taken from the armature is largely determined by the resistance opposing its flow. Current flowing in the armature makes a magnet of it, and in the Transverter this magnetism is used to oppose the strength of the fields. As the armature current increases the armature magnetism more strongly opposes the field, with the result that over a fairly wide range of voltage change the current flow is constant.

Frankly, I don't know whether that last is exactly right or not, but I'll take a chance and assume that it is. That is a good way to get out of it (IF it is right), because it is one A. M., and I'm very tired and darned sleepy! Good night.

Mirror Trouble

There have been many complaints of trouble with mirror breakage in the case of reflector type lamps. Others report that they have used the same mirror for a very extended period of time, and it still is in apparently perfect condition.

I am not yet as familiar with the trouble the reflector arc is heir to as I would like to be, but think much of the mirror breakage is due to two things, viz: Failure of manufacturers to set forth competent instructions for the handling of the mirror arc, and (or) failure of projectionists and machine operators to either understand the thing they are handling, or failure to handle it properly.

I believe we may start with the proposition that the mirror is presumed to work at a set, given distance from an arc of given amperage. In other words it is designed and constructed to withstand a certain given amount of heat—the heat produced when the mirror is in proper relation, in the matter of distance, to the light source, and the lamphouse ventilation open and free.

You probably know that the diameter of spot is governed by the distance of the light source from the mirror AND the distance of the mirror from the cooling plate of the projector. If the mirror is the correct distance from the crater, the distance from mirror to cooling plate will be automatically right when the spot is the correct diameter, and if the lamp is operating at no more than its rated capacity, then the mirror is working under normal conditions of heat.

But

But, it is entirely possible to abuse the mirror by either one of two or three things, Viz: (A) To use a higher amperage than the lamp is presumed to accommodate, in which case the mirror will either be subjected to heat it was not designed or constructed to withstand, or if it is not then the lamp will be operated so inefficiently that the excess amperage will have no added light producing power because of the fact that the light source is too far from it, thus bringing into action the law of inverse squares as applies to an open light source. (B) The lamp is operated at its rated amperage BUT with a too short crater-to-mirror distance.

This latter is entirely possible. You can get the right size spot that way, but it (the spot) will, I think, not be as sharp as normal in its outline. Under this condition the whole thing operates rather inefficiently, I think, though it is a fact that the mirror picks up a very considerably added amount of light.

This latter condition, however, shortens the crater to mirror distance, and thus subjects the mirror to abnormal heat. The combination of this condition and excess amperage is very bad indeed. (C) Inefficient lamphouse ventilation, which is inexcusable.

Projectionists who handle the reflector type lamp, or who expect to, should study its operating peculiarities. The foregoing is not set forth as hard and fast fact. It is merely what I have been able to reason out. It is presented to you as a starter for studying the lamp and its operation.

Reflector type lamp makers are invited, through this department, to instruct the projectionist and machine operator in such matters. They OWE to those using their lamps very much better instruction than any I have examined up to this time.

Of course in all this I refer to the types of lamp which use no condenser. Those which do use a condenser operate differently, but I nevertheless think that probably what I have said will apply, at least in some measure to them, though not in exactly the same way.

Mebby. Perhaps I Dunno!

Earl G. Mathewson, Projectionist Classic Theatre, Owen Sound, Ontario, has a scheme, which he sets forth as follows:

Dear Mr. Richardson: Have just read Mr. Cecil's letter, August 8 issue, in which he discusses cue sheets on film. I thoroughly agree with him that the exchanges should place cue sheets with the films before they are shipped out; also his own idea is excellent, though I think I am able to go him one better, and that by making the suggestion that the cue sheet be placed on the film itself, instead of on the reel band.

For some while past I have been doing this, as I get new prints nearly all the time. I place them on the title, at the end, close to the leader. It covers the whole feature, and looks something like this:

CUE SHEET FOR "LIGHT OF WESTERN STARS",

JOINING REELS 1 & 2, 3 & 4, 5 & 6 together.

End Part Two—As horses leave scene (long shot).

End Part Four—After man shoos goat away L. S. and so on. What is your personal opinion of the plan?

I have been studying the Bluebook School questions the past year. I find them to be of great value. WHEN ONE STARTS TRYING TO ANSWER SOME OF THEM, HE SOON REALIZES HOW LITTLE HE KNOWS ABOUT THE VARIOUS BRANCHES OF MOTION PICTURE PROJECTION. I sincerely hope the "School" will continue. I am a member of Toronto local union 173 I. A.

Fair

Well, I dunno. Rather seems to me the reel band is best, because it may be removed and hung beside the observation port for reference. Still, on the other hand, the pasting of it to the title, close to the leader, will do no real harm to anything, except to shorten the title a trifle, and it will be more likely to "stay put" than if it be on something detachable. The projectionist can easily copy it off on paper. But anyhow it is not so much what I may think about it as what the men who will read this will think. They are the ones who will use the plan, if it appeals to them, or who will effectively squelch it by not using it if it does not appeal to them.

Yes, I think one of the greatest values the "School" has is just simply rubbing the nose of Mr. Up Stage into or on the FACT that he cannot himself answer many of the apparently simple questions because HE DON'T KNOW HOW. Not long ago a Broadway man—and you know that crowd are always pretty well up stage, and apt to think they know perhaps a bit more than they really do—said to me: "That darned school of yours has got my goat, Rich! I had no idea how many things I didn't know until I took a slant at some of your questions, and tried to actually answer them." And he told me he was now following the questions religiously and working out the answers. He also confessed that not infrequently he "got stuck," and had to wait for the publication of the answer; also that sometimes when the answers were published he found he was wrong in one or more points in his own reply.

Simplex Sales

The Howells Cine Equipment Company, Simplex distributor for New York City, reported sales of Simplex Projectors during the month of August as follows: Band Box Theatre, two, Bronx, N. Y.; Orpheum Theatre, two, Newark, N. J.; Kinema Theatre, two, Brooklyn, N. Y.; Pathe Theatre, New York, N. Y.; Rialto Theatre, two, Glens Falls, New York; Proctor's Theatre, two, Yonkers, New York; Public School, New York, N. Y.; Plaza Theatre, two, Jamaica, New York.; Cumberland Theatre, two, Brooklyn, N. Y.; Cameo Theatre, two, Yonkers, N. Y.; New Theatre, two, Rockaway, N. Y.; Oxford Theatre, two, Plainfield, N. J.; Salaam Temple, three, Newark, N. J.; Baldwin Temple, two, Baldwin, N. Y.; Royal Theatre, two, Roosevelt, N. Y.

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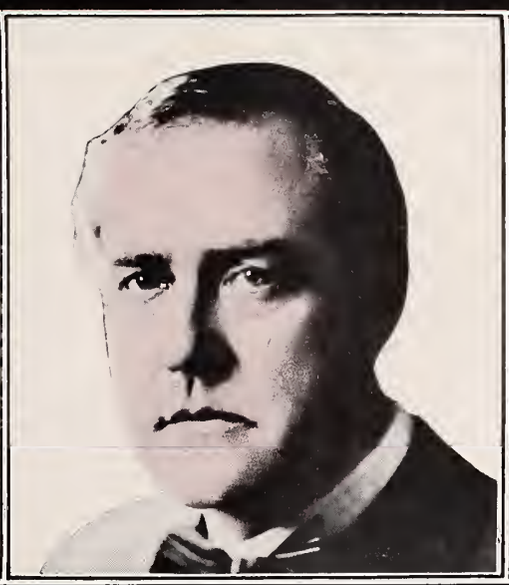

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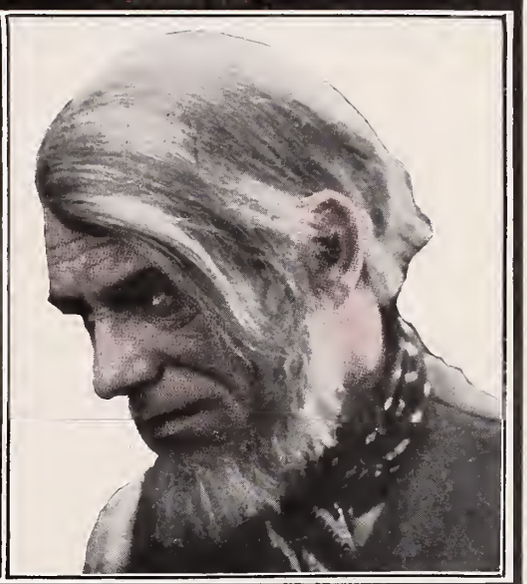

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(5) **Harrison says:**—*The reproduction of the Paris Opera House is a piece of art!*

(6) **Harrison says:**—*The Prizma scenes are beautiful!*

(7) **Harrison says:**—*Lon Chaney's role is terrible but fascinating!*

(8) **Harrison says:**—*Miss Philbin is charming!*

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IN

"BROKEN HEARTS"

Directed by Maurice Schwartz

A Life Film
Thrilling-
Compelling-
Smashing-
Box Office Attraction

Ready for Release

JAFFE ART FILM CORP.
JAFFE BUILDING
317 BROADWAY
NEW YORK CITY

A JAFFE ART FILM

Mae Busch

Owen Moore, Harry T. Morey and Burr Mc Intosh

in Camille of the Barbary Coast

Camille of the Barbary Coast
(Dierker-Associated Exhibitors—Six Reels)

(Reviewed by Laurence Reid)

THERE'S a lot of good common sense developed in this picture—which treats of the redemption theme. What is shown here could really happen and it is treated logically all the way without any recourse to melodrama to give it a punch. The director skates over thin ice in establishing the morals of the dance-hall denizens. But he gets away with it nicely. He has cast the picture well—Mae Busch, Owen Moore and Burr McIntosh being excellent types for portraying the girl, the youth and the hard-hearted father, respectively.

The idea is not new—and the characters have been used in a score of similar plots. But where it differs from the general run of such stories is the emphasis placed upon the humanities. The author shows us a well-to-do youth who is refused aid by his father when he commits embezzlement. The young man takes his "medicine" and goes to jail. He becomes embittered and disheartened. After being released with the customary ten spot he drifts to the Barbary Coast (the action of the story has Frisco for a background) and picks up a flirtation with a dance-hall girl.

That's all there is to the plot—but it is told with no wavering whatsoever. To balance it the director introduces a lot of honky-tonk incident and atmosphere. The detail of the dance-hall is realistic—and while it has a sordid flavor there is no denying that it rings true to life. The manner in which the proprietor and his bouncers run the place—and the way the various hangers-on conduct themselves shows real grasp on the atmosphere of the underworld.

It is acted with genuine feeling. There isn't any humor, but plenty of heart interest and pathos.

THEME. Romantic drama of youth cast out by his father because of a theft and who is encouraged and redeemed by a girl of easy virtue. Reconciliation follows.

PRODUCTION HIGHLIGHTS. The heart interest touches when youth wins sympathy of girl. The scene when he meets his father. The final reconciliation. The honky tonk atmosphere. The sincere acting by Mae Busch, Owen Moore and Burr McIntosh.

DIRECTION. Keeps plot even and builds it logically. Provides good atmosphere for different scenes. Refrains from adding melodrama. Brings out the sympathy for the central characters.

EXPLOITATION ANGLES. You can bill as a truthful little story of two despondent people—who meet and have a romance. Play up the redemption theme. Use teaser statements such as "His father scorned him, but a girl had faith in him."

DRAWING POWER. Suitable for all average houses. The heart interest and romance should appeal to the every-day picture goer.

SUMMARY. This picture is developed with a lot of common sense. To make a story out of it the father is painted rather harshly, but the climax brings on a happy ending. Treats of redemption and the power of romance to work good. Is staged with first rate atmosphere and acted with sincerity.

THE PLAYERS

Mae Busch, Owen Moore, Fritzie Brunette, Burr McIntosh, Harry T. Morey, Tammany Young, Dorothy King, William Robert Daley, Dagmar Godowsky.

By Forrest Halsey. Directed by Hugh Dierker.

SYNOPSIS. Youth is caught in a theft and his father refuses to save him. After serving a prison term the young man drifts into a notorious cafe and develops romance with girl. Her sympathy helps him to get on his feet. They get married and refuse to seek assistance from the father. Eventually his heart is softened and a reconciliation follows.

...mille of the Barbary Coast"

Prod.: Encore Prod.
Dist.: Asso. Exhibitors

As a Whole... MUCH GOOD ACTING AND SOME VERY EFFECTIVE DIRECTION, BUT STORY NEEDS SOME KIND OF SPEEDING UP. CUTTING MIGHT DO IT.

Cast.....Mae Busch excellent as a dance hall girl who is the means of making a man" ot hero, played particularly well by Matt Moore. Tammany Young contributes some comedy business that gets over hrst rate. Burr McIntosh is one of those unrelenting parents and others are Harry Morey, Dorothy King, William Robert Daley.

Type of Story... Drama. There is a familiar ring about Forrest Halsey's "Camille ot the Barbary Coast." It has to do with a dance hall girl who isn't all bad and of her regeneration of a wealthy down-and-outer. But there is such a lot of good atmosphere and good acting that it does make for pretty interesting material at that. It is slow in getting started and even when they do get hero and heroine teamed up it doesn't step along as lively as it might. This could probably be improved with some cutting, especially the over-long close-ups of Mae Busch. They are mostly all far too long. Hugh Dierker has surrounded the characters with some great atmosphere. The dance hall and its patronizing element is typical and Tammany Young's comedy contributions are good. He makes some easy change by escorting "ladies" into the dance hall when they come unaccompanied by a "geut."

Box Office Angle.... Pretty effective box office material and with a heart interest punch climax that will make it pleasingly "sad" for a good many.

Exploitation.... Good cast and names to work with. Talk about the good work of Mae Busch and Matt Moore. Regarding the story, let them know it deals with a rich youth who was "down" and of a dance hall girl who brought him "up." Has hrst rate angles for exploitation and a trailer including Tammany Young's comedy slant should get them interested.

Direction.....Hugh Dierker; good, but a bit slow on development.

Author	Forrest Halsey
Scenario	Forrest Halsey
Cameraman	Frank Zukor
Photography	Good
Locale	City
Length	About 6,000 feet
Release date	Nov. 1

FILM DAILY

MOTION PICTURE WORLD

"Camille of the Barbary Coast"

Mae Busch and Owen Moore Score in Pleasing and Dramatic Story of the Seamy Side of Life

Reviewed by C. S. Sewell

Many a picture has for its climax a court room scene with the hero on trial, but in the Associated Exhibitors production "Camille of the Barbary Coast" the end of the trial and the sentence of the hero to jail for forgery opens the picture and provides a punch that makes the spectator sit up and take notice.

A few flashbacks quickly cover the events leading up to this situation; the hero's prison term ends quickly and then in the sordid and drab surroundings of San Francisco's centre of underworld and half-world, The Barbary Coast, there begins an appealing story of regeneration based on human kindness and awakened self-respect.

The woman is a disillusioned frequenter of a questionable dance hall, a sort of Camille type hence the title. Something about the stranger awakens her better nature; she offers to aid him and this rekindles ambition. Together they fight their way back up the ladder.

Mae Busch gives one of the best characterizations of her career bringing unusual sincerity and intense human appeal to the title role and Owen Moore is a good type for the man. The other roles are all in capable hands with Tammany Young providing some out of the ordinary comedy.

Mr. Dierker has used to advantage considerable footage in establishing the proper atmosphere for the story by developing various types around the dance hall and made this section interesting besides enhancing the dramatic value.

The final reconciliation with the father is not entirely convincing and is more a concession to a happy ending, but the story as a whole is an excellent characterization of a girl of the underworld, and with its unusually intense sympathetic note should provide pleasing entertainment for the majority.

...OTION ...CTURE ...EWS

...ncore Pictures

Our hat is in the ring!

For real entertainment, red-blood strength, QUALITY, just beat this one if you can!

Story by Forrest Halsey **A Hugh Dierker Production**

Associated Exhibitors

PHYSICAL DISTRIBUTOR
PATHE EXCHANGE, INC.

JOHN S. WOODY, PRESIDENT

FOREIGN REPRESENTATIVE
INTER-GLOBE EXPORT CORPORATION

Glenn Hunter

and Edna Murphy

in His Buddy's Wife

with Douglas Gilmore, Flora Finch and Marcia Harris

Glenn Hunter in
"His Buddy's Wife"
Associated Exhibitors

As a Whole SELF-SACRIFICE THEME AND SMALL TOWN ATMOSPHERE WILL GET THIS OVER NICELY IN CERTAIN COMMUNITIES. NOT JUST RIGHT FOR CITY TRADE.

Star Has a great hero role that gives him a series of sacrifices that he executes very effectively although you probably won't always feel that they are justified.

Cast Edna Murphy suitable as Mary, the heroine, and butt of small town gossip. Others Douglas Gilmore Marcia Harris, Flora Finch, Gordon Begg, Harlan Knight, Blanche Davenport

Type of Story War drama adapted from a story of the same name by T Howard Kelly. The war serves again as a basis for a drama of sacrifice and romance Kelly has included in his story most every angle that is known as good audience "dope" the kind that makes for the right sort of entertainment and reaches the greatest majority of the people living outside the metropolitan districts. For them "His Buddy's Wife" holds a big appeal. It has that ever popular small town atmosphere with the gossips "doing their stuff" to perfection. It has romance, it has heart interest and mother love; it has sacrifice. The only drawback is an anti-climax that brings about a half-happy ending. The girl is reunited with her husband she thought dead and hero, who loves her, goes on his way alone If they had brought out that the girl preferred her husband to hero the final ending would be more acceptable

Story Jimmy and Bill are buddies in France The latter is killed and Jimmy keeps his promise to look after Bill's wife Mary. His protection is misunderstood and the gossips get busy At the height of the scandal Bill returns from the dead The scandal blows over and Mary and Jim plan to marry Bill, who had been hiding in town, appears and Jimmy once more makes a sacrifice by giving back the girl he loves to her husband

Box Office Angle Good box office picture for many houses. All you have to do is be sure you have the right crowd for it City people may not take to the rather exaggerated small town atmosphere.

Exploitation Talk about the two buddies that went away to war together; of the one that came back and the situation that arose when he was about to marry the wife of his buddy and his buddy came back from the dead.

Direction Tom Terriss; usually good; small town gossip angle a bit overdone.

Author	T. Howard Kelly
Scenario	Tom Terriss
Cameraman	Henry Cronjager
Photography	All right
Locale	France. New England town
Length	5,200 feet
Release Date	Oct 4

FILM DAILY

MOTION PICTURES TODAY

FINE B. O. FILM

"HIS BUDDY'S WIFE." Associated Exhibitors' Photoplay. Stars Glenn Hunter. Director Tom Terriss. Length, 7 Reels.—A crackerjack audience picture, this starring vehicle for Glenn Hunter should exert wide appeal. There is nothing new in the way of a story, but it is the type of photoplay that the fans delight in; there is pathos action and sentiment, with a number of vivid war sequences thrown in for good measure. The atmosphere is true to life and colorful, the plot is nicely worked out so that right up to the end, it keeps you guessing as to the final outcome. There is nothing here that has not been done legions of times, but since the fans seem to like them this way this is a point in its favor rather than otherwise.

The narrative may be described as Enoch Arden brought up to date. Two chums at the outbreak of the war are buddies in No Man's Land. They both love the same girl, but Bill was lucky enough to marry her before embarking for France. Through all the grim tragedy of war with its stark realities and sordidness, they both cherish the memory of this sweet girl. When Bill is called on to perform a hazardous mission, he leaves his wife's picture with his best pal, telling him in the event of his death, to go back and take care of the girl. Bill is swept down in the melee of battle, and his pal faithful to his trust goes back to the girl. Complications arise, and to silence the wagging tongues of idle gossips, he marries Bill's wife

When all is going well, the ghost from the dead appears in the flesh and Bill's pal, with a nobility prompted partly by unselfishness and partly by love, leaves the two lovers together.

Glenn Hunter as the youth, is well cast and Edna Murphy, as the wife, is daintily wistful and winsome. Others deserving of a word of mention are Flora Finch and Gordon Begg The piece was adapted by Tom Terriss from a story in Smart Set by T. Howard Kelley, and capably directed by Mr. Terriss

WORLD

...they must find happiness together.

"His Buddy's Wife"

Glenn Hunter Featured in Appealing Sentimental Story of Youthful Romance and Self-Sacrifice

Reviewed by C. S. Sewell

Against backgrounds of the World War and a small New England village there is unfolded a touching and tender romance of youth in the Associated Exhibitors production "His Buddy's Wife" with Glenn Hunter in the leading role.

Using a magazine story by T. Howard Kelley as the basis and preparing his own adaptation, Director Tom Terriss has turned out a picture that is filled with charm and beautiful sentiment. He has left no angle untouched that would add to the building up of sympathy or the bringing out of the pathos of the two leading roles, for sadness and sacrifice are the keynotes of this little story which is intense in its heart interest.

Glenn Hunter was an ideal selection for the role of the fellow who felt his first thrill of love, when in the trenches he saw a picture of his buddy's wife and who, true to his promise when his buddy failed to return from a raid, went to the village and devoted his life to the girl. His sincerity and splendid handling of the emotional angle makes the character very real and causes a tug at the heart. Edna Murphy gives a good performance as the girl who, while deeply grateful to the boy, finally came to his rescue when he was threatened with jail for defending her name and bravely declared her intention of marrying him although her real love was for her missing husband.

Encore Pictures

Now that folks are back from their vacations, full of pep and enthusiasm, they crave virile stories, full of red blood and iron.

Here's one that will grab their heart strings and start the tears.

They'll talk about it. Everyone who sees it will mean several more at your box office. You can't keep a good picture a secret.

Story By T. Howard Kelly

Produced and directed by Tom Terriss

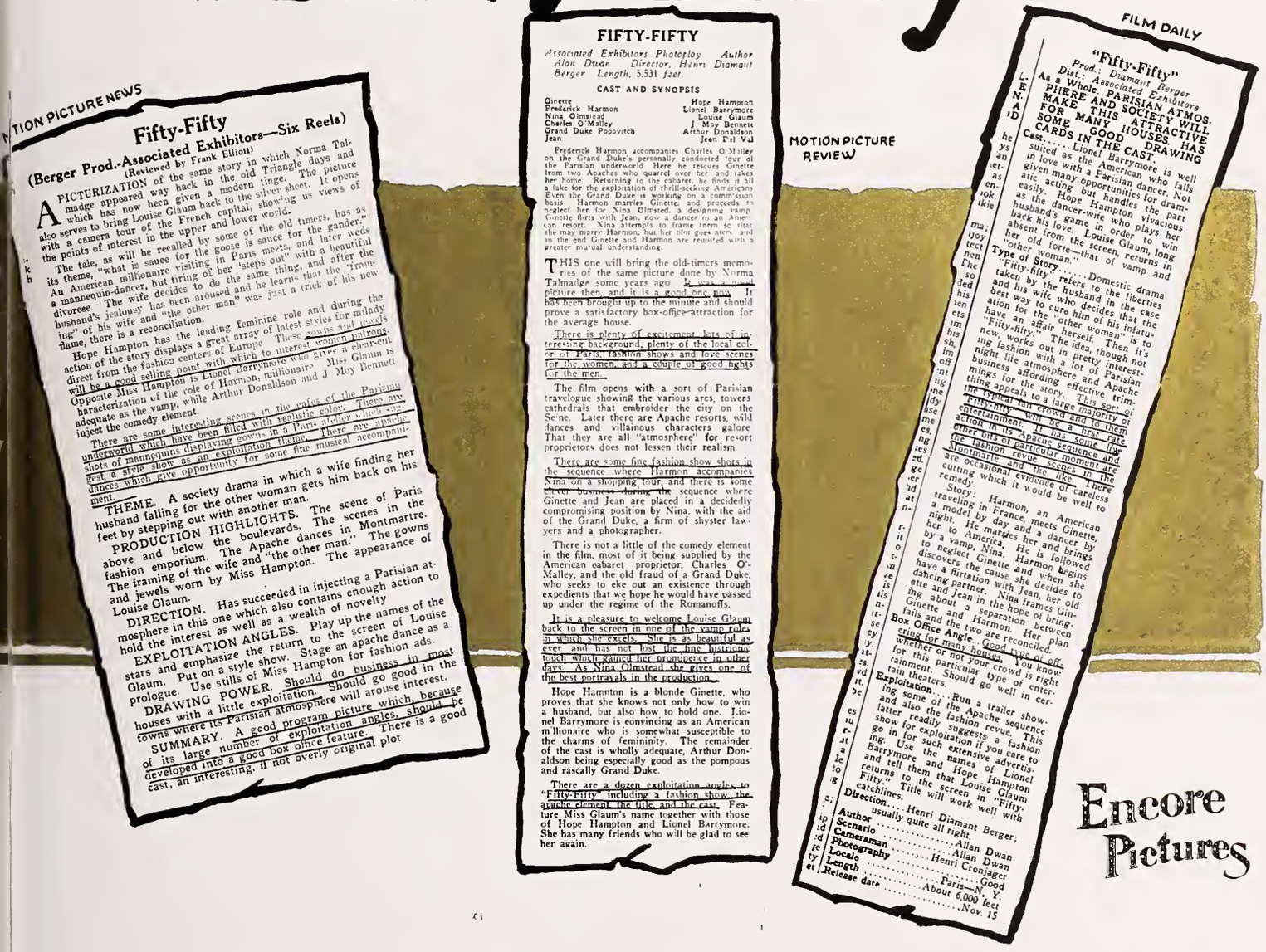
Associated Exhibitors

PHYSICAL DISTRIBUTOR PATHE EXCHANGE, INC

JOHN S WOODY, PRESIDENT

FOREIGN REPRESENTATIVE INTER-OCEAN EXPORT CORPORATION

Lionel Barrymore
Hope Hampton
and Louise Glaum
in Fifty-Fifty



TION PICTURE NEWS

Fifty-Fifty

(Berger Prod.-Associated Exhibitors—Six Reels)

(Reviewed by Frank Ellion)

A PICTURIZATION of the same story in which Norma Talmadge appeared way back in the old Triangle days and which has now been given a modern tinge. The picture also serves to bring Louise Glaum back to the silver sheet. It opens with a camera tour of the French capital, showing us views of the points of interest in the upper and lower world.

The tale, as will be recalled by some of the old timers, has as its theme, "what is sauce for the goose is sauce for the gander." An American millionaire visiting in Paris meets, and later weds a mannequin-dancer, but tiring of her "steps out" with a beautiful divorcee. The wife decides to do the same thing, and after the husband's jealousy has been aroused and he learns that the "frame-up" of his wife and "the other man" was just a trick of his new flame, there is a reconciliation.

Hope Hampton has the leading feminine role and during the action of the story displays a great array of latest styles for milady direct from the fashion centers of Europe. These gowns and scenes will be a good selling point with which to interest women patrons. Opposite Miss Hampton is Lionel Barrymore who gives a clean-cut characterization of the role of Harmon, millionaire. Miss Glaum is adequate as the vamp, while Arthur Donaldson and J Moy Bennett inject the comedy element.

There are some interesting scenes in the cafes of the Parisian underworld which have been filled with realistic color. There are shots of mannequins displaying gowns in a Paris atelier which suggest a style show as an exploitation theme. There are absolute dances which give opportunity for some fine musical accompaniment.

THEME. A society drama in which a wife finding her husband falling for the other woman gets him back on his feet by stepping out with another man.

PRODUCTION HIGHLIGHTS. The scene of Paris above and below the boulevards. The Apache dances in Montmartre. fashion emporium. The Apache dances in Montmartre. The framing of the wife and "the other man." The gowns and jewels worn by Miss Hampton. The appearance of Louise Glaum.

DIRECTION. Has succeeded in injecting a Parisian atmosphere in this one which also contains enough action to hold the interest as well as a wealth of novelty

EXPLOITATION ANGLES. Play up the names of the stars and emphasize the return to the screen of Louise Glaum. Put on a style show. Stage an apache dance as a prologue. Use stills of Miss Hampton for fashion ads.

DRAWING POWER. Should do business in most houses with a little exploitation. Should go good in the towns where its Parisian atmosphere will arouse interest.

SUMMARY. A good program picture which, because of its large number of exploitation angles, should be developed into a good box office feature. There is a good cast, an interesting, if not overly original plot

FIFTY-FIFTY

Associated Exhibitors Photoplay Author Alon Dwan Director, Henri Diamant Berger Length, 5,531 feet

CAST AND SYNOPSIS

Ginette	Hope Hampton
Frederick Harmon	Lionel Barrymore
Nina Olmstead	Louise Glaum
Charles O'Malley	J. Moy Bennett
Grand Duke Popovitch	Arthur Donaldson
Jean	Jean Del Val

Frederick Harmon accompanies Charles O'Malley on the Grand Duke's personally conducted tour of the Parisian underworld. Here he rescues Ginette from two Apaches who quarrel over her and takes her home. Returning to the cabaret, he finds it all a fake for the exploitation of thrill-seeking Americans. Even the Grand Duke is working on a commission basis. Harmon marries Ginette, and proceeds to neglect her for Nina Olmsted, a designing vamp. Ginette flirts with Jean, now a dancer in an American resort. Nina attempts to frame them so that she may marry Harmon, but her plot goes awry, and in the end Ginette and Harmon are reunited with a greater mutual understanding.

THIS one will bring the old-timers memories of the same picture done by Norma Talmadge some years ago. It was a good picture then, and it is a good one now. It has been brought up to the minute and should prove a satisfactory box-office attraction for the average house.

There is plenty of excitement, lots of interesting background, plenty of the local color of Paris, fashion shows and love scenes for the women, and a couple of good fights for the men.

The film opens with a sort of Parisian travelogue showing the various arcs, towers cathedrals that embroider the city on the Seine. Later there are Apache resorts, wild dances and villainous characters galore. That they are all "atmosphere" for resort proprietors does not lessen their realism.

There are some fine fashion show shots in the sequence where Harmon accompanies Nina on a shopping tour, and there is some clever business during the sequence where Ginette and Jean are placed in a decidedly compromising position by Nina, with the aid of the Grand Duke, a firm of shyster lawyers and a photographer.

There is not a little of the comedy element in the film, most of it being supplied by the American cabaret proprietor, Charles O'Malley, and the old fraud of a Grand Duke, who seeks to eke out an existence through expedients that we hope he would have passed up under the regime of the Romanoffs.

It is a pleasure to welcome Louise Glaum back to the screen in one of the vamp roles in which she excels. She is as beautiful as ever and has not lost the fine histrionic touch which gained her prominence in other days. As Nina Olmstead she gives one of the best portrayals in the production.

Hope Hamnton is a blonde Ginette, who proves that she knows not only how to win a husband, but also how to hold one. Lionel Barrymore is convincing as an American millionaire who is somewhat susceptible to the charms of femininity. The remainder of the cast is wholly adequate, Arthur Donaldson being especially good as the pompous and rascally Grand Duke.

There are a dozen exploitation angles to "Fifty-Fifty" including a fashion show, the apache element, the title, and the cast. Feature Miss Glaum's name together with those of Hope Hampton and Lionel Barrymore. She has many friends who will be glad to see her again.

MOTION PICTURE REVIEW

FILM DAILY

"Fifty-Fifty"

Prod.: Diamant Berger Dist.: Associated Exhibitors

AS A WHOLE, PARISIAN ATMOSPHERE AND SOCIETY WILL MAKE THIS ATTRACTIVE FOR MANY. HAS SOME GOOD HOUSES. HAS CARDS IN THE CAST. DRAWING

Cast.....Lionel Barrymore is well suited as the American who falls in love with a Parisian dancer. Not given many opportunities for dramatic acting but handles the part easily. Hope Hampton vivacious as the dancer-wife who plays her husband's game in order to win back his love. Louise Glaum, long absent from the screen, returns in her old forte—that of vamp and "other woman." Domestic drama

Type of Story.....refers to the libertines taken by the husband in the case "Fifty-fifty." The idea, though not and his wife who decides that the new, works out in pretty interest- best way to cure him of his infatu- ing fashion with a lot of Parisian ation for the "other woman" is to night life atmosphere and Apache have an affair herself. Then it's business affording effective trim- "Fifty-Fifty" is the result. mings for the story. This sort of thing appeals to a large majority of the typical fan crowd and to them "Fifty-fifty will be a first rate entertainment. It has some fine action in its Apache sequence and one bit of particular moment are the fashion revue scenes in the Montmartre and these like. There are occasional evidences of careless cutting which it would be well to remedy.

Story: Harmon, an American traveling in France, meets Ginette, a model by day and a dancer by night. He marries her and brings her to America. He is followed by a vamp, Nina. He is followed discovers the cause, she decides to neglect Ginette and Harmon begins have a flirtation with Jean, her old dancing partner. Nina frames Ginette and Jean in the hope of bringing about a separation between Ginette and Harmon. Her plan fails and the two are reconciled.

Box Office Angle..Good type of offering for many houses. You know whether or not your crowd is right for this particular type of entertainment. Should go well in certain theaters.

Exploitation.....Run a trailer showing some of the Apache sequence and also the fashion revue. The latter readily suggests a fashion show for exploitation if you care to go in for such extensive advertising. Use the names of Lionel Barrymore and Hope Hampton and tell them that Louise Glaum returns to the screen in "Fifty-Fifty." Title will work well with catchlines.

Direction.....Henri Diamant Berger; usually quite all right.

Author.....

Scenario.....Allan Dwan

Cameraman.....Allan Dwan

Photography.....Henri Cronjager

Locale.....Good

Length.....Paris—N. Y.

Release date.....About 6,000 feet

.....Nov. 15

Encore Pictures

Crisp and spicy like a rare tropical fruit.

Settings and costumes that fairly dazzle.

French underworld, American high-life, all in one picture.

Looks class, IS class.

Has names that count on your theatre front.

A Henri Diamant Berger Production

Associated Exhibitors

PHYSICAL DISTRIBUTOR "PATHE" EXCHANGE, INC

JOHN S. WOODY, PRESIDENT

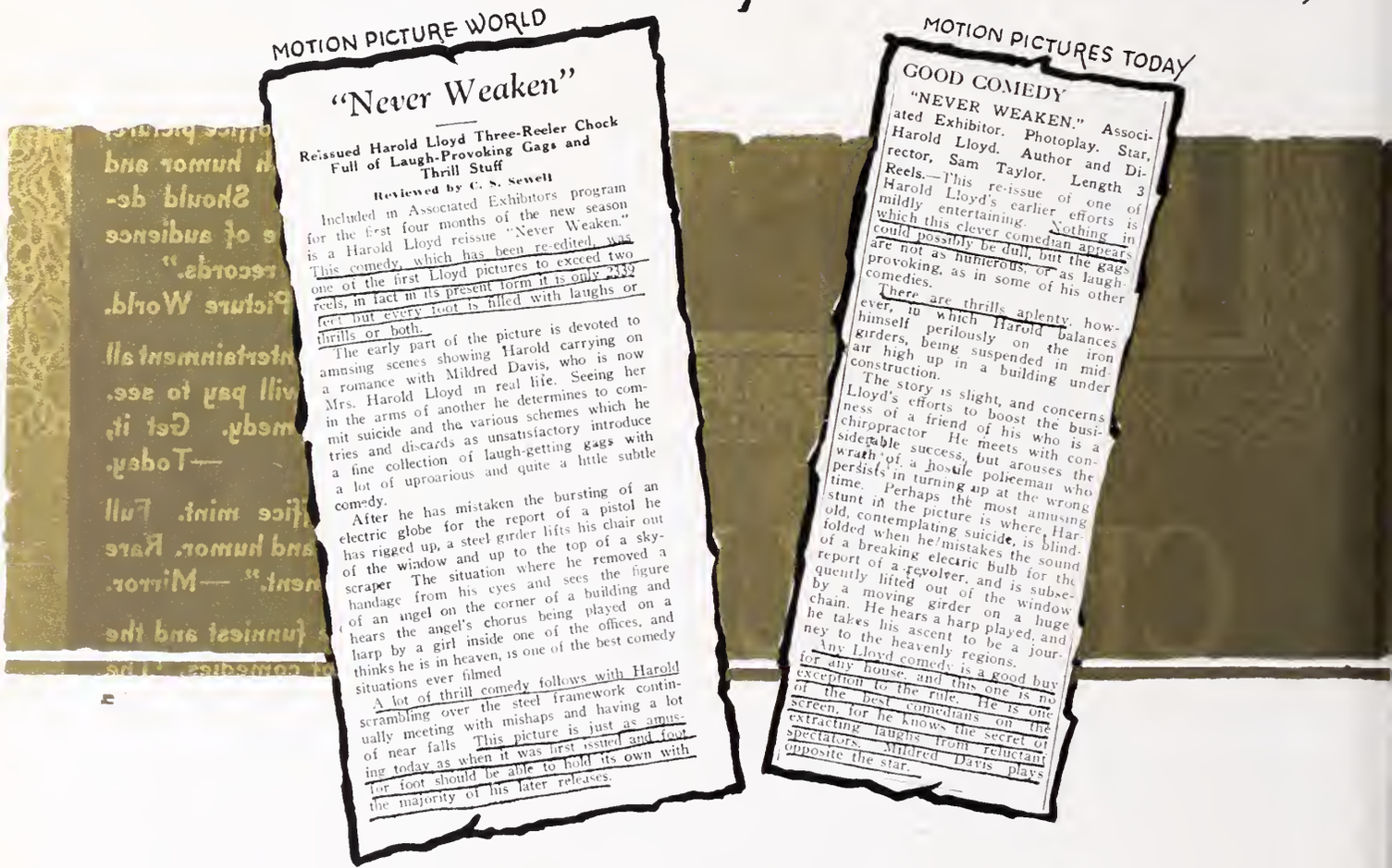
FOREIGN REPRESENTATIVE INTER-GLOBE EXPORT CORPORATION

Hal Roach *Presents*

Harold Lloyd

in "Never Weaken"

(The Second of the Popular Demand Series)



MOTION PICTURE WORLD

"Never Weaken"

Reissued Harold Lloyd Three-Reeler Chock Full of Laugh-Provoking Gags and Thrill Stuff

Reviewed by C. S. Sewell

Included in Associated Exhibitors program for the first four months of the new season is a Harold Lloyd reissue "Never Weaken." This comedy, which has been re-edited, was one of the first Lloyd pictures to exceed two reels, in fact in its present form it is only 2339 feet but every foot is filled with laughs or thrills or both.

The early part of the picture is devoted to amusing scenes showing Harold carrying on a romance with Mildred Davis, who is now Mrs. Harold Lloyd in real life. Seeing her in the arms of another he determines to commit suicide and the various schemes which he tries and discards as unsatisfactory introduce a fine collection of laugh-getting gags with a lot of uproarious and quite a little subtle comedy.

After he has mistaken the bursting of an electric globe for the report of a pistol he has rigged up, a steel girder lifts his chair out of the window and up to the top of a skyscraper. The situation where he removed a bandage from his eyes and sees the figure of an angel on the corner of a building and hears the angel's chorus being played on a harp by a girl inside one of the offices, and thinks he is in heaven, is one of the best comedy situations ever filmed.

A lot of thrill comedy follows with Harold scrambling over the steel framework continually meeting with mishaps and having a lot of near falls. This picture is just as amusing today as when it was first issued and fool for foot should be able to hold its own with the majority of his later releases.

MOTION PICTURES TODAY

GOOD COMEDY

"NEVER WEAKEN." Associated Exhibitor. Photoplay. Star, Harold Lloyd. Author and Director, Sam Taylor. Length 3 Reels.—This re-issue of one of Harold Lloyd's earlier efforts is mildly entertaining. Nothing in which this clever comedian appears could possibly be dull, but the gags are not as humerous, or as laugh-provoking, as in some of his other comedies.

There are thrills aplenty, however, in which Harold balances himself perilously on the iron girders, being suspended in mid-air high up in a building under construction.

The story is slight, and concerns Lloyd's efforts to boost the business of a friend of his who is a chiropractor. He meets with considerable success, but arouses the wrath of a hostile policeman who persists in turning up at the wrong time. Perhaps the most amusing stunt in the picture is where Harold, contemplating suicide, is blindfolded when he mistakes the sound of a breaking electric bulb for the report of a revolver, and is subsequently lifted out of the window by a moving girder on a huge chain. He hears a harp played, and he takes his ascent to be a journey to the heavenly regions.

Any Lloyd comedy is a good buy for any house, and this one is no exception to the rule. He is one of the best comedians on the screen, for he knows the secret of extracting laughs from reluctant spectators. Mildred Davis plays opposite the star.

"Now or Never," the first of the Popular Demand Series, was a clean-up everywhere

Knocked a score of house records galley west.

Salvaged lots of weeks that exhibitors had charged off in advance as bloomers.

All you have to do is to advertise this one—

For there's only one Harold Lloyd, and "Never Weaken" is a pip.

Associated Exhibitors

PHYSICAL DISTRIBUTOR PATHE EXCHANGE, INC

JOHN S WOODY, PRESIDENT

FOREIGN REPRESENTATIVE INTER-GLOBE EXPORT CORPORATION

CHARLIE CHAPLIN

IN

"THE GOLD RUSH"

A Dramatic Comedy written and directed by Charlie Chaplin

What The Critics Say

"Charlie scores again with a great box office treat. Rivet in your front and line up your police protection. You'll need it on this one." —Film Daily.

"A great box-office picture, crammed with humor and fine touches. Should delight any type of audience and shatter records." —Motion Picture World.

"Splendid entertainment all the world will pay to see. Superb Comedy. Get it, play it." —Today.

"A box-office mint. Full of pathos and humor. Rare entertainment." —Mirror.

"It is the funniest and the saddest of comedies. 'The Gold Rush' collars you. Go see this." —News.

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Leland Theatre, Inc.
Leland and Clinton Square Theatres
Albany, N. Y.

for your profits sake!

Fox Film Corporation

admittedly—

—the best comedies that *any exhibitor* can buy! That's what these FOX Comedies are!

The most popular stories of these well known authors :

O. HENRY

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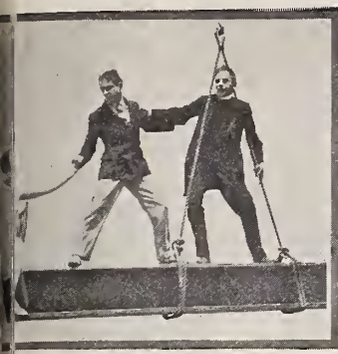
Produced on a lavish scale hitherto seen only in super-productions with strong box office casts—directed by the world's leading comedy directors. Snappy titles, eye catching photography and—no slapstick !

Acclaimed by critics everywhere as the ultimate in real humor !

IT HAS BECOME THE MARK OF DISTINCTION

Presented b

Fox Film Corporation



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IMPERIAL
COMEDIES

20 Releases for the Season

Now Available:

"On the Go"
"Sweet Marie"
"Love and Lions"
"A Cloudy Romance"

THE MARRIED LIFE OF HELEN AND WARREN

by Mabel Herbert Urner
8 for the Season

Now Available:

"A Business Engagement"
and
"All Abroad"

Directed by Albert Ray
Supervised by George Marshall

EARLE FOXE
in 8
VAN BIBBER

Polite Society Comedies
by Richard Harding Davis

Now Available:

"The Big Game Hunter"
"The Wrestler"

Directed by Robert P. Kerr
Supervised by George Marshall

"The Sky Jumper"
Directed by George Marshall

O. HENRY
COMEDIES

8 Gems of Fiction

Now Available:

"Shoes"
and
"Transients in Arcadia"

Directed by Daniel Keefe
Supervised by George Marshall

LAY THESE LITTLE GIANTS OF THE SCREEN

VILLIAM FOX

Fox Film Corporation

He Never Misses!

RIN-TIN-TIN in "BELOW the LINE"

with

JOHN HARRON

JUNE MARLOWE

Directed by Herman Raymaker

Scenario and adaptation by Charles Logue

New York Enthuses!

"A corking melodrama full of pep and zip. You will enjoy 'Below the Line' and you will adore Rin-Tin-Tin."—*New York American.*

"The best dog picture that has been made in months. A good story, with great suspense, excellently directed by Herman Raymaker. Rin-Tin-Tin is marvelous."—*Morning Telegraph.*

"A corking melodrama, packed with thrills. Rin-Tin-Tin makes it a wow."—*Daily Mirror.*

"A good brisk melodrama, heartily recommended."—*Daily News.*

"We can recommend 'Below the Line' heartily as a thrilling melodrama."—*Evening World.*

"Interesting and convincing."—*The World.*

WARNER BROS.

Classics of the Screen

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

THERE are big pictures coming—the advance whispers and rumbles are under way. Prepare to hear once more—"The greatest picture ever made."

Over at Paramount they can't talk about anything but "The Vanishing American." The title tells the theme, the name of Zane Grey gives assurance that there is "story" aplenty. And those who have seen it whisper that magic phrase "it's big."

Then travel to Metro-Goldwyn-Mayer. And see the broad smiles when you mention "The Big Parade." New York only knows what the Coast is saying—but the Coast is saying enough. They even seem to have forgotten "Ben Hur" in the flurry of excitement and enthusiasm over the Laurence Stallings war picture.

There's a lesson here. Two of the coming big ones are the result of IDEAS conceived originally for the screen, developed with the screen alone in mind.

The scramble for stage plays and novels to fit particular stars like a glove is a discouraging task. Talk to scenario editors about it and you feel impelled to shed tears in sympathy with their woes.

But perhaps a suggestion would be of greater help than the sympathy. So here goes:

Let's go digging deeper than the novels and the plays; plumb the thousand foot depths where those golden nuggets are found—SCREEN IDEAS.

* * *

Few picture executives have embarked on a new enterprise with the backing of a good will chorus exceeding in sincerity and volume that which will accompany Oscar Price to Associated Exhibitors.

That makes it mutual. A clean, outstanding figure takes over a company with a clean record and an unusual share of exhibitor good will.

Theater men will do well to watch closely the activities of Oscar Price and his associates in the new Associated. They are practical picture folk, they have ample capital, and their ambitions are big. That's a blend that should result in interesting action.

* * *

THE value of intelligent executive supervision in the production of pictures is nowhere so concretely shown as in the results achieved by Benny Schulberg in his Preferred pictures.

Picture companies with many times the capital and facilities possessed by Schulberg would no doubt be glad to exchange records with him. A combination of box office thoughts and shrewd appreciation of screen values has given Benny's schedule a rating that is high.

Now they tell us that Benny has hit the bell again with "The Plastic Age," that Clara Bow was never more at home nor more delightful, that Donald Keith will be sought after when the sharps see his personality register in this one.

Glad to hear it. For Benny's sake, and for the boost it gives to the idea of "intelligent executive supervision."

* * *

WITH these few concluding paragraphs the writer gives up the editorial reins, makes a lingering exit, and sets forth to explore new fields.

They are not easy paragraphs to write.

It never is a simple matter to say good-by to "the family." And the thousands of World readers have always managed to convince the editor that they are a great big family. That they will give the same measure of loyal support and family interest to his successor is his wish, and his assurance.

The "good-by" being difficult to say perhaps it is best to say it quickly and be done with it.

So long! Good-by! Good luck!

Robert E. Welsh

There's Extra MONEY in the Short Subject

Are You Getting YOURS?

Advertising Does It.

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - - - ROBERT E. WELSH

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First in the Field!

ANNOUNCEMENT

IT is with pleasure I announce to our readers the appointment of William J. Reilly as Editor of MOVING PICTURE WORLD. Mr. Reilly succeeds Robert E. Welsh, who has so ably filled that post, and who leaves it now after a brilliant record to fill a new position in the picture field with which he has so long been prominently identified.

Mr. Reilly is not new to us or to the trade. He joined the editorial staff of MOVING PICTURE WORLD six years ago. Previously he had conducted the motion picture department of the Philadelphia North American.

The trade will remember the interesting and constructive manner in which Mr. Reilly handled feature articles and interviews for the WORLD.

In 1920 we gave Mr. Reilly the important work of promoting our Spanish magazine, CINE-MUNDIAL, in the field of America's big international advertisers. The identity which he gave CINE MUNDIAL in this field will be a lasting one.

In 1923 we promoted Mr. Reilly to the post of Advertising Manager of CINE-MUNDIAL.

By the printed and by the spoken word, Mr. Reilly has contacted and sold the executives of America's foremost manufacturing interests. His experience in the fields of publicity and advertising will, I know, be of creative service to all the units in this industry where production of good pictures and good exploitation of pictures go hand in hand.

And he comes with the full vigor of youth, having the distinction of being the youngest who has served in this capacity since the paper was founded in 1907.

I can assure the thousands of readers of MOVING PICTURE WORLD that under Mr. Reilly this paper will continue firmly to adhere to the principles of fair play, honesty, and truth as laid down by its founder, the late James P. Chalmers.

Mr. Reilly has worked and developed under these principles. And under these same principles he will work for you.

Behind him are the resources of the CHALMERS PUBLISHING COMPANY and a large staff of trained specialty men. MOVING PICTURE WORLD will keep on maintaining its clean record of service to the industry as a whole.

CHALMERS PUBLISHING CO.,

John F. Chalmers

President.

Two Sunday Arrests

The policy of operating on Sundays in defiance of city ordinances and smiling upon being arrested seems to be on a decided increase in Missouri. This week two exhibitors were arrested—C. R. Wilson, his wife and the operator of the Liberty Theatre, Liberty, Mo., and J. W. Cotter, Moberly, Mo., exhibitor. When the case comes before the police court this week Mr. Wilson will demand a jury trial, he said. There is no state Sunday amusement law in Missouri.

After being arrested in the Moberly case, Mr. Cotter was released on bond and his theatre continued operation Sunday. The Moberly city council recently passed an amendment to an old city ordinance and paved the way for Sunday shows, but it was vetoed by the mayor. Moberly exhibitors still are hopeful that the council again will pass the measure over the mayor's veto.

UNITED ARTISTS CORP. NAMES GERMAN MANAGERS

A. C. Berman, in charge of United Artists Corporation interests in Germany, which recently purchased the Ifa-Film-Verleih-G.m.b.H., sends word to the New York office of the appointment of branch sales managers as follows:

Berlin, 8 Friedrichstrasse, Alfred Peters; Dusseldorf, 46 Graf Adolfstrasse, Rudolph Saklikower; Frankfort am Main, 52-60 Taunesstrasse, Benna Lachmann; Hamburg, 6 Esplanade, Louis Segall, and Leipzig, 1 Karlstrasse, Arthur Peters.

Hays Now Interested Mainly in Appeal of Connecticut Tax Law

By Tom Waller

WAGING their own war without outside allies, is the path that now faces the Connecticut exhibitors, we are given to understand. Exclusive of carrying the fight to the United States Supreme Court and seeking a re-hearing before the Federal Court, as a matter of formally completing the record, the Hays organization from now on makes known the fact that it will have nothing to do in other respects with the Connecticut mess.

As far as paying the tax goes Manhattan hears that things are now on a fairly smooth running basis at the present time. The stamps or trailers are said to be on hand for daily or weekly shipments of film into the state. Thus contracts are being lived up to and film is being delivered even though exhibitors may have to suffer the hardship of tardiness now and then.

Attorney Charles C. Pettijohn, who for the first few weeks after the Hays proclamation concerning Connecticut spent a good part of his time traveling from New York to New Haven, has been in the Middle West during the past week. It would seem that the exhibitors have already commenced being on their "own."

The Hays office has come to the conclusion that if public sentiment is to be excited for a repeal of the obnoxious measure it cannot be hoped to be aroused by outsiders. The creating of such a movement is therefore left to native exhibitors. The impression in this respect is that with local men alone in the battle with the public for the repeal there can be no inference about string pulling and foreign pressure.

The belief that the Legislature will not be adverse to the repeal has gained credence since the announcement by the head of the projectionists' union in Connecticut that thirty law makers have expressed their willingness to be reasonable, in writing. This, together with later developments, causes some New York circles to express the belief that the exhibitors will be willing to bide their time for legislative relief until 1927.

As has already been told in Moving Picture World, however, action by the Legislature has been relegated to second place. The Hays organization, although it now withdraws from active participation in stirring up Connecticut sentiment, feels that the quicker solution will be found in the United States Supreme Court. Should this fail, then the 1927 session of the Connecticut Legislature will be looked to as the last stand.

One-Month Term and Commission in Contract Queried—Seider Explains

Dr. Price, Member of St. Louis Board, Submits Constructive Criticism to Moving Picture World—Chairman Tells Why

WHAT Joseph M. Seider considers the two most important points on constructive criticism yet raised about the new form of contract and system of arbitration he has just presented for the industry's contemplation are incorporated in a letter to Moving Picture World from Dr. J. L. Price of St. Louis, Mo.

Price questions especially the wisdom of men being appointed to serve on the arbitration board for one month only, as is included in the Seider document. He seeks also to ascertain the advisability of a national arbitration commission. The importance of these two interrogations caused the World to present Dr. Price's letter to the chairman of the national committee on contract and arbitration. The letter and Chairman Seider's replies are, in their respective order, as follows:

"As a subscriber to the Moving Picture World and an exhibitor and also a member of the St. Louis joint arbitration board, I hope you will be so kind as to grant me the privilege of expressing myself on two exceptions taken to the new contract as submitted by Mr. Jos. M. Seider as published in the trade papers.

"As constructive criticism is solicited on the new contract, my criticism has to do only with that part of the contract pertaining to arbitration.

"In part (1) under arbitration the contract calls for two exhibitors and two exchange men to serve for a period of one month. I am at a loss to understand just why they are appointed for only one month. Being a member of an arbitration board, I very readily realize the fallacy of such a working arrangement and know that better and more meritorious work could be done by them if their appointment was for six months or a year instead of for only one month.

"Under the arrangement called for in the new contract, the board would be continuously changing its personnel. Members would not be on the board long enough to familiarize themselves with the work, and as most complaints registered with the board, under the present arrangement of handling complaints, take from three weeks to a month and even longer to settle, no board would be in power long enough to give a decision on cases, the evidence which they are thoroughly acquainted with, and which in a great many instances is given in person by some out-of-town exhibitor.

"One board would be always trying to finish the work started by the preceding board, and it goes without saying that work started by someone else is always a difficult thing to finish in a satisfactory and efficient manner. So, if anything is done in the way of adopting this new contract I hope it will be amended so as to provide for members of the joint arbitration boards to serve periods of from six months to one year.

"Another thing I am unable to understand in the new contract is why a commission is necessary to supervise the work of the board. This I consider uncalled for and would only tend to complicate matters. If competent men are selected to serve as arbitration board members and are appointed for a long enough time to become thoroughly acquainted with the work, their findings should be accepted as final and they should not be hampered by any supervising commission.

"If the men appointed to serve as arbitration board members have not the undivided confidence of the people they are appointed to represent and there is an undercurrent of feeling as to their not being able to do the work in an impartial manner and that a commission is necessary to supervise their work, then these men are not big enough men for the job, because they have not the undivided confidence of the people who appointed them.

"In no other industry that I know of where arbitrators are appointed to render a decision on a question or questions is a commission found necessary to supervise their work. If men big enough and possessing the necessary qualities to act as joint arbitration board members are appointed, a commission to supervise their work would not be necessary."

"Dr. J. L. Price's letter to Moving Picture World raises two questions," says Seider:

"First: Why does the proposed contract provide for the appointment of arbitrators for one month only?

"My answer to this interrogation is simply this: Because of the difficulty encountered in most territories to find theatre owners who would give the time necessary to serve for even the one-month period. In the New York district the arbitrators are now appointed for one month only.

"Experience is not necessarily a qualification for an arbitrator. Ability to grasp the proposition submitted and a sense of fairness is more necessary than experience.

"It is not the intention that in the event a board does not complete its hearings that it is to be supplanted and the balance of the evidence submitted to the succeeding board. A board should not be dismissed until it had completed its work.

"Sight must not be lost of the fact that under the proposed contract arbitrators are appointed for convenience only. Both parties to a dispute have the right to SELECT their side of the arbitration board.

"Therefore we are not opposed to boards being appointed for a longer period than one month. Boards may function for one day or one year providing the personnel of the exhibitor members of the arbitration board are acceptable to the exhibitor involved in the dispute.

"Second: Why a national arbitration commission?

"My answer to this interrogation is this: To make the changes in the contract that future experience will show necessary. To gather information and promulgate same to all exhibitor members on the arbitration boards and not only to distributor members as is now done by the Film Board of Trade. To supervise (not in the sense of scrutinizing every act of the local arbitration board or instruct it as to its every procedure) the arbitration board, advise it and step in only to prevent an injustice being done to either party. A board may err; it is made up of humans. No offense is intended to any individual or group. The exhibitors now serving on arbitration boards in most instances are doing real good. In many cases, in spite of the present unfair contract, through their individual ability and their devotion to the work, they obtain for the theatre owner a square deal. Yet, to really protect the theatre owner it is necessary to equalize the advantage held by the distributor because of the activities of the Film Board of Trade, by providing for a 'Film Board of Trade' to consist of both exhibitors and distributors and which WOULD function for the benefit of both. This exactly is the purpose of the provision for a National Arbitration Commission in our proposed contract."

Incorporations

Only three motion picture concerns recently incorporated in the Empire State and received their charters from the secretary of state. The following gives the names, capitalization and incorporators of the trio: Open House, Inc., $10,000, R. J. Joseph, C. F. Collins, Jr., Jacob Rosenfeld, New York City; Goodwill Distributing Corporation, $10,000, Toby Hodes, Henry Sonenshein, Jack Ferst, New York City; John G. Jermon, Inc., $50,000, I. L. Baldwin, P. E. Jacobs, J. G. Jermon. New York City.

Ensor Picture Corporation, Little Rock, Ark., capital stock $25,000; incorporators, J. M. Ensor, Gus Fulk and L. U. Cassinnelli.

The companies incorporated more recently in Albany, include: Self-Protection Pictures, Inc., capitalized at $10,000, with M. R. Loewenthal, A. C. Gratz and Grace Ahearn, of New York City; Rogowsky Amusement Company, Inc., of Port Chester, $10,000, Sarah Jacob and Samuel Rogowsky, of Port Chester; Cohen-Weidberg Theatre Corporation, $20 000, Abraham and Beckie Cohen, Isidore Cohen, New York City; Van Wyck Amusement Corporation, $420,000, Julius Gufkle, Ridgewood; Isaac Katz, Mitchell Kuy, Brooklyn.

ENLARGING F. B. O. STUDIOS

Upwards of $250,000 has recently been invested in improvements on the F. B. O. studio at Melrose avenue and Gower street, Hollywood, where, under the general supervision of B. P. Fineman all of the F. B. O. attractions are being produced. The new work includes projection rooms, dressing rooms and offices.

Katz Head, Zukor Treasurer of New Combine—Each Retains Own Houses

Betterment of Showmanship Declared by Paramount Executive to be Sole Object of Merger; Not Material Amalgamation—Statement

By Tom Waller

SAM KATZ is president of the yet unnamed and unincorporated unit under which are combined the theatre interests of Balaban and Katz and Famous Players-Lasky Corporation. Barney Balaban and Harold B. Franklin are the vice presidents. Adolph Zukor is treasurer. A board of directors for the combined interests will be named shortly. Also at this time a title for the combine will be selected when its certificate of incorporation will be officially filed.

That portion of the powerful Lubliner and Trinz circuit which the B. and K. magnates recently acquired is also included with the Balaban and Katz interest in the merger.

"Power and power and big business united with big business brings greater business," is the definition of a Famous executive for the sole reason of the merger.

The merger is not one in every sense of the word, he stated, in making known the above and latest facts in the deal to Moving Picture World. By this statement he explained that although the theatres will be grouped under one banner and will be governed by the above officers and directorate yet their ownership will be the same as before negotiations which culminated last week after being in the embryo for several years.

The objective point of the merger is essentially one of showmanship brain power so that through the collaboration of what "is acknowledged to be the best showmen minds in the industry" better methods of theatre operation in every detail should be realized.

That there will be such collaboration is a foregone conclusion that the theatres in this combine will be conducted under a uniform policy.

The Famous Players theatres in the combine number exactly 342, the World learned from its informant. In all there are "slightly less" than 500 theatres. The remainder are therefore Balaban and Katz houses with those of their interest in Lubliner and Trinz.

The new combine will issue stock but this stock will be owned in its entirety by Famous, we are officially informed.

Another very significant point at this time is the declaration by the Famous executive that Balaban and Katz will have full control of their own interests the same as heretofore, as will Famous. This would further prove that there will be little change, if any, in the financial scheme of things. Other than the corralling of these theatres under one policy of showmanship it would be gleaned from the comment made that under the combine each organization will be assessed only for the expenses its interests actually accrue.

It has been persistently rumored for some time in the past that Fitzpatrick and McElroy had aligned or were about to align their chain of houses with the Balaban and Katz interests. Efforts on the part of the World's Chicago correspondent to secure a statement from Fitzpatrick and McElroy on their position in this respect has brought only the repeated reply that no statement will be made at the present time and will not be made until they are ready to give it out.

When the World asked the Famous executive as to whether Fitzpatrick and McElroy were included in the deal or that the acquisition of that chain is being contemplated, he stated he did not know, in fact that he knew very little about the details concerning the Chicago end of the entire deal.

When a question was put to him, much broader in scope and to the effect: Is it the intention of the new combine to further increase its power by absorbing other circuits, he replied:

"We have no plans at this time to absorb any other chains. Any concern in business has to grow. All of these matters will be taken up individually as we progress."

Pressed as to other details concerning the merger he declared:

"The companies are just the same as they were before the merger. Each controls its own theatres. In other words both organizations exist as heretofore and neither will be dissolved. But in a unit of this kind there is power which will be for the benefit of better showmanship and will thus be for the betterment of the industry at large."

The only official statement generally issued by Famous Players concerning the merger is as follows:

"Famous Players-Lasky Corporation decided to separate their theatre interests from their production and distribution departments. A new corporation will be formed under separate management, but will be wholly owned by the Famous Players-Lasky Corporation. The theatres will thus be operated as a separate unit and will rent and exhibit both Paramount and other pictures strictly according to their merit and suitability.

"After protracted negotiations Famous-Players-Lasky Corporation have been able to effect a mutually satisfactory agreement with Balaban & Katz Corporation of Chicago, whereby Famous Players-Lasky Corporation secures the advantages of the Balaban & Katz management for the new theatre corporation, working in association with these officers who have already built up the Famous Players theatre department to its present efficient standard.

"The enviable record and reputation of Messrs. Balaban & Katz as eminently successful and progressive theatre operators is generally recognized among those familiar with the film industry."

Moving Picture World's Chicago correspondent this week wired the following report concerning the perspective on the merger from his territory:

Herbert L. Stern, president, Barney Balaban and Sam Katz of Balaban & Katz Corporation returned from New York after completing negotiations with the Famous Players-Lasky Corporation to take over the management of that company's motion-picture houses throughout the country and said that they would busy themselves with working out the details of the management, during the next few weeks. Under the arrangement completed in New York several hundred motion picture houses scattered throughout the United States will be brought under the one management of the Balaban and Katz executives.

Balaban & Katz recently purchased controlling interest in Lubliner & Trinz circuit and the Great States Theatres, Inc. is another of their subsidiary companies recently organized.

W. K. Hollander, director of advertising for Balaban & Katz said it was too early to

(Continued on next page)

Blank in Deal?

A. H. Blank of Des Moines, who controls the Strand and Rialto in Omaha, has been busy for many months in conferences over the formation of a chain of theatres extending from Maine to California. He now plans to spend some time in Omaha finishing up preliminary details regarding the building of his fine new theatre in Omaha, Neb. His attorney W. C. Fraser said this would mean obtaining of loans, discussion of contracts, and laying of preliminary plans.. The company will be known as the A. H. Blank Theatre Co. of Nebraska. Its officers are A. H. Blank, president; W. C. Fraser, vice president; M. B. Griffin, secretary; and. J.. W.. Denman, treasurer.

Since Famous Players-Lasky Corporation has announced its divorcement of the theatre interests from its production interests, and put the theatres under control of Balaban & Katz of Chicago, it is believed here that this will affect one of the principal Omaha theatres at least, as Blank who owns two big Omaha theatres, is said to be associated with Balaban & Katz. It is thus expected that Blank will have a large voice in the management of the theatres this combination controls in the United States.

THE STUDIO TO BE ERECTED AT STUDIO PARK IN ST. PETERSBURG, FLA.

NIAGARA MUSICIANS STRIKE

The strike of musicians, operators and stagehands in the Strand, Cataract and Bellevue Theatres in Niagara Falls, N. Y., is developing into anything but a peaceable affair. William Sargeson, 31 years old, secretary of the musicians' union, has been arraigned before Acting Police Justice Frank S. Nicholson on a charge of disorderly conduct. George H. McKenna, assistant manager of the Strand Theatre, laid the information of which the warrant for Sargeson's arrest was issued. Sargeson later denied all allegations made by McKenna. He declares he is the victim of a frameup on the part of the theatre interests and the men brought into the city to take the places of the union men.

The union musicians are making much ado about the strike. They have one band going around in a truck, signs on which set forth that the Strand, Bellevue and Cataract are unfair to organized labor. When the band and truck arrive in front of any of the three mentioned houses the men give a soulful rendition of Chopin's Funeral March. There is another band giving concerts on the top of the marquise of the Ritz Theatre, one of the houses which are paying the new scale asked by the union workers. The Ritz is well postered with announcements that it is fair to organized labor.

Katz is Head

(Continued from preceding page)

say just how the theatres will be managed. Whether or not they will be run on a uniform policy is one of the things that will be worked out within the next few weeks.

Asked for the financial arrangement of the management, Mr. Hollander said: "That is one of the things the officers of the company refuse to disclose, but I imagine it will be somewhat along the same lines as those which have governed our management of McVickers theatre in Chicago which we have been managing for Famous Players—a percentage of the net profit."

The official statement issued says that the Famous Players-Lasky Corporation decided to separate their theatre interests from their production and distribution departments. A new corporation will be formed under separate management, but will be wholly owned by the Famous Players-Lasky Corporation. After protracted negotiations, Famous Players-Lasky Corporation have been able to effect a mutually satisfactory agreement with Balaban & Katz Corporation of Chicago, whereby Famous Players-Lasky Corporation secures the advantage of the Balaban & Katz management for the new theatre corporation.

H. P. Carver Sponsors Move To Make Florida Film Land

H. P. CARVER, former general manager of Cosmopolitan Productions, and one of the best known executives in the production end of the motion picture industry, is sponsoring the latest film-making development in Florida. Mr. Carver, it became known this week, is associated with the organization handling Studio Park, near St. Petersburg, and will be in complete charge of all details pertaining to the motion picture side of the new development.

James Sayles, formerly advertising and publicity director for the Hearst motion picture enterprises, is another well known film figure identified with the latest West Coast undertaking.

Studio Park is located in Pinellas County, Florida, about two miles from the hustling metropolis of St. Petersburg. It is past the stage of "virgin" development, the tract of six hundred acres being already cleared and on the threshold of development as an ultra residential community, and work on the erection of a modern motion picture studio is expected to start any day. Mr. Carver, on a recent trip to New York, conferred with numerous important picture men and received warm assurances regarding their attitude towards a properly equipped Florida studio.

"Studio Park," say the proponents of the new picture producing center, "meets the objections to so many previous Florida attempts at picture production and then puts forward many advantages. Outstanding, of course, is its location. It would be impossible to successfully make pictures in Florida or California if your studio is located many miles distant from a city of real size. Transportation difficulties, inability to secure enough extras and variety of types, scarcity of proper settings and furniture, all these are but a few of the handicaps in the way of many ill-conceived attempts at the creation of new picture producing colonies.

"Studio Park, on the other hand, is only two miles from St. Petersburg, the city that even now seems destined to be the metropolis of the Southland. Skyscrapers, modern hotels, everything that could be asked is to be found in St. Petersburg.

"Of even greater importance, possibly, than the location of the studio is the quality of executive brains that will plan its erection and operation. H. P. Carver's association with Studio Park is assurance sufficient to all the industry that both in the studio and surrounding localities Studio Park will offer practical, efficient, complete production facilities."

N. Y.'s Film Eye on Legislature

That New York state exhibitors intend to more closely safeguard their interests this coming year than ever before has become evident during the past few days through action taken which will result in Congressman Clarence MacGregor, of Buffalo, being authorized on behalf of the exhibitors of the state to investigate the music tax situation. The first move in this direction was taken recently in Syracuse at a conference of the by-laws committees from the Albany and Buffalo zones. New York state exhibitors witnessing with their own eyes the great damage done to the industry in Connecticut through adverse legislation, are also taking steps these days that will prevent any repetition of such in this state during the coming session of the Legislature.

Legislation in New York state will probably be more closely watched this winter than ever before. That there will be both favorable and unfavorable legislation is a foregone conclusion. Exhibitors, to a man in New York state, will be expected to get behind a bill that will be introduced to shorten the season of daylight saving and make it uniform throughout the state.

CHAPLIN ENJOINS AMADOR

The end has come in the litigation of Charlie Chaplin against Charles Amador and the Western Features Productions, with the Superior Court confirming a lower court decision prohibiting either Western Features or Amador from producing or distributing motion pictures which Chaplin alleged were in imitation of those in which he was the featured actor.

Is It a "Czar" or a Special Prosecutor for Independents?

Elliott Waxes Hot, Calling It "Curb Gossip" But Ex-U. S. Attorney Hayward Does Not Deny Subject Was Broached to Him —"Big Things" for October 2

By Tom Waller

IS the Independent Motion Picture Association of America going to have a "czar," or is it going to retain the services of a high powered attorney and statesman to draw up complaints with allegations of monopoly, restraint of trade and violation of the Sherman law and use them as the basis for prosecution to the highest court of certain film interests?

Although he admitted to Moving Picture World early this week that "big things are in the works" for his association and that they may be aired following a vitally important meeting of the entire organization in New York on October 2, General Manager Frederick Elliott refused to commit himself.

Later in the week from one very reliable film authority came the report that Colonel William Hayward, former United States Attorney under the late President Harding and also in that capacity for a time under President Coolidge, had been interviewed by the independents and had expressed his willingness to accept the post of prosecutor.

This report reached the World on September 22. This publication immediately commenced a thorough investigation resultant in news being gleaned from another particularly well informed and creditable source that Hayward had been interviewed by certain independents about one month ago, when he is credited with having made the expression of willingness.

The World then sought out Hayward. The Colonel readily agreed to an interview with this publication a half hour later. That Hayward was already familiar with the subject was the impression made upon this writer. During the interview not once did he deny that the proposition had been broached to him. The interview was concluded with the further impression that negotiations between the independents with the Colonel are still under way and that the eminent attorney up to date has not actually been retained.

In the course of the interview Hayward used the word "opportune" in connection with "announcement," with the inflection that such would only suitably and ethically come from the client.

"It would be strictly unethical for me to discuss any affairs of any of my clients," Hayward declared.

"Did you not meet with the independents about a month ago and then agree to be retained as counsel by them in prosecuting certain units in the film industry on charges of alleged monopoly, conspiracy to restrain trade and violation of the Sherman law?"

"I refuse to be interrogated. It would be up to my clients to make any announcement in any case."

Elliott earlier in the week had sharply declared: "No one will talk. No one will issue statements. Our organization is doing some big things and for the next few weeks will maintain silence. No one is authorized to talk here."

At that time the interview with Elliott had been on the subject of the present financial status of his organization. He refused to give any comprehensive answers in this respect and to commit himself on a published report that the independents were "consternated" over the Playdate Bureau. In the latter respect he said that neither he nor his organization was responsible for comments made by individuals. He refused, however, to give anything which would indicate his organization's attitude toward the bureau.

After the interview with Colonel Hayward and the reliable reports as to Hayward being retained and such action awaiting only the official confirmation of the organization on October 2, the World again sought Elliott. The general manager in reply to a request over the telephone for a personal interview at his office refused to make an appointment, saying that an interview at this time would be inopportune.

"Is it true, Mr. Elliott, that your organization has retained or is about to retain the services of Colonel Hayward?"

Elliott refused to give any answer which could be interpreted as decidedly positive or negative. To repeated questioning with the desire to obtain a "Yes" or "No" Elliott replied: "No such proposition could be handled. Our organization has not met."

Further pressed, Elliott waxed indignant, saying that credence should not be given to "curb" talk and that the mentioning of Hayward might be placed in the same class with past comment about the retaining of Hughes or General Pershing.

When reminded that the World did not base its source of information on the "curb" and that the reports had emanated from highly creditable and well informed sources, Elliott said that he could not be held responsible for propaganda sent out by "opponents" of the organization. As to the opponents he stated: "We wish they would leave us alone. We can get along without them."

"U" After Theatres

Following the purchase of several theatres in the Kansas City territory by Universal last week a persistent rumor started afloat that deals were pending whereby Universal would purchase the theatres operated by Capitol Enterprises, one of the largest chains in the Middle West, and the Sears Circuit, operating in Missouri and Kansas.

"There positively is no negotiations pending between Universal and Capitol Enterprises, and no grounds for assuming that there are any," said David Harding, an officer of Capitol Enterprise and brother of Samuel Harding, president of the organization. "We cannot stop rumors, but we can say that we don't intend to sell out to Universal."

However, the fact that Universal has launched an extensive theatre purchasing plan in the Kansas City territory cannot be denied. The Royal and Crystal theatres of Atchison, Kas., were purchased from Lee Gunnison last week, while the Best Theatre, Parsons, Kas., was obtained from Fees Brothers. Walter Fenney, formerly Pantages manager in Kansas City, was placed in charge of the Parsons house, while Lee Jones, widely known exhibitor, has been made manager of the Atchison theatres.

The Apollo Theatre, suburban house of Kansas City, also was added to the Universal string, being leased. Improvements totaling $20,000 will be made, it was announced.

The Canadian Universal Films, Limited, Toronto, has acquired three important moving picture theatres from A. R. McNichol of Winnipeg, Manitoba, these being the Lyceum, Starland and College theatres, on a five year lease basis. Charles A. Meade, lessee of the Lyceum Theatre, Winnipeg, for the past 12 months, has been appointed general manager of the three houses by Canadian Universal. The three theatres have an aggregate valuation of $500,000, with a combined seating capacity of 4,000.

PROJECTIONIST IS HERO OF DETROIT BOOTH FIRE

While Arcady Bubnov, projectionist at the Comique Theatre, Detroit, lies on a hospital bed suffering from severe burns, steps were being taken by officials of the operators' union and the Motion Picture Theatre Owners of Michigan to determine some way of properly rewarding him for the valor he displayed in a fire in the Comique one evening last week.

Bubnov's action in closing his booth tightly after a film had become ignited, stamping out the fire with his hands and feet, turning in a general fire alarm and then opening the door and shouting reassurance to the milling crowds probably saved many lives, for the Comique,

Associated's New Directorate Named, with Powers Chairman

BACKED by some of the biggest banking interests in the country and guided by some of the greatest brains in the film industry, according to a statement released by the organization, Associated Exhibitors started its first week under a new ownership which places this company in the front rank of independent distributors of motion pictures. The statement relates:

"At the instigation of the banking interests involved in the purchase of the company, P. A. Powers was appointed chairman of the board of directors with the other members of the board consisting of Elmer Pearson, vice president and general manager of Pathe Exchange, Inc., Oscar Price, W. B. Levy, R. M. Hamilton, Henry Kelly, and Harold Donnegan. W. B. Levy was made treasurer of the corporation, while R. M. Hamilton was elected Secretary.

"Mr. Powers is president of Powers Film Products and is known as the leading financer of film productions in the country and Powers was one of the founders of Universal when that company was organized, and was also the representative of the Graham Bank of England who founded the company later known as the Film Booking Offices. Mr. Powers founded and is now handling both the Celebrities Pictures, Inc., and the Marshall Neilan Producing Corp.

"John S. Woody, one of the outstanding figures in the picture industry for the past decade, was made general manager of the organization and placed completely in charge of its affairs. Jay A. Gove remains general sales manager.

"Oscar Price, the new president of Associated Exhibitors, represents the pinnacle of Americanized push and go get 'em. As the organizer and first president of the United Artists he brought together the great principals of this organization and is credited with the immediate success of the company. Following this he organized Associated Producers.

"Recently Mr. Price organized the Fine Arts Pictures Corporation of which he is now the head. This company took over all the pictures controlled by the old Triangle Corporation. During the war, Mr. Price became a national figure as Assistant Director General of Railroads under William G. McAdoo and was also the director of the First and Second Liberty Loan drives. Prior to his entrance into the motion picture field he was a builder of waterworks and power plants and an officer in the United States Army.

"The divorcing of Associated Exhibitors from Pathe Exchange, Inc., will be complete in every way except for the physical handling of film, says Mr. Price. Plans are now afoot to enlarge every department in the organization and to install new departments to handle the work formerly done by Pathe.

"The home office quarters will be enlarged to allow for the installation of art, advertising, publicity and exploitation departments.

"The releasing program scheduled for the coming season for Associated Exhibitors will number thirty feature productions. This does not include several specials which will be added to the program over the coming season. The selling plans of the organization will remain as they were originally started by General Manager Woody, featuring the guarantee as the company's biggest selling argument."

Yeggs Blow Safe and Fire Theatre in New York

Fire started early Wednesday morning, September 23, in the Florence Theatre, 83 East Broadway, New York, as a result of an attempt to blow the safe. The house, seating 1,200, is owned by the Allwon Theatre Corporation and is the last word in fireproof construction. It was not proof, however, against the after-effects of nitrogylcerine used by the would-be cracksmen. Owing to the noisy location, just under Manhattan Bridge, the explosion was not heard. Fire extinguishers left near by told the story of their efforts to put out the blaze and go on with their work. They were unable, however, to get the flames under control and fled.

By the time a policeman had discovered the smoke and turned in an alarm, fire damage to the extent of $5,000 had been done the interior of the house. Only the outer door of the safe suffered from the explosion. The burglar-proof chest inside remained intact and the funds of the theatre which it contained were untouched.

Rosenzweig and Katz, the managers, who operate twelve Brooklyn theatres and five others on the East Side, were insured through the Herbert R. Ebenstein Company against both fire and burglary. This is the second attempt within a short time to blow the safe at the Florence Theatre.

Coming and Going

Micky Neilan, with his business manager, Leeds L. Baxter, arrived in New York this week from the Coast.

Abe Warner has returned from a lengthy bnsiness trip to Europe.

Joseph Fleisler, publicity director for UFA-USA, is en route to Germany in the interest of his organization.

W. J. Morgan, sales manager of Producers Distributing Corporation, started an extensive sales tour this week.

Harry Rathner, president of Astor Distributing Corporation, has returned to New York from a tour of the country.

Nathan H. Gordon, former head of Gordon's Olympia theatres in New England, was given an ovation this week by over 200 friends before he left Boston for New York en route for a trip to Europe.

M. H. Hoffman, Abe Carlos, Joe Schnitzer, Harry Cohen, Harry Rapf and Harry M. Warner were among those who were reported to have left the Coast en route for New York this week.

Dorothy Gish sailed this week for Europe.

N. L. Nathanson has returned after a tour of Europe.

St. Louis Amusement Co. Acquiring 10 More Theatres

The St. Louis Amusement Company within the next few weeks will take over ten more of the leading neighborhood theatres and airdomes in St. Louis. Papers in the deal are now said to be in preparation. An official announcement is anticipated soon. This information was obtained from a most reliable source. It was also learned that the officials of the company have extensive plans for the construction, purchase and leases of theatres outside of St. Louis.

The deal for the lease of the Cinderella Theatre, 2731 Cherokee street by the St. Louis Amusement Company has been closed and the new management took charge on Tuesday, September 22. The Cinderella was owned and operated by Freund Brothers, who also have the Woodland and Kingsland Theatres on Gravois. It is said they have been given a very attractive leasing proposition from the St. Louis Amusement Company.

In furtherance of their plans for expansion the St. Louis Amusement Company has arranged to float a $600,000 first mortgage 6 per cent bond issue. It is possible that the $300,000 capital of the company may be increased.

Despite reports to the contrary harmony prevails in the company and an extensive program of expansion has been worked out by Harry Koplar and the Skouras boys. The company's connection with Skouras Brothers Enterprises, which is controlled by Spyros and Charley Skouras has given it a dominant position in the local film world.

The St. Louis Amusement Company will be secured by a first mortgage on the ten theatres owned in fee simple by the company. This property has been appraised at $1,232,500. In addition the company has valuable leases on fifteen other theatres and airdomes. One airdrome and three theatres leased by the company are closed at present.

The company's earnings for the first six months this year before deducting the estimated Federal income taxes were $87,601.69 after allowing for depreciation. For the two year period ended December 31, 1924. the earnings averaged $125,451.93 after allowing $124,618.81 for depreciation but before taking Federal taxes.

Ben Grimm Gets Big Job in Warners' Theatre Dept.

Ben H. Grimm, who for sometime has been advertising manager of the Moving Picture World, has resigned from that publication and joined Warner Brothers Theatres, Inc., with headquarters at Warners Theatre, New York City.

He will be in charge of publicity and advertising for the Warner Theatres working with George H. Dumond, head of the theatre activities of the Warner chain.

Mr. Grimm has been associated with the motion picture industry for many years in various capacities and has a wide circle of friends in the business. Formerly a New York newspaper man, he left Park Row to join the old Metro Publicity department and was sent to the coast to handle the company's stars there.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Buettner of Cohoes, N. Y., Arch Enemy of Woodchucks

Louis Buettner of Cohoes, exhibitor, chairman of the Albany Zone, woodchuck hunter-extraordinary. The first title has been Mr. Buettner's for many a year. The second came as the result of the Syracuse meeting, and the third has just been acquired. Perhaps Mr. Buettner eventually will take first rank as the woodchuck champion of the state and of the nation. He may issue a challenge to any exhibitor in the United States. Thirty-five woodchucks in a single day! Such is the present record of Mr. Buettner. Mrs. Buettner should come in for her share of honors, for equipped with powerful field glasses the two range the country these days, Mrs. Buettner with the aid of the field glasses often discovering woodchucks so far distant that they resemble a stone or hillock. But Mr. Buettner's eye is true. Two rifles are carried, the more powerful one for the distant shots.

Where in the world did Harry Hellman of the Royal Theatre in Albany get the bathing suit in which he appeared at Saratoga Lake on the day of the outing of the Film Board of Trade? Although Mrs. Hellman was with him, watching from the shore, she had no need of fear from the water nymphs, for Harry, in his bathing suit, was in a class by himself. It resembled the English conception of a roomy overcoat.

If any women in Troy this week did not attend the Fashion Show at the Troy Theatre, along with pictures from September 15 to 18, they must have been cripples or past the age, if there is such, when latest modes appeal. The theatre was jammed afternoon and evening. Manager Walter Roberts was put to his wits' end in seeing that everyone was made comfortable.

Probably Charles Gilmore of Syracuse, known to exhibitors throughout New York State, has the largest house of any man in the business and occupies it less. Although Mr. Gilmore is located in Syracuse, he has theatres in Oswego and likewise a twenty-seven room residence, which he occupies each week end.

Season in and season out, Charles Sesonske, who now owns the Grand in Johnstown, sets the styles among exhibitors of New York State. Even Bob Wagner of Little Falls doesn't measure up to Mr. Sesonske. Here's a fair sample. Beautiful gray suit, equally handsome silk shirt, gray checkered tie to match and the latest thing in gray fedoras. Beau Brummel among the exhibitors!

According to postals that have reached Troy, Ben Apple is now selling real estate in Florida. His last postal came from Palm Beach. Mr. Apple remarks that he is not feeling lonesome a bit, meeting many of his friends, and it was only two days after he arrived in Miami that he ran across Charles Walder, former manager for Fox here.

William Tweedy, owner of the Star Theatre in Mechanicville, has been sick with hay fever for three weeks at his home.

Harry Berinstein of Elmira was in town during the past week, joining his brothers, at the unveiling of a monument on Sunday to his father and mother. Harry remained over for a few days with his brother, Julius, who is looking after the Berinstein interests in Albany, Troy and Schenectady.

Although Ben Davis, who was with the Schine brothers until recently in Gloversville, is just taking things easy these days and incidentally living at the Hotel Ten Eyck in Albany, he is keeping his eye open, and he has a sharp eye at that, for another theatre which he will personally own and run.

CAROL DEMPSTER

Featured in the D. W. Griffith production, "That Royle Girl," for Paramount release.

One doesn't often see B. J. Straus of the Palace in Saratoga along Film Row, so when he showed up at last week's outing of the Albany Film Board of Trade it was almost necessary for him to introduce himself to many present. But after that Mr. Straus felt perfectly at home and enjoyed himself thoroughly. The big pictures in Saratoga are now over with the closing of the racing season, and Mr. Straus, like other exhibitors there, has dropped his prices. He is now getting 25 cents, four changes to the week.

Jake Rosenthal of the Rose in Troy had as his guests one day last week 200 children who were the athletic champions from the city's playgrounds, the group including the Inter-park winners in baseball, track, swimming and basketball. The directors accompanied the children. Mr. Rosenthal is now using illustrated songs on Monday and Tuesday nights in an effort to boost business a bit.

Baseball teams made up from among the employes of the Mark Strand Theatre in Albany and the Troy Theatre clashed Sunday at a clambake and general good time on the Williams farm. Ben Stern, manager of the Lincoln in Troy, and former assistant manager of the Troy Theatre, twirled for the Trojans, with John Wall catching. The final score is still held secret by the contestants.

Chris Buckley of the Leland and Clinton Square Theatres in Albany and the Empire in Glens Falls has booked "The Iron Horse" for a two weeks' run at the Leland, beginning October 12, and may extend it into three weeks. He plans to do plenty of exploitation.

Jack Little of New York, whose wife is the daughter of Mr. and Mrs. Harry Hellman of Albany, received a wonderful reception in the Capital District last week as he broadcast his latest selections over the stations of Schenectady and Troy. Mr. and Mrs. Hellman rigged up a radio in the Royal Theatre in Albany and treated their patrons to their son-in-law's latest and best.

Well, Will Dillon of Ithaca, president of the New York State M. P. T. O., is a landholder in Florida. He has just put up $150,000 for real estate at West Palm Beach, and that fact speaks pretty well for the man who has earned every dollar through his showmanship.

Morris Silverman, who has the Happy Hour and Pearl Theatres in Schenectady, attended the outing last week at Saratoga Lake. With every film manager on hand, not forgetting some forty or fifty salesmen, Mr. Silverman remarked so many times that he was "not buying anything" that it was only natural for him when a waiter passed him a second helping of fried chicken to remark that he "wasn't buying anything."

George Trembley, who was recently appointed manager at the American Theatre in Troy, is doing exceptionally well. His Sunday night crowds are running heavy and Mr. Trembley, who was formerly doorman at the Lincoln Theatre, is showing himself able to handle the crowds in an excellent way.

Joe Weidman of the Central Theatre in Albany has the rare distinction of being the only exhibitor in this part of the state who jots down in ink his bookings in the daybook, a practice that makes them definite. As a result, Mr. Weidman is always a welcome buyer on Film Row. Exchange managers declare that if all other exhibitors would follow Mr. Weidman's practice there would be less confusion in the exchanges as well as less overbuying.

Jake Golden of the Griswold in Troy is packing his theatre each Monday night with Charleston dance contests, now in their third week. Last Monday night he had eight dancers, together with his feature pictures. The contests will end on November 2, at which time the winner will receive a silver loving cup as well as $100.

There is one exhibitor in this section of the state who hasn't a telephone in his office and doesn't intend to have one installed. He is James Rose, who has five or six houses in Troy and Rensselaer, and who does all his buying at a recently opened office in Rensselaer, which is without telephone service.

Accompanied by Mrs. McNamara, who does all the booking, Harry McNamara of Valatie was along Film Row during the past week. Sam Hochstim of the Star in Hudson was also a buying visitor in town.

The Strand in Schenectady and the Avon in Utica are planning to run Saturday morning movies for the children of these cities along lines similar to the Mark Strand in Albany. The first of these Saturday morning showings in Schenectady will start on October 12, while the Avon gets under way on October 3.

Buffalo, N. Y.

J. W. Straub and F. N. McCullough are reported to be interested in a new theatre to be built in Oil City, Pa. Plans call for the utilization of the vacant McGuigan lot on Elm street and the Straub and Cunningham property.

It is reported that Vassiliadis Brothers, who operate the Clinton-Strand, have taken over the Linden Theatre on Jefferson street, Buffalo. Rumor also has it that they have leased the Central Park. Both are community houses.

Well, Charlie Bowe, manager of the Frontier, has gone and done it. Yep, stepped right up to the parson and said "I do!" Charlie's back from his honeymoon looking as spry as ever and all set for a busy season at the popular Buffalo West Side neighborhood theatre.

George T. Cruzen, manager of the Palace, Lockport, put over the first fall fashion show of the season last week when he tied up with local merchants in introducing the new modes for milady on living models on the Palace stage. A double page splash in the local newspaper announced the event to the public.

The Cataract Theatre Corporation of Niagara Falls, N. Y., operating the Strand and Cataract Theatres, has declared the semi-annual dividend of 8 per cent. In addition to this, Charley Hayman continued to clean up by winning bets right and left. He recently bet Marvin Kempner, Buffalo Paramount exchange manager, that "The Freshman" would beat "The Covered Wagon" record at the Eastman, Rochester. Charlev took the cash.

The members of the boards of directors of the Buffalo and Albany zones of the M. P. T. O. of N. Y. will meet with the officers of the Producers and Distributors of America in New York City, October 5, to discuss arbitration matters.

Monta Bell, the famous Metro-Goldwyn-Mayer director, has completed work on "Lights of Old New York," starring Marion Davies.

Ohio

The questions of finance which have caused the plans for the new Pythian Temple and picture theatre at Mansfield, Ohio, to be held in abeyance have now been satisfactorily settled, according to reports, and the project is scheduled for procedure as originally planned.

The building will be erected at Fourth and Mulberry streets, and will contain business rooms on the first floor in addition to the theatre.

You Can't Bunk The Public— It Knows What It Wants

Every Columbia Is Made Right, Rented Right, Satisfies Customers and Makes Profits Right

18 COLUMBIA PICTURES 18

Are What They Want and Like

BOOK THEM TODAY!

Canada

D. E. L. Fisher of Winnipeg, Manitoba, president of the Manitoba Moving Picture Exhibitors Association, has now secured control of the Garrick Theatre, one of the leading independent cinemas of the Canadian West. The Garrick was built at Winnipeg several years ago by Walter Wilson with local capital exclusively. Financial difficulties were encountered but the creditors agreed upon an extension so that the Garrick might continue, Mr. Fisher being made managing director of the enterprise. Securing various creditor claims and associating with several other directors, a reorganization has been effected and Mr. Fisher is now in complete charge. Mr. Wilson has been manager of the Capitol Theatre at Edmonton, Alberta, for some time past.

George J. Forhan, manager, has reopened Griffin's Theatre at St. Catharines, Ontario, the house having been dark for a period of two months. The Griffin house has a mixed policy of moving pictures and vaudeville.

When George Rotsky, manager of the Palace Theatre, Montreal, played "The Slave of Fashion," starring a Montreal girl, Norma Shearer, he used a full page display in the Montreal Herald, the top line, "Montreal's Own Darling," being in red ink. As a special feature he had Mrs. Shearer, the mother of the star, and a party of personal friends as guests of the Palace Theatre on the opening night of the week's run, and the crowd was quite interested.

A recent visitor in Ottawa, Ontario, was Ray Tubman, former prominent local athlete and football star, who for five years has been manager of the Palace Theatre at Calgary, Alberta, but who was recently transferred to Western Ontario where he is now the manager of the Algoma Theatre at Sault Ste. Marie, Ont. A dramatic incident occurred in connection with Mr. Tubman's departure from Calgary for Eastern Canada. Two hours before his train pulled out his sweetheart arrived in Calgary from Vancouver, B. C. After a brief consultation between the contracting parties, it was decided to get married immediately. Then the chase for a registrar started, the ceremony being performed at midnight. A few minutes later the happy Mr. and Mrs. Tubman departed on their honeymoon. After a brief stay at Port Arthur, Ray Tubman and his young wife visited Toronto and Ottawa and then went back to Sault Ste. Marie.

Manager D. C. Brown of the Regent Theatre, Toronto, started with Charles Chaplin's "Gold Rush" on August 15 as a special feature. On September 19 the production started on its sixth consecutive week at the Regent, this being the first Canadian run. Announcement was made on September 19 that 90,723 people had seen the picture so far during its Toronto engagement. That "The Gold Rush" will continue at the Toronto Regent at least two weeks longer is indicated by an announcement at Hamilton, Ontario, by Manager W. E. Wilton of the Savoy Theatre that the film will play the Savoy for its second Canadian showing about October 12.

W. G. Rupay, manager of Griffin's Theatre at Woodstock, Ontario, arranged a corn roast and outing for the staff of the theatre on a farm near Woodstock a few nights ago, about seventy-five people enjoying the event.

For the first time in the history of Chatham, Ontario, a picture was held longer than a one week's engagement when "The Ten Commandments" played the Princess Theatre there. Manager P. Drohan held the feature over for two extra days.

Oklahoma

The Liberty Theatre at Seminole, Okla., has reopened.

Dr. Baum will erect a new theatre building at Cordell, Okla.

Sam Jones will open his new theatre at Altus, Okla., about October 1.

Chicago

The second annual golf tournament of the exhibitors and Film Row has been postponed until October 2, according to Al Sobler, in charge of the publicity for the event. The meet will be held at Olympia Fields Country Club and a large turnout is expected.

Fred O. Slenker has been made manager of the Spencer Theatre at Rock Island, Ill., a first-run picture house under the management of the A. H. Blank circuit. The house has been closed during the summer for many improvements.

T. C. Pierce has reopened the Peerless at Kewanee, Ill., after the house was closed for several weeks for improvements. Mr. Pierce made an extended vacation tour through the Northwest.

The voters at Glen Ellyn, Ill., voted against Sunday movies by 1,128 to 916. The special election, held last Tuesday, holds up the plans for a fine new movie theatre that was to have been built if the Sunday shows had won out.

Charley Pyle, well known eastern Illinois exhibitor, has added the Victory Theatre at Kokomo to his circuit. He also will open a new theatre at Danville, Ill., in the near future.

Cooney Brothers of the National Theatres Corporation have made an agreement with Bert Williams of Detroit to send the Capitol Theatre shows to the New Grand Theatre of that city each week.

Leonard Worley has succeeded Charles Nathan as the managing director of the Theatres Operating Company of Peoria, Ill., which controls most of the larger movie theatres in that city.

The many friends of Everett Hayes, manager of the Majestic Theatre of the Orpheum circuit, will be sorry to hear he has resigned and will go back to Des Moines, Iowa, where he will take over the management of the Princess Theatre for the Elbert and Getshell circuit.

Edwin A. Weil, Raymond Bryant and Lester L. Bryant have organized the Lake Shore Drive Theatre Company, with offices at 410 South Michigan, to manage and operate theatres. The men are all well known to the trade, Lester Bryant being managing director of the Playhouse Theatre on Michigan boulevard.

The Empress on South Halsted street celebrated its anniversary week with a heavy bill last week and Manager Billy Pearson received many floral pieces from his friends along Film Row, wishing the house a banner season. A new organ, recently installed, was dedicated during the week.

A permit was issued last week at Springfield, Ill., the state capital, for the construction of the new Orpheum Theatre projected for that city at a cost of $1,250,000. The house will be built at Jefferson and Fifth street and will seat 3,000. The Balaban & Katz Midwest circuit will operate the new theatre and both vaudeville and pictures will be on the program.

H. E. McNevin, E. T. McNevin and Charley Pyle have organized the Danville Lincoln Theatre Company of Danville, Ill., to manage and operate picture theatres in that city. The company have offices at 16-18 West Main street.

Indiana

A new picture theatre will be opened on the southeast corner of Forty-second street and College avenue, Indianapolis, about December 1 by Oscar Markum and his son, Louis, who operate several neighborhood houses in the city. The present building on the site will be converted into a theatre at a cost of about $25,000. The new theatre will be known as the Paramount and will be modern in every respect.

Baltimore

On the evening of September 15 a fire started in the projection room of the New Preston Theatre, Preston street and Central avenue. The house was crowded to capacity. Small boys raised the cry of "fire." The projectionist, C. R. Moore, called to the audience to remain quiet and the pianist, Mrs. Westergard, began playing "My Best Girl," which helped to avert a panic. Arthur Price, manager, was absent at the time.

Frank Hornig of the Horn Theatre has installed a new organ.

John Wishusen has reopened his Takoma Theatre in East Baltimore after being closed several months for repairs and improvements. George Zohn has taken over the management to relieve Mr. Wishusen who has outside interests to be taken care of.

The Grand Theatre has reopened with pictures and vaudeville, Mr. Councilman reports a capacity attendance the opening week. The interior of the theatre has been repainted and several changes made.

Pete Oletsky of the Federated Film Exchange has taken over the management of The Lafayette Theatre which caters to the colored residents. Mr. Oletsky also manages the Comedy Theatre on the block.

James Hartlove, former manager of the New Gem Theatre, has taken over the management of the Flag Theatre in South Baltimore.

Warner Brothers retain Bernard Depkin as manager of their newly acquired Metropolitan Theatre, now known as Warner's Metropolitan.

Walters Albers of the Eagle Theatre, Eastern avenue at Third street, has returned from his beautiful summer home at Baylight Beach on the Chesapeake Bay.

Pittsburgh

Loew's Aldine in Pittsburgh celebrated its second birthday during the week of September 14. "The Mystic" was the screen attraction, and on the stage the feature attraction was Van and Schenck, appearing for the first time in a picture theatre. The Pittsburgh Press on the Sunday preceding the showing had an eight-page section known as Loew's Aldine Anniversary Edition. Business all week was sensational. Louis K. Sidney is managing director of the theatre, A. E. Kochendoerfer is resident manager and Russell Bovim is his assistant.

Plans for rebuilding the Strand at Parkersburg, W. Va., which was damaged by fire recently, call for a more modern and larger picture theatre, according to P. W. Barrett, proprietor. Mr. Barrett has secured ground in the rear of the theatre which will permit of its enlargement. When completed it will seat 1,000.

On Labor Day the Rowland and Clark Theatres of Pittsburgh opened their fourth theatre at Erie, Pa., the Aris. This theatre, formerly owned by another company, was destroyed by fire several months ago, and recently Rowland and Clark erected a brand new building on the site of the old house.

A charter has been granted at Charleston, W. Va., to the Walzin Theatre Company of Connellsville, Pa., capitalized at $10,000. The chief works will be at Morgantown, W. Va. The incorporators are Hubert Wallace, Morgantown; E. B. Zimmerman, Katherine I. Zimmerman, R. S. Mathews, Donald M. Higbee, of Connellsville.

Charles and John Holt will erect a new theatre building on the site of the building destroyed by fire four years ago in Richwood, W. Va.

A GAINSBOROUGH OF THE MOVIES
The cameo profile of the screen, Alma Rubens, the William Fox leading lady of "East Lynne,"

Denver

The new State Theatre opened with a bang on Friday night, September 18. Thousands of people gathered in the street in front of the theatre. Bands were playing and confetti and souvenirs showered from the windows and roof of the building on the crowd below. The first night attendance was strictly an invitation affair and those who were fortunate enough to see the first performance were greeted by something entirely new in the way of theatre decoration and entertainment. The decorations and remodeling were under direct supervision of Hal Horne. The transforming of a run-down second-class theatre into a gorgeous first-run house is nothing short of miraculous when the work performed within the time used is taken into due consideration. The entire interior was redecorated, the lighting system changed, new curtains hung and stages erected, and a new organ installed. New features were the tapestries which appeared on the walls, unique lighting system throughout, and the ascending organ console which was used very effectively the opening night. Under the management of Floyd Rice, Denver will now truthfully boast a real and up-to-date first-run theatre.

A fatal accident occurred in the Avalon Theatre, the largest theatre in Grand Junction, Col., on September 18. Albert Haehnel, an expert decorator from Salt Lake City, was working on a scaffold inside the theatre when he fell, landing on the seats below. He died a few moments after the fall. The theatre is managed by Walter Walker.

All theatre managers employed by the Black Hills Amusement Company of South Dakota met at a business meeting in Sheridan, Wyo., on September 18. The meeting was managed by Charles Klein, one of the largest stockholders of the company.

A new 350-seat theatre will be opened in Rapid City, S. D., on November 1. It will be owned and managed by Messrs. Brown and Waterson, who spent the last week in Denver purchasing new equipment. Mr. Brown is a well known theatre owner, having operated a theatre for several years in the South Dakota district. He was recently connected with the Colonial Theatre at Aberdeen, S. D.

Exhibitors visiting Denver during the past week were F. M. Drexel, owner and manager of the Crawford Theatre, Crawford, Col.; Jim Lynch, newly elected president of the M. P. T. O. of Wyoming, who operates the theatre in Laramie, Wyo.; Otis P. Fish of Lander, Wyo., and Ed Schoelcoph of Idaho Springs, Col.

Kansas

The northeast corner of Eighteenth and Wynadotte streets, the "big corner" of Kansas City's movie row, was bought last week for $45,000 by Dr. Nathan Zoglin from Milton Tootle of St. Joseph, Mo. The building will be remodeled into a modern two-story affair, the present tenants, the Midwest Film distributors, Inc., having already arranged for space in the new building.

A matinee attendance which was the largest in three years—that is the record established last week by "The Iron Horse" at the Liberty Theatre, Kansas City downtown first run house operated by Universal, according to Samuel Carver, manager.

Not until after he had been honeymooning in Kansas City for two weeks was it discovered that J. B. Tackett of the Tackett and Southtown theatres, Coffeyville, Kas., had taken a bride unto himself. Then it "was" a honeymoon.

Last Tuesday was an eventful day in Chillicothe, Mo. It marked the first of a series of trade showings in smaller towns by Universal. More than 150 exhibitors attended and newspapers "splattered" their front pages with the event. Among those in attendance were: George H. Clarkson, Eversonville, Mo.; C. A. Sunk, Ravenwood, Mo.; F. C. Bingham, Galt, Mo.; Mrs. Minnie Newton, Missouri City, Mo.; T. H. Sullivan, Miami, Mo.; J. W. Baird, Pattonsburg, Mo.; Mrs. Fay Barr, Hale, Mo.; Mr. and Mrs. Robert Brisco, Hale, Mo.; Mr. and Mrs. G. W. Summers, Unionville, Mo.; Mr. and Mrs. R. R. Galddish, Higginsville, Mo.; J. B. Carter and J. B. Moore, Carter, Mo.; Mr. and Mrs. W. F. Casper, Laredo, Mo.; Mrs. W. P. Wood, Laredo, Mo.; E. W. McClelland, Gilman, Mo.; F. W. Silver, Princeton, Mo.; Sam Minnich, Marciline, Mo.; K. H. Waldin, Hardin, Mo.; Dr. C. D. Weakley, Hardin, Mo.; H. T. Chelton, Norborne, Mo.; Marvin Beery, Hardin, Mo.; Mr. and Mrs. C. Logan, Cainsville, Mo.; H. H. Ingan, Ludlow, Mo.; Mr. and Mrs. W. I. Pope, Mendon, Mo.; E. A. Dickerson, Bogard, Mo.; Hugo Martin, Meadeville, Mo.; Mr. and Mrs. L. W. Wigfield, Chillicothe, Mo.; I. J. Aye, Wheeling, Mo.; Mrs. Nancy Dowell, Gilham City, Mo.; Edwin L. Dwyer, Kansas City, Mo.

Among out-of-town exhibitors in the Kansas City market last week were: D. L. Zimmerman, Leland Theatre, Troy, Kas.; C. M. Pattee, Pattee Theatre, Lawrence, Kas.; Ben Levy, Hippodrome, Joplin, Mo.;

The Gayety Theatre of Richmond, Mo., which has been closed, has been re-opened by E. J. Lime and Guy Cooper of Kansas City, while C. A. ("Bones") Smith, former secretary of the M. P. T. O. Kansas-Missouri, has been named as manager of the Electric Theatre, first-run house of Kansas City, Kas. He formerly was manager of the Tenth Street Theatre, Kansas City, Kas.

Seattle

Between thirty-five and forty exhibitors and their families gathered last Tuesday at Mount Vernon, Wash., to be the guests of Carl Laemmle at a Universal Pictures theatre party. O. O. Ruth and Harry E. Ulsh, owners of the Mission Theatre, gave their house to Universal for the day for screenings. L. O. Lu an, manager of Universal exchange in Seattle, Al Bloom, his first lieutenant, and A. J. Kennedy were genial hosts.

Jensen & Von Herberg have bought all of the new Metro-Goldwyn product for their houses in Bremerton, Yakima, Wenatchee, Olympia and Tacoma.

C. A. Thompson, one of the oldest exhibitors in the northwest, died at his home in Pomeroy, Wash., last Sunday, succumbing to pernicious anemia, following a long illness. He was owner of the new Seely Theatre. It will probably continue to be operated by his widow, who has been in charge during the latter part of Mr. Thompson's illness.

Mr. and Mrs. John T. Spickett of Juneau, Alaska, returned last night after a three months' vacation trip through the United States, going as far south as Texas where they have a valuable acreage which has just been planted to figs. The Spicketts left Juneau on June 12, driving 10,000 miles in their Essex coach which bears the license number 1—Juneau, Alaska. Mr. Spickett was present at the big party at Mount Vernon, where he exhibited pictures some twelve years ago.

C. P. Scates has recently completed extensive remodeling of his Rialto Theatre, Bremerton, Wash. Complete decorating, new loge chairs, new carpets, drapes, etc., make the house look like new. Mr. Scates has two picture changes and vaudeville, weekly.

Roy Boomer, manager of the Clemmer Theatre, Spokane, states that theatre conditions are picking up in Spokane and Eastern Washington, due in part at least to the promise of bumper wheat and apple crops.

Texas

The Gem Theatre was destroyed by fire at Palestine, Texas.

Audrey Cox will open his new theatre at Lamesa, Texas, October 15.

L. K. Wright will open his new theatre at Cunningham, Texas, in the near future.

W. H. Williams will soon open his new theatre at Midland, Texas.

San Francisco

Among the out-of-town visitors who came to San Francisco to enjoy the Diamond Jubilee celebration were Mr. and Mrs. J. H. Crowley of the Isis Theatre, Sparks, Nev.; Mr. and Mrs. G. O. Cole of the Virginia Theatre, Virginia City, Nev., and M. C. Armstrong of the Sanger Theatre, Sanger, Cal.

The Oaks Theatre, the latest addition to the chain of theatres operated by Max Blumenfeld, was opened in the exclusive Thousand Oaks District of Berkeley, Cal., the second week in September.

Harry Sack of the Haight Theatres, San Francisco, is attending to booking duties for this house during the absence of his partner, Mr. Godefrey, on a trip to the northern part of the state.

George Mann, who conducts a chain of picture houses in Northern California, has leased the Merrimac Theatre at Blue Lake. Henry Underwood of that place will be the operator.

The old armory hall corner at Chico, Cal., has been selected as the site for the new $350,000 theatre to be erected there by West Coast Theatres, Inc. It is announced that the theatre building will cost $200,000, the fixtures $75,000, the organ $25,000 and the lot about $50,000.

Ackerman & Harris of San Francisco will open the new Wilson Theatre at Fresno, Cal., early in December with pictures and vaudeville. The house will seat 2,000. A feature is a refrigeration plant designed to maintain a temperature of seventy-five degrees, irrespective of street temperatures.

St. Louis

Charles Goldman and Julius Leventhal have leased the new Senate Theatre to be erected at 7 and 9 North Broadway, St. Louis. They now operate the Astor Theatre, 5 North Broadway. Construction contracts have been let on the new house.

J. W. Cotter, Fourth Street Theatre, Moberly, Mo., was fined $50 and costs in Police Court on September 17 when found guilty of violating the town's ordinance prohibiting Sunday amusements. Cotter kept his show open on Sunday, September 13, to test the law. He has appealed to the Circuit Court. Recently the City Council failed to override the veto by Mayor Jeffries of an ordinance repealing the blue law.

The Star Theatre, Paris, Mo., and the Aerial Theatre, Annapolis, Ill., have closed.

The Shelbina, Mo., Opera House opened on September 14. It seats 700. Dale Smith is manager.

Exhibitors of Northwestern Washington Gathered at Mount Vernon for the Carl Laemmle-Universal Picture Party

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

RACING LUCK. (5 reels). Star, Monty Banks. A slow start gets away to whirlwind finish that kept audience roaring. This satisfied them. Appeal 85 per cent. Yes, for Sunday, no as special. Draw small town and vacationist class, towns around 300. Admission 25. Conoat Projection Service, Troy, New York.

STORMY SEAS. (4,893 feet). Special cast. Played this one in "Thrill Week" and it pleased almost everyone. A good surrounding program is also necessary to get this one over. Good tone, appeal 90 per cent. Yes for Sunday, no as special. Draw family patronage, town 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

F. B. O.

BANDIT'S BABY. (5 reels). Star, Fred Thomson. An excellent western. The horse, Silver King, is some horse! This makes a fine picture for Saturday night. Fair tone. Appeal 90 per cent. No for Sunday or special. Draw town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

BLOW YOUR OWN HORN. (6 reels). A Troy church (Pros.) wanted a picture, so we gave them this. Because it was the first picture screened in the church it drew a crowd. The picture went over big and pleased everyone. It has plenty of good comedy and interesting action. We ran an "Our Gang—Tire Trouble" with it. This made a big hit. Although this show was four months ago the people still compliment us on the pictures. Tone O. K. Good appeal. Yes for Sunday, no as special. Conoat Projection Service (A. J. Sloat), Troy, New York.

BLOODHOUND. (4,800 feet). Star, Bob Custer. Just another picture, that's all. Tone, yes. Appeal, none. No for Sunday. Special, nix. Draw from small town, 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

BROKEN LAWS. (6,413 feet). Star, Mrs. Wallace Reid. If you haven't played this one, do so by all means. It doesn't draw like "Human Wreckage," but if you can buy it right you can't afford to pass it up. Good tone and appeal. Yes for Sunday. Draw farmer and small town class, town 800. Welty & Son, Midway Theatre (500 seats), Hill City, Kansas.

FIGHTING DEMON. Star, Ruchard Talmadge. Not as good as some of Dick's previous ones. But will get by where this star is liked. No for Sunday or special. Draw all classes, town 3,000. Admission 10-25. D. C. Smith, Lyric Theatre (300 seats), Fordyce, Arkansas.

HIGH AND HANDSOME. (6 reels). Star, Lefty Flynn. A six-reeler that will stand a one-day showing and please them if surrounded by short subjects. Good tone. Appeal 75 per cent. Yes for Sunday, no as special. R. A Preuss, Arvada Theatre, Arvada, Colorado.

ISLE OF HOPE. (5,500 feet). Star, Richard Talmadge. Some school kid must have written this story; in fact it disgusts one to see his favorite star in a "lemon" like this one here. Outside of two athletic stunts it is punk all the way through. Little appeal. No for Sunday. As special—help! Draw small town class, town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

NO-GUN MAN. (4,522 feet). Star, Lefty Flynn. A good western, but not as much action as in some of his other pictures; however, it went over good and had many favorable comments on it. Good tone. Appeal 80 per cent. Sunday or special, no. Draw general class, town 600. Admission 10-25, 15-35. W. C. Synder, Cozy Theatre (265 seats), Lamont, Oklahoma.

PARISIAN NIGHTS. (6,278 feet). Stars, Tellegen, Elaine Hammerstein. This might be labeled the cat's whiskers in some towns, but my bunch said it was punk and I had to agree with them. As special all that I could see was price. Tone questioned Very little appeal. No for Sunday or special. Draw small town class, town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

RIDIN' COMET. Star, Yakima Canutt. An extra good western story with plenty of action and hard riding. Will more than please action fans. Print new. Tone O. K. Very good appeal. No for Sunday or special Draw all classes, big city. Admission 10 cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

STEPPING LIVELY. (5,311 feet). Star, Richard Talmadge. Not so good. I have been a booster for this star, but someway his latest pictures lack something. I would say that the stories are not as good as they used to be. Good tone. Just fair appeal. Yes for Sunday, no as special. Draw farmer and small town class, town 600. Admission 10-20 and 10-30 H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

TEARING THRU. Star, Richard Talmadge. Moved slowly through first reels, but ended up in lively fashion in the last reel. Talmadge fans want Dick's stunts in evidence from start to finish and not just near the end! Pleased as a program picture. Fair appeal. No as special. Draw general class, town about 1,000. Admission 10-25 to 15-35. H. H Hedberg, Amuse-U Theatre, Melville, Louisiana.

WILD BULL'S LAIR. (6 reels). Star, Fred Thomson. One of the best Thomsons I ever saw. Thomson's fight with the bull was exciting and the work of the horse, Silver King, was great. Good tone and appeal. No for Sunday or special. Draw town and country class, town 1,800. Admission 15-25. Herbert Tapp, Manager, Hippodrome Theatre (460 seats), Sheridan, Indiana.

First National

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. Very, very good, but paid too much, as we did on all First Nationals, and made no money. Good tone and appeal. Yes for Sunday and as special (with regard to above). Draw farmer and small town class, town 800. Admission 10-25. J. N. Welty (Welty & Son), Midway Theatre (500 seats), Hill City, Kansas.

AS MAN DESIRES. (7,650 feet). Star, Milton Sills. Very entertaining picture that's different from the usual run of love dramas. Keeps you guessing how it's going to end. Plenty of action. Good tone. Appeal 100 per cent. No for Sunday or special. Draw family class, town 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

BLACK OXEN. (7,831 feet). Star, Corinne Griffith. Not a small town picture. This might go over good in a city. As usual, we paid too much. Didn't pay the overhead with what we took in. It's just an average program picture and I'd say don't buy at special price. Fair tone. Appeal not so good. No for Sunday. Draw small town and farmer class, town 800. Welty & Son, Midway Theatre (500 seats), Hill City, Kansas.

DECLASSE. (7,889 feet). Star, Corinne Griffith. Very good; but, oh! what a title. Those who came in lauded it to the skies. Draw mixed class, town 2,145. Admission 10-25. H. D. Wharton, Pastime Theatre (500 seats), Warren, Arkansas.

HER TEMPORARY HUSBAND. (7 reels). Star, Owen Moore. This was a hilarious comedy that pleased and satisfied everyone. It kept the audience laughing continuously. Good appeal. Yes for Sunday, no as special. Draw small town and vacation class, towns around 300. Admission 25. Avard J. Sloat, Conoat Projection Service, Troy, New York.

IDLE TONGUES. (5,447 feet). Star, Percy Marmont. A good production of its kind and a moral that should teach the scandal mongers who see it to keep their tongues in their mouths and their lips closed. But why is Marmont always cast as a character who always gets the worst of it through all his pictures? Good tone. Appeal 70 per cent. Yes for Sunday, no as special. Draw general class, city 500,000. Admission 10-20. Wm. T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

IDLE TONGUES. (5,447 feet). Star, Percy Marmont. A good program picture. Will draw those who have read the story of "Dr. Nye." A very pleasing picture. Good tone. Appeal 90 per cent. Yes for Sunday, no as special. Draw from college town, 2,-100. Admission, 10-25. R. X. Williams, Lyric Theatre (345 seats), Oxford, Mississippi.

LEARNING TO LOVE. (6,099 feet). Star, Constance Talmadge. A pleasing comedy drama, suitable for hot weather and any day as a light program. Good tone. Appeal 70 per cent. Yes for Sunday,, no as special. Draw general class, city 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

LEARNING TO LOVE. (6,099 feet). Star, Constance Talmadge. Constance Talmadge always a good draw here, and this picture made more friends for us. Yes as to tone, Sunday and special. Appeal a hundred per cent. Draw conservative class, city 23,000. Admission 25. D. J. Adams, Auditorium Theatre (1,000 seats), Concord, New Hampshire.

LILIES OF THE FIELD. (8,500 feet). Star, Corinne Griffith. A fair picture for which we paid a special price and made nothing at all. We are almost through with First National, and until they come down to earth we will buy our service elsewhere. Fair tone and appeal. No for Sunday or special. Draw farming and small town class, town 800. Admission 10-25. J. N. Welty (Welty & Son), Midway Theatre (500 seats), Hill City, Kansas.

LOVE MASTER. (6,779 feet). Star, Strongheart (dog). Good program picture. Story could have been improved somewhat if they cut out some of the race, which took up too much footage, just as the cows did in "Sundown." Good tone. Appeal 90 per cent. Yes for Sunday, no as special. Draw family patronage, town 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

LOVE MASTER. (6,779 feet). Star, Strongheart (dog). This is a great picture. Had a good many compliments and every one was well pleased. Picture was in good condition. Box office receipts were very good. Good tone. Appeal 100 per cent. Yes for Sunday, no as special. Draw general class, town 600. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

LOVE'S WILDERNESS (7,057 feet). Star, Corinne Griffith. Pleasing picture, but business off. Yes as to appeal and for Sunday. No as special. Draw conservative class, city 23,000. Admission 25. D. J. Adams, Auditorium Theatre (100 seats), Concord, New Hampshire.

NEW TOYS. (7,811 feet). Star, Richard Barthelmess. Barthelmess drew them in but didn't please them. He is too good to play light entertainment. However, it pleased the kids, judging from their laughter. I hope "Shore Leave" is to be as good as "Classmates." Good tone. Appeal 40 per cent. Yes for Sunday, no as special. Draw family patronage, town 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

ONE WAY STREET. (5,600 seats). A fine program picture. Pleased here. Draw mixed class, town 2,145. Admisison 10-25. H. D. Wharton, Pastime Theatre (500 seats), Warren, Arkansas.

ONE YEAR TO LIVE. (8,064 feet). All star cast. Fair program picture only. Many women enjoyed it, but men didn' care for it. Will get by with little pushing. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

PAINTED PEOPLE. (5,700 feet). Star, Colleen Moore. Colleen certainly has a charming personality which certainly helps please. This is an ideal picture to play during the warm weather. She and Lloyd Hughes are certainly a fine combination. Good tone. Appeal 99 per cent. Yes for Sunday, no as special. Draw family patronage, town 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

SECRETS. (8,345 feet). Star, Norma Talmadge. A very excellent picture with wonderful acting, but we lost money on it. People don't seem to care much for costume plays, and we are through with them for some time to come. Folks come out to see the villain get a thrashing by the hero for paying attention to his good looking girl. This picture had no vilyun. Small town exhibitors, study your patronage before booking this one. Fair tone and appeal. Special—in some places. Draw general class, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SO BIG. (8,562 feet). Star, Colleen Moore. A picture that gives Colleen Moore a chance to show her ability in playing different roles. We prefer her in the flapper type of story where her good looks show. Good tone. Appeal 95 per cent. Yes for Sunday, no as special. Draw from college town, 2,100. Admission 10-25. R. X. Williams, Lyric Theatre (345 seats), Oxford, Mississippi.

SO BIG. (8,562 feet). Star, Colleen Moore. You've got to hand it to Colleen for her remarkable work in this one. At times she overdoes herself, but this is only a minor defect. The kids liked it, too, though not all of them; it pleased the adults a hundred per cent. Good tone. Appeal 90 per cent. Yes for Sunday and special. Draw family patronage, town 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

SUNDOWN. (9,000 feet). Star Bessie Love. A superb feature. Good tone and appeal. Yes for Sunday and special. Draw farmers and merchants, widely scattered, town 1,649. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

THOSE WHO DANCE. (8 reels). Star, Blanche Sweet. An expose of bootlegging that went over big. Picture has plenty of thrills. Good tone and appeal. Yes for Sunday and special. Draw small town and vacation class, towns around 300. Admission 25. Avard J. Sloat, Conoat Projection Service, Troy, New York.

Between Ourselves

A get-together place where we can talk things over

Service to exhibitors is always my first idea: so when I see somebody else with the same idea I can't help yelling out the facts!

Not so long ago we acquired a new member of "Our Gang." He has been sending tips regularly since.

And in these reports he almost invariably puts something that I bet you appreciate:

"Good Saturday picture."

Or—

"Not a Saturday bet."

Good stuff, isn't it? Helps you to sidestep a sore houseful on the night you look for the Saturday types.

More power to this contributor who (as Steve Brenner incorporates the quality of print, and D. W. Strayer too) is out to help with all the information.

You know this good scout by now:

Sure—O. G. Odell, Odelphi Theatre, Hughesville, Pennsylvania.

—VAN.

WHAT A WIFE LEARNED. (5,700 feet). Featured cast. A very good program picture, especially for the ladies. Fine tone. Ninety per cent appeal. I'd say not a Saturday picture; yes for Sunday and no as special. Draw town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

WHEN A MAN'S A MAN. (6,910 feet). Star, John Bowers. A good picture; follows the book closely. John Bowers' best performance to my knowledge. Excellent tone. Appeal ninety per cent. Yes for Sunday and special. Draw farmers and average class, town 600. Admission 10-25 and 15-35. H. P McFadden, Reel Theatre (200 seats), Matoma, Kansas.

Fox

ARIZONA ROMEO. (4,694 feet). Star Buck Jones. This is a good western. Pleased our patrons ninety per cent. Good tone and appeal. Yes for Sunday, no as special. Draw all classes, town less than a thousand. Admission, regular, 10-30. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

DARWIN WAS RIGHT. (4,983 feet). Stars, Monkeys. This picture is somewhat out of the ordinary, and should please most any type of patronage. Has lots of laughs. Print good. Very good tone. Good appeal, Yes for Sunday. Draw all classes, big city. Admisison ten cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DARWIN WAS RIGHT. (4,983 feet). Star, no one. No good for any house, and one of those so-called specials that Fox makes. Draw miners and railroad class, town 3,050. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

DEADWOOD COACH. (6,346 feet). Star, Tom Mix. This was Tom Mix in a western, so it was Tom Mix at his best, and the box office sang with glee. Everyone was pleased. That includes the manager! Good appeal. Tone, Sunday and as special, yes. Draw all classes, small town, 2,500. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

DICK TURPIN. (5,224 feet). Star, Tom Mix. Oh, boy! Here's Tom Mix in the days of the notorious Dick Turpin, the celebrated highway robber. You'll be surprised at Tom; he sure puts it over and acts Sir Knight in gallant and romantic style. I didn't think it was in him. Then there's Tony, the wonder horse, who helps his master out of many a nasty scrape. A money maker for you or I'll miss my guess. Draw from tourist city, 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

FOX SPECIALS. Fox has about six or seven drags that lose what money you might make on the others. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

HEARTS AND SPURS. Star, Buck Jones. Two days to fair business. Picture not liked as well as some others with Jones. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

HUNTED WOMAN. (4,954 feet). Star cast. For some reason this failed to draw; lost money on it. The picture is all right. Doutbful tone, some appeal. No for Sunday or special. Draw small town class, town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

IN LOVE WITH LOVE. (5,677 feet). Star cast. One of Fox's specials. We class it as a very ordinary program picture. 'Nuf Sed. Draw general class, town about 1,000 Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

PORTS OF CALL. Star, Edmund Lowe. Very good picture, on the class of "The Man Who Came Back." Good acting and a good story. Good tone. Yes for Sunday, no as special. Draw miners and railroad class, town 3,050. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

RAINBOW TRAIL. (5,257 feet). Star, Tom Mix. We did a tremendous business with this one. Mix, Tony and Zane Grey make a wonderful combination. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

ROUGHNECK. (7,519 feet). Star, George O'Brien. Fellows—grab this one! Absolutely one of the best melodramas we have shown this year, and patrons are still talking about it. A hundred per cent. real entertainment, perfectly directed, with excellent photography. George O'Brien is a wonder in the "Roughneck," and we want some more action pictures with him as the star. We would have done well on this one but a town dance kept the crowd away. Don't be afraid to advertise it; it's fine. Tone pretty rough, but appeal 100 per cent. Maybe for Sunday, yes as special. Draw general class, town about a thousand. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

STARDUST TRAIL. (4,686 feet). Star, Shirley Mason. Just a plain, ordinary program picture. It seemed to please the majority of the people, especially the ladies. Not for Saturday. Fine tone. Appeal 75 per cent. Yes for Sunday, no as special. Draw town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

WARRENS OF VIRGINIA. (6,000 feet). Star cast. A very poorly constructed story, put together in a haphazard maner, resulting in a punk feature. Tone—yes. Appeal, nix. Sunday no. Special—price only. Draw from small town, 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

Metro-Goldwyn

GREAT WHITE WAY. (10 reels). Star, Anita Stewart. Too long and draggy. Most of our audience either left or went to sleep before it was over. Just couldn't hold interest. These long pictures won't do for the small town. Good tone, fair appeal. Yes for Sunday, no as special. J. N. Welty (Welty & Son), Midway Theatre (500 seats), Hill City, Kansas.

JANICE MEREDITH. Star, Marion Davies.

Although extra long and drawn out, this picture pleased ninety per cent. of our patrons. It is educational and well made. A two-day picture. Tone extra good. Appeal good. Yes for Sunday and special. Draw all classes, town less than a thousand. Regular admission 10-30. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

MONSTER. (6,435 feet). Star, Lon Chaney. A hair-raising, cold-chill mystery picture that made 'em holler right out loud. Grasping fingers, hideous faces peering from the darkness all on account of a nutty doctor trying to change a woman's soul into a man, or something like that; anyway, it's a thriller. Fair tone. Appeal 80 per cent. Yes for Sunday and special. Draw general class, city 500,000. Admission 10-20. Wm. T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

PRETTY LADIES. (6 reels). Star, ZaSu Pitts. The prettiest and best novelty picture, done partly in natural colors, with a good story, that I have ever seen. Picture did not draw enough for me for expenses. Print new. O.K. in tone. Too spicy for Sunday, though. O.K. as a special, but not for older class. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

UNHOLY THREE. (7,000 feet). Star, Lon Chaney. Either the long green is "short" or the picture is not much. Didn't see it myself. Print new. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Paramount

ADVENTURE. (6,002 feet). Stars, Moore, Starke, Beery. A South Sea adventure story that pleased all who saw it. And it drew a little better than ordinary business with a tent show for opposition. The paper is good. I would call this an extra good picture of its kind. The work of Beery is exceptionally good. I wish I could get more pictures like this one. All comments were good. Some stopped and said it was the best in months. Tone and for Sunday O.K. Yes as special. Good appeal. Draw all classes, small town, 2,500. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

AIR MAIL. (6,796 feet). Star cast. A good picture. Plenty of action. Good tone and appeal. Yes for Sunday and special. Draw farmers and merchants, widely scattered, town 1,649. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

AIR MAIL. (6,976 feet). Star cast. This is the story of a crook who gets a job as an air pilot for Uncle Sam, for the purpose of robbing the mail; but through the inspiring heroism of his buddies and a girl's love, reforms and lives happily ever afterwards. As a novelty it is good entertainment; its thrills in the clouds and its wonderful view from the plane as it flies on its journey from New York to Frisco with a cast including Douglas Fairbanks, Jr., and Mary Brian (who played Wendy in "Peter Pan") make it well worth showing. Draw from tourist town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

EVE'S SECRET. (6,225 feet). Star, Betty Compson. This is a pretty good picture, but due to the foreign locale of the story it failed to draw. The paper, also, was bad for my town, as it also looked foreign. Tone O.K. Bad appeal. No as special. Draw all classes, small town, 2,500. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

IN THE NAME OF LOVE. (7 reels). Star, Ricardo Cortez, with Greta Nissen. Good picture and well acted. Beautiful settings. But the picture didn't do much for me. Good tone, fair appeal. Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SOCIETY SCANDAL. (6,433 feet). Star, Gloria Swanson. My people seemed pleased and said they liked it, and that is what I go by. Not a Saturday picture. Fine tone. Appeal 80 per cent. Yes for Sunday, no as special. Draw town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

STRANGER. (6,660 feet). Stars, Betty Compson. Richard Dix. Not as good as "The Woman With Four Faces" in my opinion. Tully Marshall good. On account of machine trouble it did not impress my patrons. Well acted. Fair tone. Appeal 60 per cent. No for Sunday or special. Draw farmer class, town 110. Admission 10-25. Mildred B. Russell, Benton Community Theatre (120 seats), Benton City, Missouri.

EVELYN BRENT

The charming F. B. O. star was the guest of honor at a luncheon to the trade paper fraternity and newspaper and dramatic critics at the Biltmore Hotel, September 10, 1925.

STREET OF FORGOTTEN MEN. (6,986 feet). Star, Percy Marmont. A pretty good picture with a good story. Mary Brian is good in this kind of a role. Acting of entire cast is excellent. Print new. Good tone. Fair appeal. Yes for Sunday, no as special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

THUNDERING HERD. (7,187 feet). Star cast. This is a very fine picture and will please any audience anywhere. It is just about as fine a drama as was ever filmed of the type and has everything that one could desire in a picture. Wonderful cast and very finely produced. Good tone. Appeal 100 per cent. Yes for Sunday and special. Draw from industrial town, 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats, Hazard, Kentucky.

UNGUARDED WOMEN. (6,051 feet). Stars, Dix, Daniels. A pretty fair picture. I made a little money on a two-day run. Fair appeal. No for Sunday or special. Draw all classes, town 3,000. Admission 10-25. D. C. Smith, Lyric Theatre (300 seats), Fordyce, Arkansas.

WELCOME HOME. (5,509 feet). Star, Lois Wilson. This is a very pleasing picture. true to life and well acted. Good tone and appeal. Yes for Sunday, no as special. Draw all classes, town less than a thousand. Regular admission 10-30. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

WELCOME HOME. (5,509 feet). Star, Lois Wilson. Billed it two days—ran it one. Nothing to it here. Patrons walked out. Draw mixed class, town 2,145. Admission 10-25. H. D. Wharton, Pastime Theatre (500 seats), Warren, Arkansas.

Pathe

BATTLING ORIOLES. (5,600 feet). Star, Glenn Hunter. This was a good comedy. The kids raised the roof with their laughter and many of the older folks got their money's worth; a few thought it was silly. Tone none (not meaning bad tone). Appeal eighty per cent. Yes for Sunday, no as special. Draw small town and vacationist class, towns around 300. Admission 25. Avard J. Sloat, Conoat Projection Service, Troy, New York.

CALL OF THE WILD. (5 reels). Star, Buck (dog). The action in this picture pleased the people and gave them entertainment—the thing they came after. Appeal 80 per cent. Yes for Sunday, no as special. Draw small town and vacationists, towns around 300. Admission 25. Avard J. Sloat, Conoat Projection Service, Troy, New York.

KING OF WILD HORSES. (5 reels). Star, Rex (horse). This picture pleased a hundred per cent. It was different from the usual run of pictures. Many told us how they enjoyed it. Yes for Sunday, no as special. Draw small town and vacationist class, towns around 300. Admission 25. Avard J. Sloat, Conoat Projection Service, Troy, New York.

Principal

CAPTAIN JANUARY. (6,194 feet). Star, Baby Peggy. Fair, but paid twice what it was worth to us. Think the exhibitor should say so if he pays too much to make money on picture. Good tone, fair appeal. Yes for Sunday, no as special. Draw farmer and small town class, town 800. Admission 10-25. J. N. Welty (Welty & Son), Midway Theatre (500 seats), Hill City, Kansas.

Producers' Dist. Corp.

BAD LANDS. Star, Harry Carey. Not the best he has made but a good picture of the pioneer days and will please all classes. Good tone. Yes for Sunday, no as special. Draw miners and railroad class, town 3,050. Admission 10-25. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

BARBARA FRIETCHIE. (7,179 feet). Star cast, includes Florence Vidor. A very good story of the Civil War. A few war scenes in it. A story of a Northern soldier in love with a Southern girl. Excellent tone. Appeal 90 per cent. Yes for Sunday, no as special. Draw town and country class, town 1,800. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

BARBARA FRIETCHIE. (7,179 feet). Star, Florence Vidor and feature cast. Just a fair picture with average program value. Played it on Decoration Day and drew a little extra business. No record breaker. Good tone and appeal. Yes for Sunday. Draw farming and small town class, town 800. Admission 10-25. J. N. Welty (Welty & Son), Midway Theatre (500 seats), Hill City, Kansas.

CHALK MARKS. (6,000 feet). Star cast. Another pleasing little story. Nothing big, but will get you some money. Fine tone. Appeal 80 per cent. Yes for Sunday, no as special. Draw town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

CHARLEY'S AUNT. (7,245 feet). Star, Syd Chaplin. An honest-to-goodness comedy. Had stock company playing across the street for opposition; did very good business. Advertise big and you should do business with this. Enclosed is envelope we used as throw-away—(lettered "FROM BRAZIL, where the NUTS come from—CHARLEY'S AUNT. She's not an ordinary person—she's a HE. Enough to make a Cat laugh! Attend the matinee if possible as all cannot be seated at night). We put nuts in these envelopes. Tone is O. K. Good appeal. Yes as special. Draw mixed class, town 5,333. Admission 10-30. C. W. Davis, Broadway Theatre (500 seats), Reidsville, North Carolina.

GIRL ON THE STAIRS. (6,214 feet). Star, Patsy Ruth Miller. Pretty good program picture that will please the majority. A good mystery story. Fair tone. Appeal 80 per cent. No for Sunday or special. Draw town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

HOOSIER SCHOOLMASTER. (5,326 feet). For us just a lemon we had to take to get a few good ones. Old costumes and no entertainment values. No for Sunday. Appeal not so good. No tone. Draw farming and small town class town 800. Welty & Son, Midway Theatre (500 seats), Hill City, Kansas.

SILENT SANDERSON. Star, Harry Carey. Very good. Played to big Saturday business. Many said it was Carey's gest so far. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

TIGER THOMSON. (5,700 feet). Star, Harry Carey. Good, as are all of Carey's late ones. Our patrons like Carey. Good tone

and appeal. No, for Sunday or special. Draw farming and small town class, town 800. Admission 10-25. J. N. Welty (Welty & Son), Midway Theatre (500 seats), Hill City, Kansas.

Schulberg

BOOMERANG. (6,714 feet). Stars, Bert Lytell, Anita Stewart. A pretty love romance, with Bert Lytell as a doctor in a sanitarium and Anita Stewart as a nurse furnishes a picture full of comedy and amusing situations. Good tone. Appeal 70 per cent. Yes for Sunday, no as special. Draw general class, city 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

United Artists

ONE EXCITING NIGHT. (11 reels). D. W. Griffith Prod. A very good mystery picture—but too long, especially on a hot night. Fair tone. Appeal 70 per cent. No for Sunday or special. Draw town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

ROSITA. (8,800 feet). Star, Mary Pickford. Not a small town picture. Too much Kings and Queens stuff to suit this locality. A good picture, though, and in fine shape. Good tone. Small town appeal 60 per cent. Yes for Sunday. Draw town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

TESS OF THE STORM COUNTRY. (10 reels). Star, Mary Pickford. If you haven't played this picture, buy it. Surely was a surprise. Many people said the best they ever saw. Step on it. Good tone. Yes for Sunday. Appeal 100 per cent. Draw farmer and small town class, town 800. Welty & Son, Midway Theatre (500 seats), Hill City Kansas.

WAY DOWN EAST. D. W. Griffith prod. Have run it for the second time and it is the same old good picture. Buy it again if you can get a good print like I did. Fine tone. Wonderful appeal. Yes for Sunday and I should say as special. Draw mixed class, town 3,000. Admission 10-20. Chas. Martin, Family Theatre (300 seats), Mt. Morris, New York.

WHITE ROSE. (11 reels). D. W. Griffith prod. A splendid show that pleased the fine audience that saw it. Good tone, fine appeal. Yes for Sunday, no as special. Draw town and country class, town 1,800. Admission 15-25. Herbert Tapp, Manager, Hippodrome Theatre (460 seats), Sheridan, Indiana.

WILD JUSTICE. (6,000 feet). Star, Peter the Great (dog). A good box office title for a small town. Dog is fine. Others in cast not known here. A good picture for the hot weather. Good tone. Appeal a hundred per cent. No for Sunday or special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Universal

FIGHTING AMERICAN. (6 reels). Star, Pat O'Malley. While this was nothing extra, it pleased fairly well. Tone O. K. Appeal sixty per cent. Draw summer vacationists and small town class from small towns around 300. Avard J. Sloat (with Mitchell Conery), Conoat Projection Service, Troy, New York.

FLYING HOOFS. Star, Jack Hoxie. Terrible. Hoxie should quit. He's no drawing card here at all. No for Sunday or special. Town 3,500. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

HURRICANE KID. Star, Hoot Gibson. Only a fair Gibson. This star is a good drawing card; however this is one of the poorest pictures we have had him in. Drew well, but lacks the necessary punch to put it over with the audience. Good tone. Appeal eighty per cent. No for Sunday or special. Draw neighborhood patronage, city 77,000. Admission 10-20. Wm. A. Leucht, Jr., Savoy Theatre (486 seats), St. Joseph, Missouri.

HURRICANE KID. Star, Hoot Gibson. A very good picture which pleased action-and-

Arthur Trimble as "Buster Brown" in the Buster Brown-Century comedies.

western fans. This has lots of comedy scenes and the photography is great. Print new. Tone O. K. Appeal very good. No for Sunday or special. Draw all classes, big city. Admission always ten cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

I'LL SHOW YOU THE TOWN. (7,400 feet). Star, Reginald Denny. A good feature length comedy that kept the kids shouting with glee and the grownups laughing with pleasure. Denny possesses an original, pleasing personality and is becoming quite a favorite. Good tone. Appeal 90 per cent. Yes for Sunday and yes as a comedy. Draw general class, city 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

K—THE UNKNOWN. (8,146 feet). Stars, Virginia Valli, Percy Marmont. One of the best pictures we ever used. A remarkable picture in that it is so different. Not a draggy foot of film and an abundance of comedy. We received more compliments on this than on some much-heralded productions. Tone O. K. Appeal a hundred per cent. Yes for Sunday and yes as special for small towns. Draw rural class and town of 175. Admission 10-25. D. B. Rankin, Co-operative Theatre (200 seats), Idana, Kansas.

MAN IN BLUE. (5,624 feet). Star, Herbert Rawlinson. A fine police story, with pep and action; just long enough; and entertaining all the way. Especially suited for Saturday. Good tone. Appeal 70 per cent. Yes for Sunday, no as special. Draw general class, city 500,000. Admission 10-20. Wm. T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

RECKLESS AGE. (6,954 feet). Star, Reginald Denny. Very good. Should please any audience. Lots of action and comedy stuff all good. Book it. Good tone. Fine appeal. Yes for Sunday and special. Draw small town and farmer class, town 600. Admission 10-20 and 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

SAWDUST TRAIL. (5,500 feet). Star, Hoot Gibson. This is a good comedy and Gibson takes his part in good shape. This picture is a good buy. Good tone. Appeal ninety per cent. J. M. Blanchard, Lone Rock, Kossuth County, Iowa.

TAMING THE WEST. (5,304 feet). Star, Hoot Gibson. This is what I call a real good one; packed the house on this one and, what is more, satisfied all that I got in. Yes as to tone, Sunday and special. Lots of appeal. Draw small town class, town 300. Roy E. Cline, Osage Theatre (200 seats—admission 10-25), Osage, Oklahoma.

TEASER. (6,800 feet). Star, Laura La-Plante. A clean, entertaining comedy-drama, lots of laughs and chuckles; while this may not be Laura's best it is good one just the same, and I am glad that I ran it. Yes for tone and Sunday. No as special. Appeal 75 per cent. Draw small town class, town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

WHITE OUTLAW. Star, Jack Hoxie. This is a pip. I pushed this one to the limit and broke my Saturday night house record and pleased a hundred per cent. Give us some more like this one, Jack. Yes as to tone, Sunday and special. Lots of appeal. Draw small town class, town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

WHITE OUTLAW. Star, Jack Hoxie. About the best western that this star has made, and it was not his fault that it was good, as the horse and dog put this picture over and the support was very good. Good tone. Yes for Sunday, no as special. Draw miners and railroad class, town 3,050. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

Vitagraph

BARREE, SON OF KAZAN. (6,803 feet). Star, Anita Stewart. A good story: a good picture. Well acted, did a nice business for us and pleased. Miss Stewart splendid; dog not so much, but gets by, so far as he goes. Will please in most any house. Tone O. K. Appeal 85 per cent. Yes for Sunday, no as special. Draw general class, town 3,600. Admission 10-20. W. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

CLEAN HEART. Star cast. Good; appealed to the educated. Good tone, yes for Sunday. Draw average class, city 10,000. Admission 10-25. H V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

CLEAN HEART. (7,950 feet). Star, Percy Marmont. Good Sunday picture but didn't draw enough to pay expenses. Print good. Tone O.K. Fair appeal. Yes for Sunday, no as special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

COWBOY GRIT. Star, Pete Morrison. Just a fair western—that's all. Don't promise much when you run this. Print new. Tone O.K. Fair appeal. No for Sunday or special. Draw all classes, big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MIDNIGHT ALARM. (6,000 feet). Star, Cullen Landis. O. K. But the print was terrible. Here it is impossible to get a Vitagraph print through the projector without a dozen stops. Appeal O. K. No for Sunday or special. Draw all classes, town 3,000. Admission 10-25. D. C. Smith, Lyric Theatre (300 seats), Fordyce, Arkansas.

REDEEMING SIN. (6,237 feet). Star, Nazimova. Some liked this one and some did not. Personally thought it was very good. Good tone. Yes as special. Draw miners and railroad class, town 3,050. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

STEELE OF THE ROYAL MOUNTED. (5,700 feet). Star cast. Very good north-west woods picture. Had favorable comments on this one and it drew fairly well, in face of county fair and dance. Good tone and appeal. Yes for Sunday and as special. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

TWO SHALL BE BORN. (6 reels). Star, Jane Novak. Good program picture that will please most of the audience. Not a big picture but one that will please. Good tone. Yes for Sunday, no as special. Draw miners and railroad class, town 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

Warner Brothers

FIND YOUR MAN. (7,300 feet). Star, Rin-Tin-Tin. A sure enough audience picture and we had a good price on it. Just can't go wrong on a Rin-Tin-Tin picture. Good for any time, any place. Good tone. Appeal a hundred per cent. Hardly for Sunday but yes as special. Draw farming and small town class, town 800. Admission 10-25. J. N. Welty (Welty & Son), Midway Theatre (500 seats), Hill City, Kansas.

NARROW STREET. (7 reels). Stars, Matt Moore, Dorothy Devore. This comedy-drama gave entire satisfaction and pleased a hundred per cent. Tone O.K. Good appeal. Yes for Sunday, no as special. Draw small town and vacation class, towns around 300. Admission 25. Avard J. Sloat, Conoat Projection Service, Troy, New York.

Comedies

ASLEEP AT THE SWITCH. (Pathe). Star, Ben Turpin. The best of the Turpin comics to date. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

BABY BLUES. (Educational-2 reels). This is a real comedy. Kept my house in an uproar from start to finish. Several people came back the second night, bringing their friends to see it. Tone O. K. Good appeal. O. K. for Sunday. Draw all classes in small town, 2,500. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

BELOW ZERO. (Educational). Star, Lige Conley. Ought to be called the best hot weather picture of the season as the scenes in this are as cold as the North Pole. Worlds of snow and the scenery is fine. Comedy kept them laughing while they shivered. Don't pass it up, Gang. If you don't play it this summer—BOOK IT FOR NEXT JULY. Better than a cooling system. Fine tone. Strong (summer) appeal. Yes for Sunday. Draw general class, town about a thousand. Admission 10-25. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

THE BURGLAR. (Fox-Van Bibber). All of these comedies are good and clean entertainment. Print good. Big city draw. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

CHASING THE CHASER. (Pathe). Star, Jimmie Findlayson. This star is good enough for two reelers. This comedy is very good with lots of very funny situations. Print new. Good appeal. Draw all classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

CORNFED. (Educational). Another good laugh producer. No trouble to get a laugh out of an Educational except their Juvenile comics—they are not very good. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

DINKY DOODLE CARTOON. (F. B. O). Here is a short subject that is worth playing; kids are crazy about them; grown ups enjoy them. Good tone, good for Sunday. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

FAKE ALARM. (Arrow). Just a fair comedy with well worn situations done time and time again; but will go over. Big city draw. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

GRIEF IN BAGDAD. (Fox). Monkey stars. A monkey comedy that is good if your audience likes that type of comedies. No for Sunday. Draw town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

HEEBIE JEEBIES. (F. B. O.) Star, Jimmy Aubrey. Not as good as some of the Aubrey comedies. I thought it got rather silly at times. Fair tone and appeal. No for Sunday. Draw farmer and town class, town 600. Admission 10-20 and 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

HUSTLING HANK. (Pathe). Nothing much. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

IRON MULE. (Educational-Tuxedo). Star, Al St. John. This is "The Iron Horse" in comedy form. It is a scream from start to finish. There is a laugh every foot of the picture. It has lots of novelty comedy gags, some funny and exciting chases, and enough refined slapstick to please the rough crowd. The subtitles are alone worth the price of admission. The train is a peach. It is not silly or foolish like so many comedies. Tone O. K. Appeal 100 per cent. O. K. for Sunday. Draw all classes, small town, 2,500. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

JUNIOR PARTNER. (Educational-Juvenile). The best of the Juvenile comics so far. Most of them are not good in laughing material. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

JUBILO, JR. (Pathe-Our Gang). The Gang again pleases. My motto: "A 'Gang' a day keeps the blues away." If you believe, run an Our Gang comedy. Print good. Very good appeal. Yes for Sunday, no as special. Draw all classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

LLOYD HAMILTON COMEDIES. (Educational) This fellow is a laugh producer, and must say his comedies are great. But prints are not in extra shape. Good tone and appeal. Yes for Sunday. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MILK BANDITS. (Fox). A laugh a minute. A good comic. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

NEW SHERIFF. (Educational). Star, Hanaford. Most of Educational's pictures are real laugh-producers—and this is one of them. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

OMAR KAYHAM. (Universal-Hysterical History.) The second of this series and not as good as the first, "William Tell." I liked that and perhaps the next will suit me better. Draw farm and town class, town 600. Admission 10-20 and 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

OUR GANG COMEDY. (IT'S A BEAR). (Pathe). Fine comedy that grownups liked as well as kids. Plenty of good laughs. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

PAUL JONES, JR. (Fox). Star, Earl Foxe. A Van Bibber picture but not as good as the preceding ones. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

PIE EYED. (F. B. O.) Star, Stan Laurel. Boys, this is a real good comedy and, so far, the best of this series of comedies. Print new. Big city draw. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SUNDOWN LIMITED. (Pathe-Our Gang). This "Our Gang" is a scream. Big doings in town on the night this was shown, so a good many people missed a real comedy. Good tone. Yes for Sunday. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Serials

RIDDLE RIDER. (Universal). I have been running pictures in this burg for over ten years. At first I had quite a number of serials, but the "Clutching Hand" and that kind of stuff was enough to scare the gizzard out of a kid and so I stopped running them. Recently I started "The Riddle Rider." It is clean, interesting and has the children and some of the older people quite enthused over it. It is holding up well. Have just run episode twelve. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

Short Subjects

CASTLE COLOR FILMS. (Greater Features). A good one-reeler. All in natural colors. Packed with action and human interest. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

FOX NEWS. (No. 92). A good short subject that will always fill in on any program. Print new. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

PACEMAKERS. (F. B. O.). Stars, Vaughn, O'Hara. The best two-reel series on the market. Buy this series to make 'em laugh. Each and every one has been a winner with me. Prints new. Great appeal. Yes for Sunday, no as special. Draw all classes, big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Every exhibitor means to be helpful. Sometimes a fellow just doesn't get going on the tips.
It doesn't take long.
Do your share.
START SENDING TIPS NOW!

Independents

BRINGING HOME THE BACON. (Weiss Bros.). Star, Buffalo Bill, Jr. Very good little comedy western which pleased all who saw it. Good tone. Yes for Sunday, no as special. Draw miners and railroad class, town 3,050. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

FATAL MISTAKE. Stars, Eva Novak, Wm. Fairbanks. This is, as the title says, a mistake; and if you will run enough like it, it will probably be fatal. I looked very carefully but failed to find the fatal mistake, unless it was the producers' when they made it. Tone, none. Appeal, zero. No for Sunday. As special—help! Draw small town class, town 300. Admisslon 10-35. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

FLASH OF LIGHTNING. (State Right). Star, Leo Maloney. I think this is about the punkest Leo Maloney picture I have ever shown. A few more like this and it will be good-night for Leo. Not much appeal. No for Sunday or special. Draw from small town, 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

GIRLS MEN FORGET. Star, Mare Prevost. Good little picture, but no B. O. draft. Everybody forgot it. Fair tone, good appeal. No for Sunday. Draw farmer and small town class, town 800. Welty & Son, Midway Theatre (500 seats), Hill City, Kansas.

MAN FROM LOST MOUNTAIN. (Arrow). Star, Ben Wilson. A western which should please; but they did not spend much money when made this, although it is a fair story. Print new. Good tone. Fair appeal. No for Sunday or special. Draw all classes, big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MIDNIGHT EXPRESS. (Columbia). Star, Elaine Hammerstein. Railroad melodrama that held the attention from start to finish. Several patrons voiced their praise and it's the sort of picture that makes an exhibitor stand out in the lobby after the show and ask the patrons passing out, "How did you like it?" Wonderful direction and the action pleased the regular western fans. This is the kind of picture the little town showman should book. Get it boys. Fair tone, appeal 100 per cent. Maybe Sunday, no as special. Draw general class, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

NOTCH NUMBER ONE. (State Right). Star, Ben Wilson. This is a fairly good western program picture, nothing more. If your patrons like westerns, this will get by as such. No as special. Draw from industrial town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

PASSION PLAY (Passion Play Co., Friedburg Players). This is the new Passion Play. It is a worthy production that gave satisfaction. With good exploitation should go over anywhere. Admission was 25-50 on it. Good tone. Appeal ninety per cent. Yes for Sunday and as special. Draw small town and vacationist class, towns around 300. Admission on this as above. Avard J. Sloat, Conoat Projection Service, Troy, New York.

SPEED SPOOK. (C. C. Burr). Star, Johnny Hines. This picture held their interest from start to finish. Everybody liked Johnny. This picture had lots of snappy action and that was that our audiences wanted. Yes for Sunday, no as special. Appeal ninety per cent. Draw small town and vacationist class, towns around 300. Admission 25. Avard J. Sloat, Conoat Projection Service, Troy, New York.

TOMBOY. (Chadwick). (6,000 feet). Stars. Garon, Rawlinson. A good melodrama with enough comedy to keep them in good humor. A light program picture that will please. Good tone. Appeal 70 per cent. No for Sunday or special. Draw general class, city 500,000. Admission 10-20. Wm. T. Meeks, Siliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Edgar Hart Reports on Several Stunts Then Hits the Rattler for the West

BY the time this gets into print Edgar Hart will be out on the Pacific coast, for he has obtained a leave of absence to go west and visit Mrs. Hart and assure himself that his home in San Diego is still on the lot.

Before he left he put over the Colonial theatre, Portsmouth, N. H., to a good start for the fall season, and with the patrons back into the theatre-going habit, he can leave the house for a month with a clear conscience.

Lucky Devil Cost $2.50

For The Lucky Devil he used the wrecked automobile idea, borrowing a car from a local junk dealer. The truckage to and from the house cost $2.50, which was the only expense, barring a little water color paint with which to letter the car.

A special police permit was necessary to allow the parking of the car in front of the house, but it was an easy matter to obtain a special parking zone for three days, and the police even loaned him red lanterns for night signals.

With the 13 cut from the lithos for a tag, and a number of humorous legends, the car was a fine business getter, being parked right in front of the entrance. It was the special delight of the small boys, one youngster deciding that the reason the car had no tires was that it had been run so fast they were stripped off.

Had a Forgotten Man

On The Street of Forgotten Men his expenditure was the hire of a street man and a ten cent pair of goggles from a local store, the plain glass being changed to green with lamp dip. The man carried a broomstick for a cane and was instructed to hammer on the sidewalk as he apparently felt his way along. He carried a suitcase lettered: "I am blind. Take me to The Street of Forgotten Men, Colonial theatre."

Keeping the man on the street brought the crowd into the house and he did a nice business on this unusual attraction.

Rugged Waters Were Free

For Rugged Water he borrowed a demonstration washing machine from the power company; one of those with a glass side, to permit the workings of the machine to be observed.

This was set in front of the house and framed with a display board. Back of the board a strong light shone directly into the tank. The tank was half filled with water, generously blued to suggest sea water, and on this floated a toy schooner, anchored to a weight at the bottom of the tub. The water was well soaped, to make foam, and the glass was rubbed with glycerine to keep it clear. A few celluloid fish helped along the idea.

The slogan was: "To launder your disposition. Come in and wash away your troubles in Rugged Water." A special appeal was made on the fact that the picture was made on nearby Cape Cod.

Mounted The Beggar

Beggar on Horseback was advertised by a mounted perambulator. He was given a good horse, in contrast with his shabby clothing, patched with every color of the spectrum. He carried a suit case and this and the oil cloth blanket carried pasters from the lithographs.

Had a Pinto Pony

For Wild Horse Mesa he used a pinto, ridden by a cowboy, and Wild, Wild Susan was caged in a golden cage, with a straw pallet and bread and water for a diet. No wonder she was wild. The use of a girl in the stunt made this stand out.

This is a fine record for two weeks, but Edgar knows that if he gets them coming early in September he can hold them through the winter. It is overcoming the Summer inertia that counts, and he seems to have done that.

He will be back in about a month, full of new ideas and with fresh pep. Stick around and we'll tell you all about it.

Spotting an Usher

Ollie Brownlee, of the Capitol Theatre. Oklahoma City, dressed his three ushers in period costumes for Not So Long Ago, spotting the one on duty in the foyer with a baby spot; which was appropriate enough, for the girls are all young and pretty. The girl in the foyer was visible from the street.

The costumes were loaned by a nearby gift shoppe, (don't forget that extra letter,) and cost only a slide and a small lobby card.

Movie Ball for Coast of Folly

Taking a suggestion from the picture itself, C. T. Perrin, of the Sterling Theatre, Greeley, Col., sold a lot of extra seats for The Coast of Folly with a movie ball at a local dance palace.

He put up $50 for prizes for the best impersonation of Gloria Swanson in any character she ever played, which made for variety in costuming. He also defrayed the cost of advertising the event, though most hall managers will be glad to do the advertising in return for the prize money and the suggestion.

In the play there is a costume ball with characters from many screen features, and it will be more interesting if a greater latitude is allowed in the selection of a role, and still it would keep to the story.

This can be worked into a big stunt, with merchant cooperation on the prizes, which will not only cut the cost but add to the number of those interested in putting over the idea.

It might help to offer a special prize for the best assumption of old age without the use of make up, to stress Miss Swanson's achievement in this direction.

Smaller Spread Out

George E. Brown, of the Palace Theatre, Memphis, discarded his usual 24-sheets on Night Life in New York in favor of 50 six-sheets. They spread out better and got more attention. That doesn't mean, though, that he is off 24-sheets for keeps—just for a change.

A Universal Release

A PRIZE PONY BALLYHOOED THE FIGHTING RANGER

Used in the lobby of the Crystal Theatre, Knoxville, Tenn., the pony which was the prize in a vote contest on The Fighting Ranger blocked the street and the police had to be called to open traffic lanes for the pedestrians.

Greater Movies Was Real Birthday Help

Because the Greater Movie Season fell upon the Birthday week of the Criterion Theatre, Enid, Okla., Charles E. Sasseen stood the town on end. He got the merchants interested in a local carnival the previous week, and that paved the way to the use of a side street, running off the main drag, for a Carnival of Paris.

Since the local merchants were stocking the booths, the usual opposition to a strect carnival was absent. Instead there was a huge enthusiasm for the even that put it over with a whirl.

A drug company set up a soda fountain and the Y. M. C. A. profitably ran a candy counter. There were stands for the sale of merchandise of the sort that appeals to the holiday crowd, and other booths were taken for the display of less portable merchandise. It was a fair and exposition with the local getting all the profits.

Sasseen's own booth was an Information Counter where the fans could register their Paramount preferences, and a couple of the Greater Forty booklets were on show and were being looked over all the time. The idea of greater movies was thoroughly put over.

As a result the following week broke the record day by day from the best Monday business in the history of the house to the best Saturday and best week at regular prices.

Boxed Dope on Forgotten Men

Most "dope" stunts are worked with capsules, but D. Roscoe Faunce used small pasteboard boxes, printed on all six faces with the simple word "Dope." These were about two inches square and half an inch high, all one piece with tuck ends.

Inside a slip about four inches square announced that Percy Marmont, Mary Brian and Neil Hamilton would give the inside dope on The Street of Forgotten Men at the Strand Theatre, Birmingham, Ala., on the stated dates.

Some 2,000 boxes were given out and the remainder of the 4,000 run were folded so that no printing showed, and handed out on the streets. The stunt was not cheap, but it was effective enough to justify the price in the light of the box office returns.

A United Artists Release

A CUTOUT THAT HELPED TO A TEN DAY STANDOUT

Playing The Gold Rush at the Strand Theatre, Far Rockaway, H. C. Thomas staked out a claim for a Chaplin cutout on a vacant lot across from the theatre. That's the claim notice to the right of the cutout. Work it on any good lot.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Charlie Chaplin in "The Gold Rush" was somewhat longer than the average feature used at this theatre, and, therefore, the stage numbers had to be cut down. Consequently there was only one stage presentation, this being in the nature of a prologue built upon scenes from the picture. In addition there was the usual mark Strand Topical Review, which was preceded at each deluxe performance by a short orchestral prelude by the orchestra of thirty-five pieces.

The prelude, the review and the prologue took up 16 minutes, while the feature picture was 1 hour and 32 minutes. This made a show of 1 hour and 48 minutes, about 12 minutes less than the ordinary performance here, but this time was used to good advantage, as it was possible to get in an extra show on the day. On Saturday, the opening day, doors were opened at ten o'clock to permit the overflow crowds to see the picture. The final show at night during the whole run was put on at 10:46.

The orchestral prelude, 2 minutes long, was "Pomp and Circumstance." The lights were: light pink Mestrum of 160 amperes on the musicians from the dome; foots and borders of the large stage in blue; 2 pink arch spots and 2 green arch spots were thrown on the pleats of the purple-spangled curtains which were closed across the production stage. Light green open box lamps in the transparent windows at either side of the large stage.

Following the Topical Review came the prologue. This set, made up by P. Dodd Ackermann, represented the Monte Carlo Dance Hall on New Year's Eve, as shown in the Chaplin picture. There was no detail overlooked, everything being there including the bar, the tables, balcony, stairway, the hanging oil-lamps and even the Happy New Year greeting card around the banjo clock which hung in the center of the balcony. The old grand piano which adorned the stage of the Monte Carlo was placed on a platform to the left and figured prominently in the prologue. The scene opened with the characters all dancing as one of the prospectors played the piano. Then came some business in which figured the professional ivory tickler, showing him strumming lazily on the keys until some of the dancehall characters throw him silver dollars. At the clinking of the coins the pianist came to life and whaled away on the musicbox, turning out some popular tunes that were all the rage during the gold rush days. It was during this that one of the characters as Charlie Chaplin came on and then came some more business taken from the picture, mainly how Chaplin sneaked a drink or two off the bar without paying for them. One of the characters, a tenor, sang "Kathleen" and then came a dance for the Ensemble. The number closed with a second chorus of "Kathleen," with Chaplin standing center stage under a spot which gradually dimmed as a scrim was closed over the production stage and the picture started. All lighting for this prologue was from the stage and included ambers, light pinks and white spots and open box lamps.

The lobby display was a cutout showing a man leaning against a lamp post and looking after a young girl who had just passed him. The lamp was provided with green glass and a 100 watt bulb that showed up even in the daytime.

The side displays were translucent windows, back of which were cutouts. On one side was shown a man choking another while opposite a man and woman were seen in a shadowy embrace.

The picture gained the approval of the Better Films Committee, which sent out 400 letters of appreciation to prominent persons.

Added a Shoe

Using only a banner with a flat in front of the box office, Pat Argust, of the Rialto Theatre, Colorado Springs, got a strong suggestion of cold weather without messing his lobby with cotton batting when he came to play The Gold Rush.

The banner showed Chaplin in a snow storm with huge drifts, and the display was surmounted by a profile shoe of the sort the comedian has made familiar. It was a touch that helped to make business better—and at advanced prices.

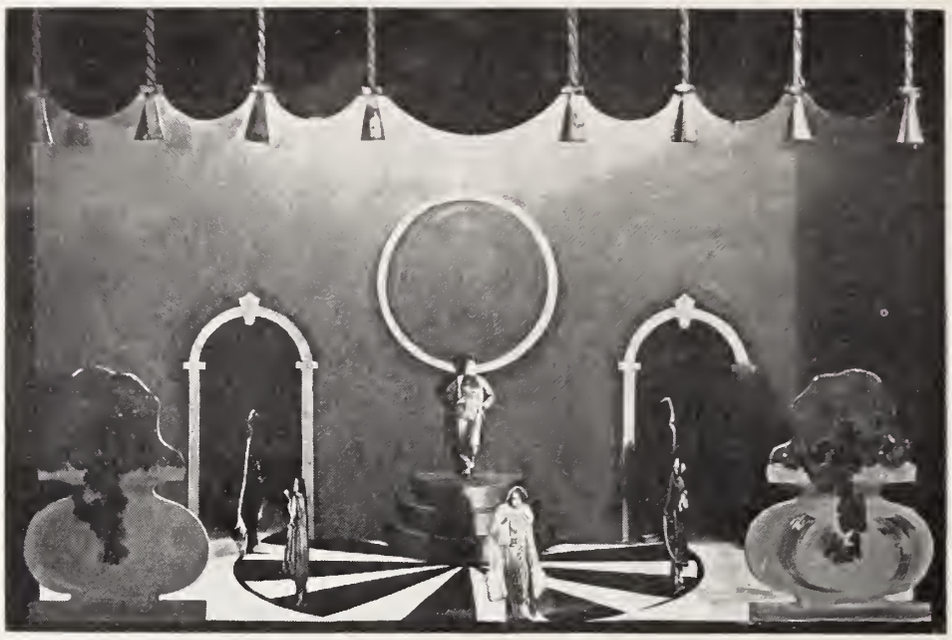
Now is the time the hustling manager makes his plans for his Christmas exploitation. Get busy.

Miniature Show for A Slave of Fashion

E. R. Rogers made a prologue, "Fashions of the Ages," his big bid on A Slave of Fashion when he played this at the Tivoli Theatre, Chattanooga, Tenn. Starting with Eve, he made a quick jump to about fifty years ago and then came more slowly down the ages. The first time Eve was shown reaching for the apple, and then the scrim drop was faded to permit the models to work in front. At the close the scene faded back to Eden and showed Eve grasping the apple, leading up to the first subtitle, "Clothes—Eve started it in the garden of Eden," the main title being cut out to permit the merger.

To further the clothes idea, Mr. Rogers made a lobby miniature with a number of cutouts of Norma Shearer in different costumes on a revolving stage, as shown in the cut. In the centre was another cutout standing at the top of a circular flight. Vases filled with painted greenery masked the sides of the arch. This was displayed in the lobby ten days in advance, and sold the title to satisfactory business. Both the display and the prologue setting were done by Mr. Rogers, who is more than merely clever with his brush.

If you copy the idea remember that the more slowly the platform revolves, the better the effect. Gear down. This is not a merry-go-round.



A Metro-Goldwyn Release

AN EXCEPTIONALLY FINE MINIATURE FROM E. R. ROGERS

This shadow box effect was used in the lobby of the Tivoli Theatre, Chattanooga, on A Slave of Fashion. The revolving platform carries a number of cutouts of the star each in a different dress to suggest the fashion possibilities.

Took a Full Page on an Opposition

When the Palace Theatre, Cleveland, switched to a picture policy, back in July, it opened with The Iron Horse, then fresh from its New York run.

The opposition was Gilda Gray and her husband-manager, Gil Boag, evidently realized that he was up against something, for he took a full-page advertisement in a vaudeville paper to remark that: "Gilda Grey appreciates the tribute of the Keith-Albee Circuit in inaugurating a new policy at their Palace Theatre in recognition of her opposition at the State."

It might have helped more had he used the Cleveland papers, but help was not particularly needed in the face of turnaway business.

Had Them Guessing

George J. Schade, of Sandusky, recently spread the report that he was about to be indicted for an infraction of the Volstead Act, then offered the published explanation that the only reason he could imagine was that he had Ponjola at the Schade Theatre recently.

Not many caught on at first, but they asked until they discovered that "Ponjola" was Boer for "rum." It's a little deep, but it gets a laugh.

The Devil Drove

Getting hold of one of those fixed up Ford cars that tries to masquerade as a racer without deceiving anybody, Frank J. Miller sent it around town with a chauffeur in a red devil's dress to advertise the fact that The Lucky Devil was at the Modjeska Theatre, Augusta, Ga.

Radiator Cutout Again to Fore

Perhaps you remember the time when no Harold Lloyd picture was considered to have been properly exploited unless a huge cutout head of the comedian, mounted on the auto radiator, was perambulated through town.

Then someone discovered the laughing record, and the big head was forgotten until the other day when G. A. Rea dug it out for Raymond Griffith in Paths to Paradise at the Grand Theatre, Columbus, Ga.

The head of the comedian was mounted on the radiator and the silk hat was put on the back of the car, the hat being home made from compo-board, and lettered with star and title.

The stunt was so old that it was new again, and everyone laughed and figured that it must be a funny play. The cutouts later were used in the lobby display.

A new angle was a classified ad reading: "Wanted—To rent a silk hat for Raymond Griffith, the high hat comedian, to wear in Paths to Paradise. Address Grand Theatre, Sunday, Monday or Tuesday."

A number of replies were received, indicating that the high hat has not yet gone completely into the discard.

Nobody wears them any more. Why not a silk hat matinee when a single hat, of any vintage, will admit the entire family? If any hats come in you can use them for lobby display. If you get none, you at least get a laugh.

A Fox Release

THE DECORATED CAR IN THE GREATER MOVIE PARADE

This was used to announce Lightnin' at the Aster Theatre, Minneapolis, in the Greater Movie Season parade, but the placement of the banner gives a valuable suggestion for use on any title. It looms and yet it is not obtrusive.

Clocks Told Moment

Oscar White used a clock lobby on His Supreme Moment, with the clock's time to go off at ten-minute intervals. The centrepiece was a huge heart with a clock dial and small alarm clocks hung at 3, 6, 9 and 12.

As the clocks were hung in various parts of the lobby and no one knew where to look for the next alarm, the display attracted unusual attention at the Liberty Theatre, Greenwood, S. C.

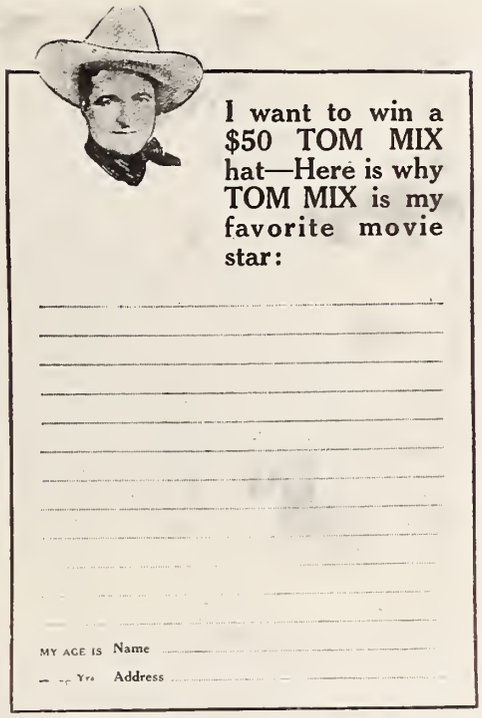
Classed a Contest According to Ages

Tom Mix hats have been useful in getting window displays, but the Kings and Rivoli Theatres, St. Louis, which play the same attraction day and date, used the Stetsons as prizes in an essay contest to put over The Lucky Horeshoe.

A card large enough to contain the necessary fifty words was distributed with copy as shown in the accompanying cut. The writer had to tell in fifty words why Mix was a favored star, and the best reply in each of five classes was awarded a $50 hat.

The classes as scaled were 1-6, 7-10, 11-15, 16-20 and 21-60 years. We don't know what a child under six would do with a sombrero, unless it made a tent of it, and we don't believe that the opinion of a six-year-old would be of particular value. It would seem that the age class might be improved, but the idea is distinctly good—and you can get sombreros from about $20 up.

Where possible, it would be better to lay off this scheme to the newspaper.



Five genuine $50 Mix Stetson hats will be given away. Will YOU win one?

Win a $50 Tom Mix Hat —FREE

FIVE TOM MIX Stetson Hats, the same as Mix presented to European royalty during his recent trip abroad, will be given away at the KINGS absolotely FREE. To win one, on the other side of this card—in 50 words or less—tell why Tom Mix is your favorite star. The best answer in each of these classes will win their writers a Mix hat: 1 to 6 years, 7 to 10, 11 to 15, 16 to 20, and 21 to 60. Answers must be left at the KINGS during the week Mix's "Lucky Horseshoe" is shown, August 22-28. Winners will be announced on the KINGS' screen during Circus Week, August 29-Sept. 5.

Every man, woman and child attending the showing of Tom Mix's "Lucky Horseshoe," Aug. 22-28, will receive an autographed photograph of this most popular of movie stars.

100,000 ST. LOUISANS

—journeyed to Art Hill in Forest Park a few months ago to see Tom Mix and Tony. Now they'll welcome them in their new St. Louis "Home"—

TOM MIX and TONY

ANN PENNINGTON — BILLIE DOVE

in "THE LUCKY HORSESHOE"

KINGS AND RIVOLI STARTING SATURDAY, AUG. 22

A Fox Release

AN ESSAY CONTEST THAT MADE BUSINESS FOR TOM MIX

The Kings and Rivoli Theatres, St. Louis, offered five hats for the best reasons why Tom Mix was the writer's favorite star, the reply being limited to 50 words and the contest being divided into five age classes to give all a chance.

A Combination

W. G. Bishop, Metro-Goldwynner, pinch hitter for the regular publicity man of Loew's State Theatre, St. Louis, framed a new angle on the sand stunt for Never the Twain Shall Meet.

Usually it's just sand from the Sahara or the South Seas or whatever the locale of the picture, but Bishop added the jealousy stunt, originated by a New York City exhibitor, plus an old Hallowe'en superstition.

Each envelope contained about an ounce of sand and a slip of pink paper. It was printed in red with: "Warning. Magic Sand from the South Sea Isles. Open with care."

On the pink slip were these directions: "Magic sand from the South Sea Isles. Follow directions carefully. Dampen this paper and place on a mirror. Allow it to remain there for three days. At the end of the third day remove paper from mirror, throw a small portion of the sand over your left shoulder, look in the mirror and you will see the one who loves you."

In the original form, if your husband or sweetheart was untrue, the paper fell off.

Swapped Favors

While Black Cyclone was running at the Modjeska Theatre, Augusta, Ga., Frank J. Miller noted that the newspaper was plugging a song with the same title as a novel it was running serially. He put it on for a musical number with a slide telling what it was, and the newspaper announced each day that you could her the song and see a darned good picture at the same time by patronizing the Modjeska.

Made the Comics

Out in Omaha Rex got mention in a comic strip in the Daily News just as Black Cyclone broke loose. It's very indirect advertising, but it helps because it so clearly is not intended to be an advertisement. It's just a recognition of Rex as a movie star.

Real Night Life

Several of the Poli theatres, through New England, have cleaned up on Night Life in New York with an offer to let some fortunate contestant see the real night life in New York.

In New Haven, for instance, the winner of the contest was given two round trip tickets to New York, parlor car seats, two tickets for a Broadway show, room and bath for one night at a good hotel and a visit to the Paramount Studio in Long Island City. A new hat, dress and shoes were provided for the trip.

Sounds costly, but the only cost was for the transportation. Even the hotel bill was covered by advertising.

It's a fine stunt within a radius of one hundred miles. If you can't use it on this title, it will form an ideal prize for any contest with any large city as the objective, but of course it works best on Night Life in New York.

A Pathe Release

THERE WAS NO KICK FROM THE S. P. C. A. ON THIS IDEA

The horse stood in front of the theatre for a week without a drink or as much as a single oat, but no one complained of M. Salmon, of the Rialto Theatre, Macon, Ga. Probably you can guess that the horse was a wooden model, but a good one.

Bluebeard Lobby

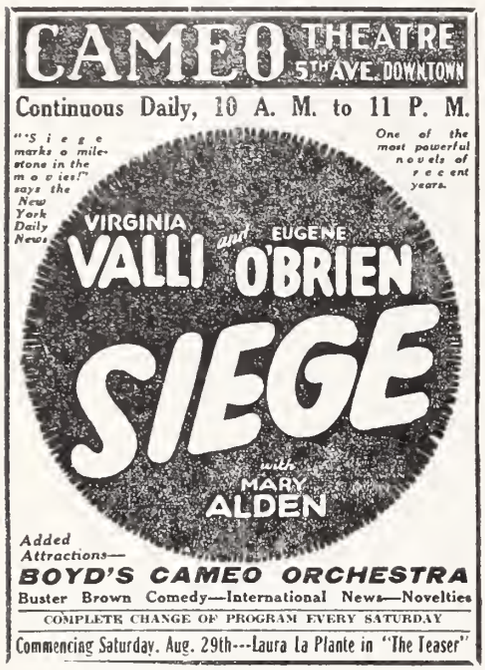
Charles E. Sasseen, of the Criterion Theattre, Enid, Okla., made his lobby display on The Lucky Devil from old material that cost only the time spent in cutting it out. He went over his old posters and cut out a lot of heads of Richard Dix from old titles, mounted them on cardboard and strung them across the lobby with the announcement of the new play.

It looked like the den of a lady Bluebeard, but it brought them in.

Oats in envelopes were served the guests at all business club luncheons at Oklahoma City, printed up: "Wild Oats for a Wild Horse in Wild Morse Mesa. Criterion, next Sunday. See the pre-view Saturday night."

The rest of the 2,000 envelopes Pat McGee provided were put out at soda fountains and lunch places.

Reverse Circle A Strong Effect

Circles are supposed to be the most distinctive design and of course the reverse is stronger than the straight black rim. This holds true only when the reverse contains lettering large enough to come through the black without trouble, as is the case with this two sixes from the Cameo, Pittsburgh.. The

CAMEO THEATRE
5TH AVE. DOWNTOWN
Continuous Daily, 10 A. M. to 11 P. M.
"Siege marks a milestone in the movies!" says the New York Daily News
One of the most powerful novels of recent years.
VIRGINIA VALLI and EUGENE O'BRIEN
SIEGE
with MARY ALDEN
Added Attractions—
BOYD'S CAMEO ORCHESTRA
Buster Brown Comedy—International News—Novelties
COMPLETE CHANGE OF PROGRAM EVERY SATURDAY
Commencing Saturday, Aug. 29th---Laura La Plante in "The Teaser"

A Universal Release

A STRONG DISPLAY

impression is unusually good and the names and title stand out very nicely. The Universal seems to be a little too strongly inclined to reverse in its press cuts, but this one comes through and makes an excellent display though the sales talk above the circle is partly lost through being set in bold face. With so much black to conteract, a light Roman would have been better. This will reduce down considerably, but you will be able to notice how "Siege" has been spaced out to fill the top line on the left. This is a capital device for gaining side without increasing height, but when carried too far, as in the present case, the letters get so widely separated that they lose touch with each other, and the letters are not read at a glance. If you are interested you can pick them up to get the title, but to space more than half the height is to carry the letters too far apart. It would have been better to have indented the word so that the letters could run closer, taking up the white space at the left as is done with the start of a paragraph. Probably the printer did the best he could, but it isn't very good.

Nice Layout is Simply Achieved

Milt Crandall of the Rowland and Clark theatres, Pittsburgh, Pa., gets some excellent effects in his cross-page space for his houses, using three sections of which we reproduce the central section from a recent display. The ends are good, but Milt has done particularly well for Lightnin' in this space, which is four inches deep and about seven wide; since he does not have to go by column measurement. He uses a cut for the title, but all of the rest is straight type work and he tells the high points and still has some white space. He does not try to tell all about the play. He knows that most people know as much as he does about Lightnin'. He just recalls old Bill Jones, knowing that this will work for him. To mention Bill is to recall the play. Contrasted with some of the Pittsburgh spaces before Milt drifted into town is to realize what he has done, not only for his own string but for the town in general, for it needed only one man to set the pace. The other houses have followed; not always with Milt's success, but along the same general lines, though every now and then they drop back to hand lettering that is made all the worse because of the poor printing for which the Pittsburgh newspapers are noted. Milt is getting through with R. & C. but he will leave his impress upon the town for a long time to come.

Terminal, Newark, Starts in Nicely

Fox's Terminal. Theatre, Newark, N. J., does not go in for heavy advertising through the summer. Newark is not a good town for summer attractions, and it is not possible

GREATEST MOVIE SEASON
FOX TERMINAL
ALL THIS WEEK
The first WILLIAM FOX special production for GREATER MOVIE SEASON
The Play That Broke the World's Record!
LIGHTNIN'
JAY HUNT as "Lightnin' Bill Jones" the role that immortalized FRANK BACON
Directed by JOHN FORD
John Golden's stage triumph
by FRANK BACON and WINCHELL SMITH
with JAY HUNT
MADGE BELLAMY, J. FARRELL MacDONALD, ETHEL CLAYTON
OTIS HARLAN and RICHARD TRAVERS
NO ADVANCE IN PRICES!
Supporting Attractions
FOX NEWS Pictorial Review of World Events
The first of the new series of "The Big Game Hunter" with EARL J. POLE
RICHARD HARDING DAVIS
VARIETY "IN A CHINA SHOP"
Coming Sat., Sept. 5th—TOM MIX in "The Lucky Horseshoe" with Ann Pennington

A Fox Release

THE TERMINAL STARTS

to pull them in with advertising. There are too many summer parks, with the shore close at hand, and it pays to slide along in the hot weather, but the house produced a very good space for Greater Movie Season with Lightnin' as the attraction. This is 80 lines, or nearly six inches, by three, and told in type, it puts the idea of the New York hit over, with just enough cut to get out of the ordinary and not so much as to be wasteful. The cut serves to break the cross-line effect, which helps, for the printer has worked along the easiest lines, with no particular regard for selection of faces. But it is a good space for Newark, and indicates that the Terminal is going to work along sound courses this winter.

Chief Selling is Gained With Type

Probably few tickets to the New Theatre, Baltimore, will be sold on the drawing of Priscilla Dean in The Scarlet Runner. It

COOLER HERE THAN ANYWHERE
NEW THEATRE
FIRE DARTING FROM HER EYES—
A DAGGER IN HER HAND—
PRISCILLA DEAN IN "The Crimson Runner"
The most astoundingly vivid picture of a daring Apache girl who robbed the rich to feed the poor. She courted death and wooed danger. Then along came love and captured her.
By The Author of the World Famous "MERRY-GO-ROUND"
With An All Star Cast
TAYLOR HOLMES.
ALAN HALE.
WARD CRANE.
MITCHELL LEWIS
Comedy Sensation
"LOVE & LIONS"

A Universal Release

THE TYPE TALKS

suggests a western type rather than a Parisian Apache, and this suggestion is heightened by the scene on the right. The mounted bandit suggests the cacti rather than the

A Fox Release

A NICELY DISPLAYED SPACE FROM PITTSBURGH ON LIGHTNIN'

Parisian boulevards. But if the drawing gets your interest, the text will sell you a couple of admissions, for it surely is opulent language. If you can withstand "Fire darting from her eyes, a dagger in her hand—" you have lost the power to thrill. The eyes suggest a squint rather than dagger flashes, but once you read that line you will regard the cut with renewed respect. There is as good a bank just below the title and these lines should coax the reluctant quarters from the hard boiled lover of excitement. It promises well and looks as though it might keep its promise. Unless you have a well-known play-title, it pays to spend real time and thought over a selling line that says something about what you have to sell and not just "something."

Type Mortises Are Used in Pittsburgh

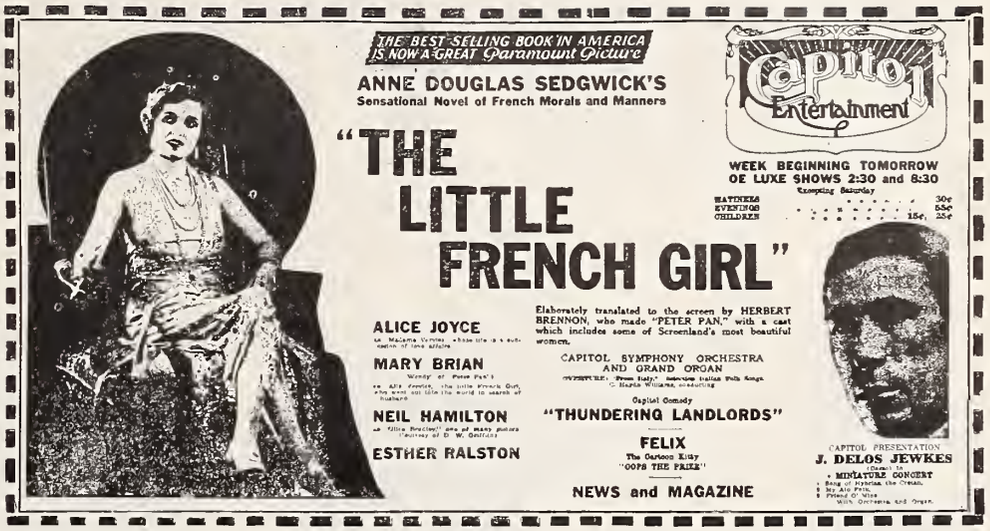
Here is a particularly nice space from Pittsburgh, with type mortises; something that practically was unknown in that city a couple of years ago. They even offer a reverse title that has been clearly printed, though it is not altogether wise to trust to reverse in Pittsburgh yet. The chief seller

WEEK OF AUG. 24
LOEW'S ALDINE
COOLEST SPOT IN TOWN
IT'S GREATER MOVIE SEASON
CONTINUOUS 11 A.M. to 11 P.M.
A Great Star in Her Greatest HIT!
NORMA SHEARER
WITH LEW CODY IN
"A Slave of Fashion"
HARRY JOLSON AND HIS "SOUTHERN SERENADERS"
Singing Tuneful Plantation Melodies
Yurieva Svoboda
DISTINGUISHED EUROPEAN DANCERS
from the IMPERIAL BALLET OF PETROGRAD and MOSCOW
ALDINE NEWS
COMEDY BELOW ZERO
Richard Singer
WORLD'S FAMOUS CONCERT PIANIST
Topics of the Day
Aldine Concert Orchestra
NEXT WEEK LON CHANEY IN THE UNHOLY THREE

A Metro-Goldwyn Release

A SNAPPY ATTRACTOR

is the unusually striking attractor cut, and the Aldine has wisely given it enough white space to let the black silhouette effect stand out. This seems to be a home made sketch, and if it really is locally produced, the art standard in Pittsburgh has gone up considerably of late. It would seem that the idea in using the reverse panel was to hold the title to the attractor, letting the title rise superior to the boxes carrying the other program items. Well printed, it has precisely that effect. You immediately associate the figure with A Slave of Fashion and get the idea that the picture must be as snappy as Norma Shearer in the sketch. This is an unusually happy effort.


THE BEST SELLING BOOK IN AMERICA IS NOW A GREAT Paramount Picture
ANNE DOUGLAS SEDGWICK'S
Sensational Novel of French Morals and Manners
"THE LITTLE FRENCH GIRL"
Capitol Entertainment
WEEK BEGINNING TOMORROW
DE LUXE SHOWS 2:30 and 8:30
ALICE JOYCE
MARY BRIAN
NEIL HAMILTON
ESTHER RALSTON
Elaborately translated to the screen by HERBERT BRENNON, who made "PETER PAN," with a cast which includes some of Screenland's most beautiful women.
CAPITOL SYMPHONY ORCHESTRA AND GRAND ORGAN
Capitol Comedy
"THUNDERING LANDLORDS"
FELIX
The Cartoon Kitty
"OOPS THE PRIZE"
NEWS and MAGAZINE
CAPITOL PRESENTATION
J. DELOS JEWKES
MINIATURE CONCERT

A Paramount Release

MAKING A PANEL CUT OUT OF A STRAIGHT STILL

Gets Art Effect From Stock Still

There's a clever little wrinkle from Ralph Ruffner in the cross page nines for The Little French Girl at the Capitol Theatre, Vancouver, B. C. This cut was made from a stock still without any art work. He simply sent the still to the engraver with instructions to rout out and he gets a striking panel at the smallest cost. It dominates the space and the placement makes it easy to go from the cut to the title. This is a nice example of playing up the title. Nothing in the space is permitted to detract from this, and yet four of the players get individual mention, the director comes in for a boost and the smaller features are well displayed including Felix, "the cartoon kitty," which sounds more attractive than "Felix the cat." It is just one of those characteristic touches that give individuality to all of the Ruffner spaces. In his present berth he cannot give rein to the eccentric phrases that used to mark his work in the States. His clientele is too conservative, and he plays for his patrons rather than newspaper mention, but he is too effervescent to be entirely conventional, and almost every advertisement carries some trick of phrase that possesses a real sales value. Apparently Ruff has established a miniature stock company, which explains the cut of his soloist. The name appears on most of his announcements. He is following Eddie Hyman in a realization that the old favorites have a drag that is not possessed by visiting stars, though he realizes, too, the value of the visiting novelty. He works both, but plays up the home talent, knowing that these are established in favor.

Combines Three Cuts To Get Nice Layout

Here is an attractive three tens on Charley's Aunt framed by Vogel Gettier, of the Majestic Theatre, Grand Island, Neb., on the funny comedy. The display is cohesive. It does not in the least suggest a patchwork, and yet it is made up with three stock cuts, held together with nicely joined rule work. Perhaps it would have looked as well without rules, but the rule work serves to hold it together, and we think it is better with these in. The only place where piecing is suggested is the flat top of the curtain over on the right, and not one reader in five thousand will notice this. There is a good bank of sales talk, well written in the proper vein and not trying to tell too much, but there is enough white space to keep the display open and pleasant to the eye. Mr. Gettier has worked out a good space without trying to fill it too full,

Enough to make a cat laugh
TOMORROW
Mon-Tues-Wed
Official Opening of 1925-26 Fall and Winter Season
"Charley's Aunt"
With
Syd Chaplin
FUNNY? Why, sakes a life, folks—you all aint seen nothin'—it's some hysterical spasm—before it's half over you'll be gasping for breath and wishing you could get a minute to catch up with the laughs.
ORPHEUM VAUDEVILLE
Trianon Ensemble
6—People—6
With HELEN SWAN, Soprano
World's Famous Broadcasting String Orchestra
Bill Vick DELL Comedians
Reed & Lucy in "PIANOVILLE"
MAJESTIC
YOUR THEATRE

A Producers' Dis. Corp. Release

MADE WITH THREE CUTS

and he has gained a nice effect with unpromising material. We think the manager who does the best he can with what he can get deserves more credit than the man who has all the advantages of a staff artist and a trained copy writer. Anyone can be good with a lot of help. It's the man who is good with darned little help or none at all who deserves the palms. Mr. Gettier plays a lone hand and we should like to see more of his work.

Put in your order for Christmas ticket books this week—today.

THE FIRST RUN

PRESENTATIONS — PROLOGUES — MUSIC

Edited by Colby Harriman

News, Comments of the Week and Guide to New Material

WHO'S WHO IN PRESENTATIONS NO. 2

JERRY DeROSA, technical director of the Colony Theatre, New York City, was born in New York. He entered the theatrical business after graduating from high school, his advent being marked as that of a "fifer" in a military act. Possessing an excellent voice, he was soon recognized by musical directors as a valuable acquisition and was given parts in various musical comedy productions.

After he had laid the foundation for his career in the stock game he played several seasons in vaudeville. Finally, the big opportunity came and he joined the staff of the New York Hippodrome. It was under the tutelage of Arthur Voegtlin, famous creator of the Hippodrome spectacles, that he was introduced into the mysteries of the technical phases of the show business. He studied scenic and lighting effects, their construction and application, and for five years made the opportunity count for things.

War broke out and for four years DeRosa served in the New York battalion of the Naval Militia. When the Peace Conference was on in Paris, he was an aide to Admiral Benson, and this connection gave him the chance to see Europe and its theatres. Whenever he was out of Paris on official duty, he made his play moments work moments. After he returned to the United States he joined the B. S. Moss Enterprises and has served in various capacities with the organization during his affiliation with it.

Mr. DeRosa, who is also a brother of Eugene DeRosa, noted New York architect, is a young man of much promise, a conscientious and indefatigable worker. His various scenic and lighting treatments in connection with the Colony presentations have achieved much recognition for their originality and extreme artistry.

Mr. DeRosa has developed some new ideas in mechanical and lighting effects which have formed important units in some of the novel presentations.

CADMAN TO WRITE SCORE

CHARLES WAKEFIELD CADMAN, one of America's foremost composers, has been engaged by Jesse L. Lasky, to write the score to be used in connection with the showing of "Vanishing Men," (Paramount) Zane Grey's epic of the American Indian. Mr. Cadman will compose a theme song, "Little Wild Rose" and dedicated to Lois Wilson, the heroine of the screen story.

THE QUESTION OF REVUES

THE question asked today is will musical comedy in a tabloid version or will miniature revues find a popular demand with motion picture theatre audiences, and drive the standard form of presentations from the stages? This question is one which is causing the leaders to pause and listen. With money being reaped at the box office of several legitimate houses playing spectacular revues, especially those glorifying the "form divine," this extraordinary business has prompted certain producers to inject the same idea into certain of their numbers. Naturally the innovation of dancers and artists in extremely abbreviated costumes, together with certain characters posing practically in the nude has jolted the motion picture audiences and made itself felt at the box office. However, such an attitude is one which is not stable. It is a temporary appeal which will act as a boomerang to the producer. There is a difference in introducing artistry compared with nudity and such appearances are limited in the territory. Only three or four sections of the country would permit the display of the female form in the manner recently observed in certain theatres. There is a danger of mistaking one's apparent artistry for that of gross vulgarity. The gasps from the audiences do not necessarily indicate admiration: this has mislead many.

F-P PROJECT

A REPORT now current on Broadway that John Murray Anderson has been engaged by Famous Players to produce the various productions in the Broadway theatres of that organization. There has been an apparent program agreed upon to specialize in the larger musical productions and this may be another step to achieve results. Mr. Anderson is a well known musical comedy and revue director, having produced certain versions of the Greenwich Village Follies, Music Box Revue, etc.

PERSONALITIES

WE regret that HOWARD W. McCOY, managing director of the Colony Theatre is leaving Broadway for a larger field of endeavor in the South. Mr. McCoy has been one of the champions of a genuine presentation program and his sincere attitude which has been reflected in his attention to the details of presentation development has won for him such admiration. Among some of the items we have found in our mail we learn that IRVING EASTMAN, who, in association with his brother, Nat Eastman, are art directors of the Colony Theatre, is returning from Mexico City where he has been guest art director for the Russian Grand Opera Company, playing a limited engagement in that city. That HUSTON RAY, who is billed as America's Favorite Concert Pianist, is appearing in various motion picture theatres, presenting a twin piano recital with a reproducing piano. Mr. Ray is one of the few sure fire box office attractions in the presentation houses. That Miss FAY LAMPHIER, who was selected as "Miss America" by the judges at the Atlantic City beauty tournament, made a personal appearance at the Rialto Theatre, New York City, for one night during the week's engagement of the six bathing beauties appearing on the bill with Olive Ann Alcorn. That IRVIN TALBOT, formerly musical director of the Rivoli Theatre under Hugo Riesenfeld, is serving in a similar capacity at the new Mosque Theatre, Newark, N. J.

THE STOCK COMPANY

INTERESTING experiments are being conducted to ascertain the advisability of maintaining a regular company of artists to appear each week in a stage feature. If the company is well chosen, the artists versatile, the idea will succeed even as the old stock company made good.

A Moving Picture World Presentation

Detailed information relative to the production of the presentation suggested are printed herewith. Permission is given to any producer or exhibitor to use the Colby Harriman suggestions appearing in this section. Any other information desired to stage the presentation may be secured upon request.

"SCRAP BOOK SUGGESTIONS"
A Group of Scenic Innovations
for
Moving Picture World Presentations
Devised by Colby Harriman

WE are digressing from the usual presentation routine this week and offering six suggestions to form ideal backgrounds for certain song and dance features.

The small set is one which is gaining in popularity. This is due not only to the artistic simplicity which is a marked characteristic, but because they are usually not expensive to construct and paint, permitting a variety of sets for numbers on a single bill.

These suggestions have been selected at random from our scrap and note book, which we have consistently kept and found it to be ready in rendering assistance in eleventh hour suggestions, or for special production ideas. There are so many things which can be entered into the scrap book, running the gamut from scenic ideas to routine notations, and it should be an integral part of a producer's workshop.

General details appertaining to each suggestion are included under the title heading of each plate. The lighting treatments are also generalized as they depend chiefly on the subject matter.

1. "South Sea Garden"

May be used as a frame for a song number. Two trellises constructed of bamboo (fish-pole), using the large sized poles. Each trellis section should be set on an angle with about a five-foot opening at center. Large green leaves in vine formation can be entwined in the trellis work. A coral wall or a set piece painted to represent stones covered with moss can be used to extend across up stage. A tab sky drop to back and a dark drapery of contrasting material in front. Potted plants or foliage to dress the foreground in front of the trellis.

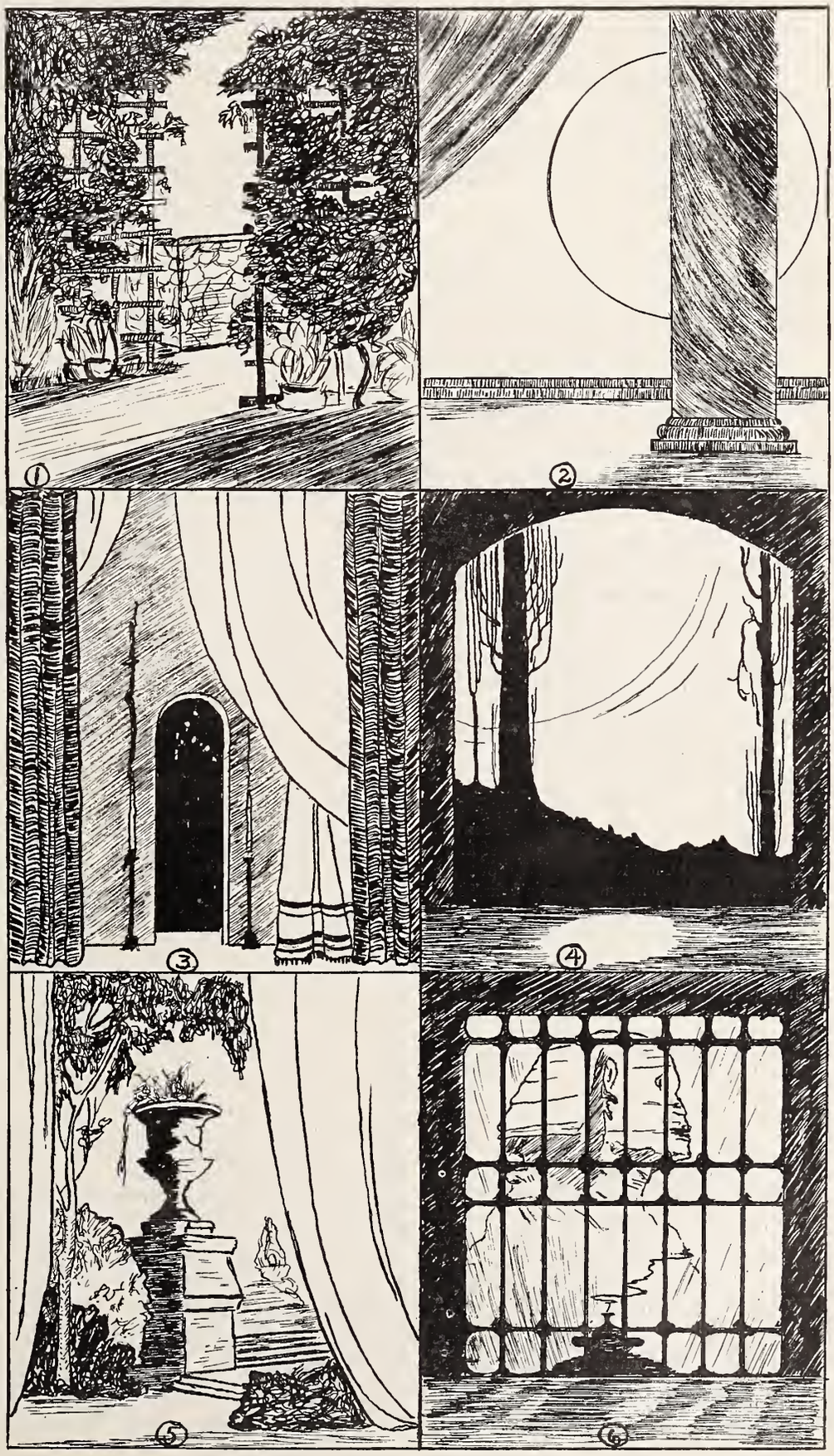
The lighting treatment should contrast the area back of the trellis with the foreground. Green on the leaves, with orange amber dimmed down. Blue on sky and canary and amber in back of trellis.

2. "The Temple Muse"

A setting for a Grecian dance specialty, for one or two people. A large column placed left, the top of the capital of the column not visible. A two-step unit extends across the opening at back. The fold of a light colored fabric hangs from center and caught about one-third of the way on the right side. Blue sky tab drop for backing. A few stars may be hung right center on the drop.

Orange amber shaft toning the left side of

(Continued on page 403)



Big First Run Presentations

COLONY THEATRE
New York City

Featured Picture: "The Freshman" (Pathe) (Week of September 20)

Music

The Colony Melody Masters present "Jolly Fellows" (Suppe) as the overture selection. E. Chas. Eggett conducts the orchestra. Dr. Edward Kilenyi has prepared a most excellent score for the featured picture. It reflects much thought and is syncopated with many of the comedy scenes of the picture, eliciting much laughter.

The Prologue

We have seen prologues depicting College Days and while there is a similarity between what we have seen and the current offering here there is one thing certain; for a display of real college spirit, a super-abundance of pep and an excellent routine, the Colony prologue need offer no alibis. The prologue is entitled "Campus Capers," the setting representing a section of Tate College and its campus. A fantastically designed and constructed tower is placed center with a balcony opening at the top with flowers hung over the balustrade. At the base of the tower is an oval archway with a cutout design in fantastic formations. Over the doorway or arch is a college motif suggesting a book, football, with the ever-present spectacles. Three steps lead from the archway of the tower to the stage and are bordered with angled balustrades. Two flats painted to match the tower and bearing window designs adjoin the tower right and left and carry off stage. The setting is painted in an uneven brick formation. There is a flat at right with arched opening. A 1-ft. platform fills the opening. This is covered with black material. The jazz band is grouped on the platform up right center. Two narrow bay windows right and left of the stage. center, and at left center a large fountain is set amid a foliage bank. The fountain is about six feet high, a gold top mounted on a bundle of small columns, the base of the fountain masked with foliage placed around it. The fountain is practical. Grass mats are placed up stage and around the fountain and black plush legs are hung in one at left and right to mast. There is a profusion of foliage and set trees in the setting. Canary spots from the borders flood the foreground with blue back of the archway center and blue borders and strips toning the sky cyclorama. A green spot from right highlights the set trees at left. Amber bunch at right is back of the opening of the flat at right. Blue and amber foots are used with a canary flood and pink and blue spots on the characters. The action features Jack Broderick and Betty Flesen, two of the cleverest dancers we have been privileged to see in many weeks. They are accompanied by Hill's Blue Devils Orchestra and Seamon Krevoff as the young freshman does an excellent dance specialty. The large ensemble is augmented by the University of So. California Trojan Five who sing various college songs. The routine was arranged by Howard W. McCoy and the prologue was staged by Harry Shaw, who has really achieved results with these peppy youngsters, and the technical work under the supervision of Jerry De Rosa.

CAPITOL THEATRE
New York City

Featured Picture "The Circle" (Metro-Goldwyn-Mayer) (Week Sept. 20)

Overture

The overture played by the Capitol Grand Orchestra with David Mendoza conducting is the "Second Hungarian Rhapsody," by Liszt. A violin cadenza written by David Mendoza was played by Joseph Fuchs, first violin.

Divertissements
Doris Niles

An attractive Persian Sword Dance is presented by Miss Niles with "Dance of the Amazon" music (Laidow) as the theme. An unusual fabric combination is introduced representing a large tree. The drapery is hung in two and the folds brought down in various sweeping formations, the parts of the drapery pinned over its surface to give the effect of the top of a large tree. The pink is formed with the two lower streamers in the drapery. Miss Niles appears through the center opening of the draperies forming the trunk. A balustrade extends across the stage and down right. A white marble garden bench is placed on an oblique upon which a red plush drapery is spread. Sky backing is used. The backing is toned blue at center blending into a soft green at the sides. A crescent moon is visible at right center of the drop, the folds of the curtain forming the tree are toned a rose and green from the sides. A green flood with an orange amber spot on the dancer complete the lighting treatment.

Mlle. Gambarelli

The Prima Ballerina presents "Scherzo" from "La Source" (Delibes), clad in a white ballet costume. The dancer is discovered on a draped dais which is constructed in the formation of a large nest and which is covered with silver metallic cloth. Two large circular cushions are placed right and left of the dais to dress. The black plush is used as a background. Amber floods the foreground, with an amber from left and a light green blue from right shafter upon the dais at center. A pink spot is used on the artist.

Caroline Andrews

This popular songstress of the Capitol renders the "Waltz Song" from "Romeo and Juliet" (Gounod). An attractive painted set representing the portico of a castle, the singer appearing in a white Juliet costume. Cut drop hung in two, representing two large stone columns with supporting arches, at the top of which foliage is visible. Back of this drop is placed a large flowering set piece surmounted by two poplar trees cut out and at right center a small garden archway with entwining vines is visible through the right arch of the cut drop. A black plush leg is hung at right of the set in front of the cut drop and is caught in a sweeping fold with an orange colored cord. The sky drop is toned rose at the base, merging into a canary. A long boxed bench covered with silver cloth is placed left center. The setting is lighted to emphasize the various colors in the pigment.

"Kol Nidre"

This seasonal number of the Hebrew faith was given an effective rendition by William Robyn and Douglas Stanbury, assisted by the Capitol singers. The Bruch composition was given a special vocal arrangement by Dr. William Axt. The setting represents the interior of a Jewish place of worship. A large paneled window is placed up center, bearing various Hebraic characters. Over the panel is a circular window which completes the treatment and suggests the Jewish symbol. A suggested altar or covenant table is placed below the window and covered with a light fabric. The eight singers in the number are clad in Hebrew ceremonial robes of black and stand in alignment in one. At right and left center two candelabras are visible, each bearing three lighted candles. The lighting on the set is very subdued, an amber is back of the window up center, red from the right and green from the sides highlight the altar and blue green from right and left in shaft formation tones the singers in the Ensemble.

MARK STRAND THEATRE
New York City

Featured Picture "Don Q, Son of Zorro" (United Artists) (Week of Sept. 20)

The Prologue

Joseph Plunkett has produced a prologue which is in marked contrast to the one presented with the picture during its premiere showing in New York. The prologue is not pretentious in the matter of people, but it is the ideal suggestion for this particular picture, and the setting which Mr. Plunkett has given the prologue is one which equals any of the settings of the picture. This is a very broad statement, but never have we seen so large a set and such attention to detail for a few moments of action and introduction to a picture. The scene represents a section of the courtyard of a patio. Running across back is a section of the dwelling; an archway at right center is backed with an especially designed window, the design in black with Spanish motifs. There is an entrance from left of the archway through the alcove. Over the archway a balcony extends across the top, with a series of small columns and connecting arches. At left a broad stairway with a stone balustrade is placed. This stairway occupies about one-third of the stage space and runs from a point left of center to about a 12-foot platform back of the flood at extreme left, which forms the balance of the set. A foliage cluster and trees are placed extreme right of the set against the wall of the structure, and vines and foliage are used down in front of the wall of the stairway. Three urns with flowers are distributed at the base of the stone balustrade, and at the center and at the top. Spanish shawls are hung over the balustrade on the balcony. The lighting is one which suggests evening. A

postern lamp hung left of the archway up right center is lighted with an amber lamp. An amber shaft of light penetrates through the arched opening and back of the window up right center. The set is flooded with green and blues, with a rose border toned down to highlight the tiled top of the set building. A shaft of canary is thrown in to spot the artists who appear on the stairway. The action opens with Mlle. Klemova and Jose Enriques in a premiere presentation of "La Pintura Blanca" by Eliseo Grenet. This dance is done in one. At the finale Everett Clark, tenor, enters through the archway as the male partner of the dance exits left and Clark sings "Moonlight Dreams," a new composition by Mr. Gruenberg, assistant conductor of the Mark Strand Symphony Orchestra. This is a very beautiful number and is given an effective rendition. The two characters are in the center of the staircase when the action finishes as the lights dim down and into the picture.

WARNER THEATRE
New York City

Featured Picture: "Below the Line" (Warner Bros.) (Week Commencing Sept. 19)

Herman Heller and His Orchestra of Versatile Soloists in
(a) "Southern Rhapsody".....Hosmer
(b) "Rythmical Ragtime". Heller Arrangement
Featuring "Let Me Linger in Your Arms" and "I Miss My Swiss"
Mary Merker, the Girl With the Golden Voice
(a) "Romeo and Juliette"
(b) "That Wonderful Wonder Is You"
(c) "Comin' Thru the Rye"
Royal Accordion Orchestra, under the direction of V. Fomeen, presents its interpretation of
(a) "Light Cavalry Overture"
(b) "Popular Medley"
(c) "Chopin Waltz"

EASTMAN THEATRE
Rochester, N. Y.

Featured Picture: "The Ten Commandments" (Paramount) (Week of Sept. 20)

Overture—"Military Polonaise"
—Frederic Chopin
Eastman Theatre Orchestra
Victor Wagner and Guy Fraser Harrison, Conductors
Organ Recital—Selection from "The Mikado"
—Sir Arthur Sullivan
Harold Osborn Smith
Prologue—"The Golden Calf"

STRATFORD THEATRE
Chicago

Featured Picture: "Parisian Nights" (Week of Sept. 1)

Stratford Versatile Orchestra—Albert E. Short, Musical Director; Maurice Hillbloom, Conductor
Overture—"Popular Melodies"
Arranged and compiled by Mr. Hillbloom
"Laces and Graces"
Miss Pearle Frank singing "Normandy"
"In the Land of Dreams"
A Study in Black Art with Paul Kleist
Doris Gutow at the Organ
Melvisto Phanto Revue
Living models in a series of thrills, screams and surprises

CHICAGO THEATRE
Chicago

Featured Picture: "Pretty Ladies" (Week of September 14th)

Syncopation Week Show in its seventh edition at this theatre. Twelve acts featuring the national dance craze, "The Charleston," and feature acts including (1) Ray Miller and his Brunswick Orchestra, with Eddie Chester; (2) White and Manning, dancing marvels from the Elsie Janis show, "Puzzles of 1925"; (3) Adler, Weil and Herman, California's Sunkist Syncopators; (4) Edith Blossom, dance sensation; (5) Joe Whitehead, the Master Mind; (6) Jimmie Dunn, fast and funny; (7) Syncopated Ballet with eight dancing damsels.

CAPITOL THEATRE
Chicago

Featured Picture: "The Wheel" (Week Commencing Sept. 21)

Capitol Grand Orchestra—Albert E. Short, Conductor
(a) Overture—Hungarian Rhapsody..Liszt
(b) Classical Jazz Peer Gynt's Pep....
..... Joslyn
The Moonlight Ballet
Choreography by Miss Merriel Abbott
Adagio—Edna Hathaway and Howard Baker
The Ballet—Jean Baldwin, Marie Hisgen, Rose Kersner, Dorothy Jane Hughes, Jean Moebius, Ann Bronson, Frances Dahl, Mary Colburn
Ladies of the Evening
(a) "Lady of the Evening," sung by Roy Dieterich
(b) "I Hear You Calling Me" (The Mysterious Voice)
Ladies in the Tableau—Florence Wilson, Muriel Moore, Audrey Le Fleur, Meleida Bierman, Beulah Troy, Lillian Garvin
(c) "Alone at Last, "Roy Dieterich
(d) Lamplighters' Parade
The Lamp Shade Girls—Helen Brown, Annie Wehr, Helen Dean, Fern Anderson, Lymette Corrigan, Harriet Colburn, Edna Mack, Selma Stenn, Helen Mitchell and Mickey Dillon
(e) Tableau of Light
Moonlight and Roses
A vocal and organ presentation by Leo Terry, assisted by Marjorie Pringle
South Sea Revue
(a) The Hawaiian String Quartette
(b) The Hula Dancers — Capitol-Abbott Ballet
(c) Princess Angie—An original and novel Hawaiian Dance
(d) Ukulele Lady—Finale

TIVOLI THEATRE
Chicago

Featured Picture: "The Unholy Three" (Metro-Goldwyn-Mayer) (Week of September 14th)

Music features the overture, "Dance of the Hours," by Ponchielli, played by the Tivoli Theatre Orchestra, with Adolphe Dumont conducting. Albert Ray Malotte at the organ plays "Salut a Pesth," by Kowalsku, and "Yearning."

Divertissements include a rendition of "Traumerei" (Schumann) by William Southworth, 'cellist, and the B and K production entitled "On the Levee," with Mario and Lazarin, harmony vocalists; Tevis Huhn, banjoist; Malinda and Dade, dancers; Frances Carroll as the Mammy and an ensemble representing cotton pickers, longshoremen and Dixie dandies.

A World Presentation

(Continued from page 401)

the column and tipping the edge of the drapery. Blue and red mixed to secure a deep purple for flood. Deep blue on sky.

3. "Old Ballad Memories"

A setting for a song number. A flat, with an arched doorway placed center. The flat painted a gray-buff tone, stippled, to give a stucco effect. A large gray blue drapery with a black line border and fringe being at left of the set. The edge of drapery of the same material at right. Sky tab to back. Two wrought iron candlesticks with large candles back of the lamp, a pocket attached in which incense may be lighted to give smoke effect. Deep rose on flat, a steel blue on draperies, canary and blue blend on edge of archway. Blue sky with steel blue stars.

4. "Lights and Shadows"

A silhouette study suitable for either a singer, who would appear as part of the silhouette, back of the screen or a background for dancers in silhouette working in one. The silhouette effect can be projected with glass plaques from the back or painted on the drop and opaqued. If desired the set can be cut out and silhouetted against a light background. The lighting treatment should be similar to achieve this effect.

5. "Where Romance Lives"

Another song number background suggesting a large garden area. A huge urn mounted on a large pedestal, with a set tree and adjacent foliage pieces visible at center, with dark plush drapery giving the effect that they have been drawn aside to reveal this section. A platform unit with steps leading up and off stage and right back of the urn and pedestal, with a small platform and steps leading on stage, complete the set. The sky backing can be toned a rose, with green and amber highlighting the trees and the foliage pieces.

6. Egyptian Worship Dance

An unusual setting for an Egyptian ceremonial dance. A large framed window practically fills the opening through which the outline of the Sphinx arises out of a purple mist, and against an evening sky. A flaming urn is center in front of the window. The foreground should be subdued in lighting treatment.

YOUR WEEKLY PROGRAMS
AND
PRESENTATION DATA
ARE EARNESTLY REQUESTED FOR PUBLICATION IN THIS DEPARTMENT

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Off the Highway"

Wm. V. Mong Excels in Splendid Dramatic Picture Produced by Hunt Stromberg

Reviewed by Sumner Smith

"Off the Highway," a Producers Distributing Corporation production, is a fine picture, with a distinct box office angle. It has a remarkable story and remarkable acting, William V. Mong contributing one of the most striking characterizations we have seen.

No picture can be greater than its plot, and Tom Gallon's novel "Tatterly," is ideal screen material. The plot hinges on a near impossibility but develops plausibly and powerfully. Some of the characters remind you of Dickens' most colorful ones, notably the one played by Mong. That is reminiscent of Scrooge of the "Christmas Carol." But don't get the idea that this is old-fashioned stuff. It is a chapter out of modern life. The theme is regeneration and there is a charming love story.

Tom Forman's direction is splendid. There are a couple of weak spots but they are unimportant. Forman took the wealth of minor incident in the novel and carefully put it on the screen, with the result that he has built up strong characterizations and has kept his artists from empty gesturing. Everything they do reflects their mental make-ups and advances the story. Dorothy Farnum's adaptation undoubtedly preserved these minor details for Forman to use.

William V. Mong is corking. Perhaps Caleb Fry will be considered his finest characterization. He dominates the picture with his vivid delineation of a crabbed old miser who learns how to be human. John Bowers and Marguerite De La Motte supply a charming romance, and Charles Gerard is generally good as the villain, though at times he badly over-acts. Buddy Post, Gino Corrado and Joseph Swickard are excellent in minor roles. Post especially is very good in the comedy scenes.

The picture opens perfectly, scenes of foggy London streets and two or three clever subtitles suggesting exactly the mood of what is to follow. Then, too, the scenes of an artist's studio are wholly realistic. There's nothing stilted about them. The acting is human and the backgrounds are true while colorful. The paint brush duel between Bowers and Post is staged in very effective fashion. It will get a lot of laughs.

"Off the Highway" has all the earmarks of a darned good box office bet.

Mr. Exhibitor: Ask at the Film Exchanges for the

It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

Features Reviewed In This Issue

Below the Line (Warner)
Bustin' Through (Universal)
Circle, The (M.-G.-M.)
Off the Highway (Pro. Dis. Co.)
Primrose Path, The (Arrow)
Shore Leave (First National)
Thank You (Fox)

Cast

Caleb Fry / Tatterly	Wm. V. Mong
Ella Tarrant	Marguerite De La Motte
Donald Brett	John Bowers
Hector Kindon	Chas. Gerard
The Rabbit	Gino Corrado
The Grizzly Bear	Buddy Post
The Master	Joseph Swickard
A Student	Smoke Turner

From Tom Gallon's novel, "Tatterly."
Adapted by Dorothy Farnum.
Directed by Tom Forman.
Length, 7,641 feet.

Story

Caleb Fry, miser, hates Donald Brett, artist and son of the woman he once loved, because he won't enter business and changes his will, leaving his money to Hector Kindon, a cousin. Tatterly, his servant, who closely resembles the miser, dies and Fry is struck with the humorous idea of posing as Tatterly and seeing how people really do regard him. Kindon throws him out and Brett and Ella Tarrant, his sweetheart, take Fry in. They suffer financial setbacks but Fry, now realizing them as worthy and Kindon as unworthy, can't help them because he neglected to leave himself anything in his will. He finally, by trickery, gets a few thousand dollars, plays with it in Wall Street, wins the money back from Kindon and helps those who have proved his real friends. But he does not disclose his identity, preferring to continue posing as Tatterly.

"Thank You"

Fox Adaptation of Successful Stage Play Is Rich in Sympathetic Appeal and Heart Interest

Reviewed by C. S. Sewell

Winchell Smith is an experienced dramatist who has been very successful as the co-author of a number of stage hits of the human-interest melodrama type which depend largely on characterization, human interest and intense play upon the sympathies. Of such a type is "Thank You," which he wrote in collaboration with Tom Cushing and is now being offered on the screen by William Fox.

In the expert hands of Frances Marion, who prepared the scenario, and John Ford, who directed the production, the film version retains the same angles of appeal as the play. While the earlier reels produce the impression that a young spendthrift is the leading character; with the shift of action to a village, a downtrodden, self-sacrificing minister, totally misunderstood and unappreciated by his congregation, takes the center of the stage and the young hero is relegated into the background.

Gradually, by easy stages, the character of this minister is built up, interest in him estab-

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lished, and strong sympathy developed which culminates in intense play upon the heartstrings in the scene where, his pitiful request for a few more dollars' salary being not only denied, but his meagre income cut, he collapses in the church.

There is a lot of good comedy in this picture contributed largely by J. Farrell MacDonald as a reformed drunk who falls from grace. His performance is sure to get a lot of laughs, especially the scene where he paints the spotted cow a solid white. The familiar device of aiding in building up sympathy by establishing antipathy for other characters, this time the congregation, is employed here. They are painted as exceedingly narrow-minded, peanut-brained and selfish.

Mr. Ford certainly definitely establishes his characters; in fact he does so in such detail and emphasizes their traits to such an extent that he slows the story down; also the critical patron will probably feel that the types are overdrawn, for it is hard to believe that there exists such a congregation as this one and the minister is made an ideal of perfection and saintliness and understanding of those he comes in contact with.

After all, while the characters and situations may be overdone from the cold comparison of real life, they do have the effect of building up strong human appeal, and working on the sympathies to a marked degree. The story is absolutely clean and of high moral tone and should be endorsed by the best elements in any community. We think that the average patron will be pleased with "Thank You" and find it good entertainment.

Cast

Kenneth Jamieson ..... George O'Brien
Diane Lee ..... Jacqueline Logan
David Lee ..... Alec Francis
Andy ..... J. Farrell MacDonald
Mr. Jones ..... Cyril Chadwick
Mrs. Jones ..... Edith Bostwick
Miss Blodgett ..... Vivia Ogden
Dr. Cobb ..... James Neill
Jamieson, Sr. ..... George Fawcett
Hannah ..... Aileen Manning
Story by Winchell Smith and Tom Cushing.
Seenario by Frances Marion.
Directed by John Ford.
Length, 6,900 feet.

Story

After a series of wild escapades Kenneth Jamieson's millionaire father banishes him with a small allowance to a chicken farm in the slow village of Dedham. On the same day Diane, niece of Reverend David Lee, arrives from Paris with French clothes and Parisian manners. She shocks the town but delights Kenneth. A few days later Ken gets full and goes on a rampage and offends Diane, but David talks to him and he reforms. David is underpaid and has to accept donations from his parishioners. He asks for an increase but instead, as gossips have linked Kenneth and Diane's names, they reduce his salary unless Diane leaves. Mr. Jones, a busybody notifies Jamieson Sr. who goes for Diane roughshod, but she wins him over. David sticks by Diane who stuck by him and disappears. After an all night search he is found in church, having collapsed, and is nursed back to health. Jamieson Sr. gives the townspeople a sound verbal thrashing, calling them hypocrites and pharisees and shames them, pointing out their unjust treatment of the minister. Not long after, David and Jamieson, who were old cronies, are overjoyed at the engagement of Diane and Kenneth.

"Shore Leave"

Strong Emotional Appeal, Good Comedy and Touching Pathos in Barthelmess' Newest Production

Reviewed by C. S. Sewell

Richard Barthelmess makes his debut in the role of a "gob" aboard one of Uncle Sam's warships in his newest First National production, "Shore Leave," adapted from Hubert Osborne's play produced on the stage by David Belasco.

The star is cast as a sailor who, on shore leave in a small seaport town, picks up an acquaintance with a young dressmaker who has never had a sweetheart. To him it is just one more flirtation and he promptly proceeds to forget her, but to the girl it is the one big thing in her life.

The slight foundation on which the girl bases her hopes, the extreme lengths to which she goes to locate him and find him again when he leaves believing she is rich, and finally her placing in trust her ship and money for the son she eventually hopes to have, reveals a high degree of romantic hope which while touching and dramatic, is far removed from what would usually occur under similar circumstances in everyday life.

While decidedly implausible, the story is one of beautiful faith and the girl's unfaltering belief that the sailor will return and make her his bride is one that plays deep upon the emotions. In this role Dorothy Mackaill gives an excellent performance. The character is one that develops intense sympathy and there is pathos and drama in her plight that at times borders on tragedy. In fact, Miss Mackaill's role is really the central one of the story and dominates it. Richard Barthelmess as the sailor has a rather unusual role for a star, one that does not command sympathy; at the same time it is human while that of the girl is ideal. He gives a very fine performance and contributes not only a good characterization of an easy-going, somewhat hardened sailor, but has considerable effective comedy, in one scene appearing with his face blackened from the coal dust of the engine room. All of the other characters are well handled but of minor importance.

While hardly one of his strongest pictures or one that gives him the dramatic opportunity of some of his others, "Shore Leave" should prove a distinctly entertaining and pleasing production, especially for better class patronage, because of its touching theme, strong emotional appeal and good comedy relief, plus smooth continuity and the fine direction of John S. Robertson.

Cast

Bilge Smith ..... Richard Barthelmess
Connie Martin ..... Dorothy Mackaill
"Bat" Smith ..... Ted McNamara
Mimby ..... Nick Long
Mrs. Schuyler-Payne ..... Marie Shotwell
Schuyler-Payne ..... Arthur Metcalf
Admiral Smith ..... Warren Cooke
Petty Officer ..... Samuel Hines
Based on play by Hubert Osborne.
Seenario by Josephine Lovett.
Directed by John S. Robertson.
Length, 6,856 feet.

Story

Smith, a derelict, joins the navy and becomes known as "Bilge Smith." The fleet anchors in a small port. Bilge accidentally becomes acquainted with Connie Martin, village dressmaker who has never had a sweetheart and she takes his love-making seriously. Bilge goes away promising to return. Connie has a ship her father left her, salvaged and makes it into a tea-room. The fleet returns and to get Bilge there, she invites all the Smiths. Bilge does not even remember her at first, but seeing she has fallen for him, makes love and even proposes. When he finds out she owns the ship he leaves saying he won't live off a rich woman. Connie, at New Year's, writes to him saying she is again poor. Believing her in want, Bilge hurries home, and learning she still has the ship believes he has been tricked. Finally she haltingly tells him they will always be poor together as she has put her ship in trust for her first baby provided his last name is Smith.

"The Circle"

Metro-Goldwyn-Mayer Offers Adaptation of Clever and High Class Drawing-Room Stage Comedy

Reviewed by C. S. Sewell

A difficult task was faced by Frank Borzage in transfering to the screen for Metro-Goldwyn-Mayer "The Circle" a stage success by the clever playwright W. Somerset Maugham for here was a play of the drawing room type with very little action, depending largely on the cleverness and witty brilliancy of the lines.

In addition to this, the story is based on a single idea revolving around just one situation. The wife of a titled Englishman elopes with her lover. Thirty years later her son's wife feels the same urge and to find out how the old love has lasted she invites the older couple to the castle. Finally she decided to take the same step but the young and easy going husband rises to the occasion, thrashes the other fellow and then settles back and resumes his rather pointless, pepless and dignified existence.

Mr. Borzage has kept this story on the plane of a high class comedy with the humor arising logically out of the situations, only in one or two instances is there a touch of farce and in one scene just a bit of near-slapstick where the butler while leaning over is hit by a suddenly opened door. Aided by good work on the part of the players and smooth direction, and with considerable aid from the clever subtitles, which appear to be lines from the play, the story proves to be pleasingly amusing. There is nothing boisterous but it did get quite a few laughs from the audience at the Capitol in New York.

The players fit their roles and enter thoroughly into the atmosphere of the story and Borzage has planted his characters admirably by deft, swift touches so that every one of them is unmistakeable and register strongly. It is a well-directed and well-acted picture.

"The Circle" will not appeal to those who demand action, boisterous comedy or punch. In fact the only time it gets out of its easy-going tempo is in one scene where the hero posing as the chauffeur blackens the eyes of his rival. The fact that he immediately reverts to his old self will prove disappointing to many and provides a rather pepless ending. This climax is apparently a concession to the box-office and is not entirely in keeping with the character.

With its high comedy, sophisticated and clever titles and excellent characterizations "The Circle" will probably find its greatest following among high-class patronage and first-run houses, rather than with the masses.

Cast

Elizabeth ..... Eleanor Boardman
Luton ..... Malcolm McGregor
Lord Clive ..... Alec Francis
Lady Catherine ..... Eugenie Besserer
Porteous ..... George Fawcett
Mrs. Shenstone ..... Eulalie Jensen
Arnold ..... Creighton Hale
Butler ..... Otto Hoffman
Based on stage play by W. Somerset Maugham.
Directed by Frank Borzage.
Length, 5,511 feet.

Story

For generations the staid ancestral palace of the Cheneys has been without scandal. In the early nineties, Hugh Porteous, best man at Lady Catherine's wedding to Lord Clive, persuades her to elope with him. Thirty years later, Elizabeth, married to young Lord Arnold, feels the same urge to elope with Lupton, but, anxious to know how the other match turned out, she invites Lady Catherine and Hugh to the castle, believing Lord Clive

will remain in London. He returns unexpectedly. His memories of Lady Catherine are shattered when he finds her a corpulent, frivolous, worldly woman, and that Hugh is an old grouch. Elizabeth is disappointed and listens to the dignified and boresome lecture by Arnold. Finding Lady Catherine in Hugh's arms, she reconsiders and does elope with Lupton. After they have gone a few miles the car stops and Arnold, who has been posing as the chauffeur, blackens Lupton's eyes and takes Elizabeth back home as if nothing has happened, and she accepts the situation.

"Below the Line"

Rin-Tin-Tin's Latest for Warner Builds up to Climax That is Whirlwind of Excitement and Thrills

Reviewed by C. S. Sewell

It is a big change from the snow covered Northwest or the rock-bound and rugged sea coast, the scenes of his previous successes, to the atmosphere of the small Kentucky village in which his latest story "Below the Line" is laid, but Rin-Tin-Tin the famous Warner Brothers dog star is equally at home. Like its predecessors, this picture is one that should please all who like animals and enjoy a good melodrama.

An unusual feature of this story is the fact that this brave dog is called upon in the earlier reels to act the part of a coward, his spirit utterly broken down by neglect and brutality, and he does it just as well as the scenes which are in accordance with his own aggressive fighting nature. This dog is certainly a wonderful actor, and it is remarkable to see how he is made to cringe at the sight of a mongrel and uncomplainingly allow a little mutt to bite his tail.

Much of the earlier portion of the film is taken up in planting the atmosphere and this part moves rather slowly. It is quite a while before the melodramatic plot gets under way, but when it does the pace continually quickens, and gets faster and faster until the climax which is a regular whirlwind of action, thrills and suspense.

Of course, Rin-Tin-Tin finally gets back his old fighting spirit. This comes when his beloved master is in trouble. He gnaws the ropes that hold him, throttles the villain, makes way with his half-witted brother in a remarkable scene where after repeated attempts he succeeds in following him up a sloping tree by leaping and laboriously pushing himself up by resting on the twigs.

But the big thrills come when the heroine and hero are chased by a pack of bloodhounds through the swamp and Rin-Tin-Tin coming to their rescue stands guard and snarling and biting holds off the whole pack and finally routs them. Here is action and more action and a whale of a kick that should make the most jaded melodrama fan sit up and take notice.

The human players all give fine performances. Victor Potel is especially good as a half-wit in the scenes where he is crazed by fear but mugs rather too much at times. Charles Conklin contributes some amusing comedy as the boob deputy sheriff.

"Below the Line" is a well constructed and finely directed melodrama. While he does just as remarkable work, the dog star is not called upon to perform such improbable feats as in some of his other pictures, and the plot is much more simple. With its whirlwind climax, we consider it one of his best pictures. We thoroughly enjoyed it and believe that patrons will, too.

Cast

Slasher ..... Rin-Tin-Tin
Donald Cass ..... John Harron
May Barton ..... June Marlowe
Jamber Niles ..... Pat Hartigan
"Cuckoo" Niles ..... Victor Potel
Deputy Sheriff ..... Charles Conklin
Rev. Barton ..... Gilbert Clayton
Mrs. Cass ..... Edith Yorke
Sheriff ..... Taylor Duncan

Story and adaptation by Charles A. Logue.
Directed by Herman Raymaker.
Length, 6053 feet.

Story

Slasher, a scientifically trained police dog, is shipped to a customer but the crate in which he is enclosed falls off the train and lands in a swamp where he remains for two or three days the victim of the elements, hunger and other animals. He is found by Jamber, who uses brutality, and his spirit is so thoroughly broken that Jamber sells him to Donald for a pittance. In kind hands he regains his strength. During church service Jamber sees a woman decked in jewelry and afterwards attacks her. He then goes to the Cass home for the church's money Donald is keeping and attacks Mrs. Cass. May, Donald's sweetheart, calls Donald and starts across the swamp for help. Slasher, scenting trouble, regains his spirit and, gnawing the rope that holds him, rushes to the house and makes short work of Jamber. Cuckoo, Jamber's half-witted brother, takes Donald's coat and giving the sheriff's bloodhounds the scene starts them after Donald and May in revenge. Slasher goes to their rescue; meeting Cuckoo, he overcomes him and reaches Donald and May as the pack arrives. He fights them off single-handed and when the sheriff's posse arrives the bloodhounds have fled.

"The Primrose Path"

Arrow Offers Melodrama Acted by Well-Known Players Which Should Please the Average Audience

Reviewed by C. S. Sewell

It is a story of the path of pleasure that leads to destruction that is unfolded in the Arrow Film Corporation production offered under the appropriate title of "The Primrose Path," the term commonly applied to such a course of living.

Directed by Harry O. Hoyt, and with a cast of well-known players, including Clara Bow, Wallace MacDonald, Tom Santschi and Stuart Holmes, this picture tells the story of a young man who, failing to learn his lesson when drink caused him to permanently injure his younger brother, continued his mad course. Gambling losses led to bad checks; to save himself he aided in diamond smuggling. This eventually led to a fight in which he shot and killed a man, was sentenced to pay the penalty with his life and only saved through belated testimony that he acted in self-defense.

This melodramatic theme has been handled in such a manner that the interest is well sustained. There are some excellent comedy touches behind the scenes of the cabaret where the girl is employed and quite a few of the situations develop good punch. There is an intensely dramatic situation in the court-room where the little lame brother, the only witness to the shooting, is put on the witness stand and the hero confesses his guilt rather than have this boy whom he has wronged go through life feeling that he has sent his own brother to the chair.

Wallace MacDonald gives a good performance as the weak-willed hero who is easily led into temptation, and Clara Bow is effective as his sweetheart. Stuart Holmes and Tom Santschi in villainous roles as a crooked gambler-smuggler and his henchman are well cast, and Templer Saxe does well in a character role. Little Pat Moore is excellent as the lame boy, never once getting out of character, and Lydia Knott handles the heart-interest role of the mother well.

Altogether, "The Primrose Path," which is being offered on the independent market, should find favor with a large proportion of theatre audiences as a good program melodrama.

Cast

Marilyn Merrill ..... Clara Bow
Bruce Armstrong ..... Wallace MacDonald
Tom Canfield ..... Stuart Holmes
Joe Snead ..... Tom Santschi
Dude Talbot ..... Templer Saxe
Mrs. Armstrong ..... Lydia Knott
Jimmie Armstrong ..... Pat Moore

Story by E. Lanning Masters.
Directed by Harry O. Hoyt.
Length, 6,800 feet.

Story

Bruce Armstrong, weak-willed wealthy chap follows the primrose path of pleasure. In a drunken fit he lamed his little brother but even this did not reform him. Despite the love of Marilyn, a successful dancer, he gambled with her boss Canfield and losing gave bad checks. To save himself from jail he consented to aid in smuggling in diamonds. In a fight over the spoils Snead, a henchman, kills Canfield while Talbot, another henchman takes the diamonds accusing Bruce. Snead attacks Bruce who shoots and kills him. Little Jimmie is the only witness and is placed on the stand, but Bruce confesses rather than have Jimmie feel he has sent him to the chair. Talbot's conscience causes him to return and tell the truth about the diamonds and Snead's character and the district attorney aids in getting a pardon for Bruce on the ground of self-defence. Marilyn, who has stood by Bruce consents to become his wife.

"Bustin' Through"

Jack Hoxie a Vigorous Character in Lively Universal Blue Streak Western

Reviewed by Sumner Smith

"Western" audiences will enjoy "Bustin' Through," Universal's latest Blue Streak Western, as thoroughly as the Jack Hoxie features which have preceded it. It tells the conventional western story of romance and crooks endeavoring to steal the cowpuncher's ranch, and embellishes it with a few lively fist fights and clever, fast riding. The chief thrill—and a good one—occurs when Hoxie's lariat snares the wagon in which the heroine is trying to control runaway horses, and stops it in the nick of time on the edge of a precipice.

Hoxie has appeared so often in Universal pictures that little new can now be said about his attractiveness as an entertainer, except that he is a consistent performer and his usual self in "Bustin' Through." Helen Lynch supports him in the role of the heroine and does good work. Alfred Allen also is good in the role of her father, and William Norton Bailey is an effective villain. The shots of the western cattle country are often striking. Hoxie is a picturesque figure on his big white horse.

Cast

Jack Savage ..... Jack Hoxie
Helen Merritt ..... Helen Lynch
Harvey Gregg ..... Wm. N. Bailey
John Merritt ..... Alfred Allen
Rudolph Romano ..... Georgie Grandee

Adapted by Buckley Oxford.
Directed by Cliff Smith.
Photographed by William Nobles.
Length, 4,506 feet.

Story

Jack Savage, rancher, refuses to sell his property to John Merritt, millionaire. He meets Helen Merritt and falls in love with her. Harvey Gregg, Merritt's attorney, learns there is gold on Savage's land and plans to get it himself and double-cross Merritt. Savage exposes Gregg and regains his ranch, which Gregg has won by a legal technicality, by marrying Helen. Merritt is satisfied, because it is all in the family.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Moonlight and Noses"

(Pathe—Comedy—Two Reels)

This is the first of a series of Clyde Cook comedies to be produced by Hal Roach for Pathe. It is the finest sort of burlesque and should find a universal, hearty welcome. It offers more laughs per reel than many feature comedies. Cook is an eccentric comedian of the first water and he is ably supported by Fay Wray, Tyler Brooke and Jimmie Finlayson. Stan Laurel directed. The story has to do with a professor who wants a body for experimental purposes. Cook is beguiled into getting it from the cemetery but gets a live man instead. There is no suggestion of sacrilege and nothing gruesome. One great scene is where the "corpse's" legs break through the bag as Cook is carrying him on his back. The "corpse" falls into step with Cook, who keeps turning around and complaining that he hears footsteps. Then there is a bit of the spectacular where Cook, clad in armor, wrestles on a roof with the professor, who is cleverly played by Finlayson. Another bit of fun sure to score a hit is where the professor struggles to operate on Cook, who has put on the armor. People who don't split their sides at this comedy ought to have their sanity tested.—S. S.

"Cupid's Victory"

(Universal—Comedy—Two Reels)

Wanda Wiley, the Century Comedy star, appears as a plain-jane office girl who manages to mess things up generally. The boss tries to kiss her and she wrecks his office; then in seeking to capture a frog she manages to break up nearly everything in the outer office. After hours she meets a sheik and it is love at first sight. Inviting him home she tries to make him jealous by inviting a lot of fellows. He retaliates by luring them to the window disguised as a vamp and pitching them out and then surrounding himself with chorus girls. Wanda then jumps off a building in despair but lands on a flag pole that breaks and sticks in the ground. She next tries driving an auto blindfolded, runs into the hero's car and in the smash both are thrown on a balcony where they make-up and pull the Romeo and Juliet stuff. It is out-and-out rough and tumble knockabout slapstick that while having little plot moves at a good pace. While many of the gags are of a familiar variety, they will amuse the slapstick fans, and the falls and thrill stuff are not only effective but introduce some new stunts.—C. S. S.

"Felix the Cat Trips Through Toyland"

(Educational—Cartoon—One Reel)

This Pat Sullivan cartoon shows Felix the cat on a tour of Toyland. He finds that even in Toyland are there villains. A clown steals away the pretty girl who is Felix's escort, but he manages to rescue her. The subject is well drawn and interesting.—S. S.

"Shorts" Reviewed In This Issue

By The Sea (Universal)
Cupid's Victory (Universal)
Felix's Trip Through Toyland (Educational)
In Deep (Educational)
Lion and the Monkey, The (Pathe)
Misfit Sailor, A (Educational)
Moonlight and Noses (Pathe)
On The Go (Fox)
Outings for All (Pathe)

"By the Sea"

(Universal—Comedy—One Reel)

This Charles Puffy comedy shows Universal's fat comedian in the role of a seaside sheik who is really a hot-dog salesman. Of course there is a pretty girl and a rival and trouble between Puffy and the rival. Finally the girl dives into the ocean and Puffy after her. Lifesavers start hoisting them out with a crane but let them fall back when a vamp attracts them. At last Puffy and the girl drop into a passing speed boat and are saved. The situations are of a familiar sort and not as clever or as numerous as in some of the earlier issues, but this reel should prove of average amusement for the "Puffy" fans.—C. S. S.

"In Deep"

(Educational—Comedy—One Reel)

This Cameo Comedy presents Cliff Bowes, George Davis, Blanche Payson and Helen Foster. The plot is based on a wife's departure on vacation, leaving Hubby to enjoy himself, and on her unexpected return when coincidences indicate Hubby's unfaithfulness. Hubby and male friend go joy-riding and are arrested. Hubby pleads haste to bring a doctor to his sick wife and child. The cop demands to see the ill ones. The friend poses, first as wife, then as doctor. A monkey masquerades as baby. Then a girl friend is pressed into service as wife, just as wifie returns. It is good fun.—S. S.

What Others Think

4.

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"A Misfit Sailor"

(Educational—Comedy—Two Reels)

Billy Dooley and Vera Steadman have the leads in this Christie Comedy, with Eddie Baker figuring largely in the fun. The two men are sailors competing for the attention of a fair maiden, and Baker succeeds in convincing Vera and her friends that Dooley is insane. Whenever he gets "violent" they throw a bucket of water over him. Dooley gets most violent when Baker ornaments a bit of French pastry with shaving paste and Dooley eats it. The subject ends in somewhat spectacular fashion with a chase by cops in autos after Dooley, who is driving a car within a garage and taking the garage along with him. Dooley has a good part and acts quite satisfactorily stupid. Audiences ought to roar at the burlesque.—S. S.

"On the Go"

(Fox—Comedy—Two Reels)

Sid Smith, who has the lead in the Fox Imperial Comedy, appears in the role of a mail carrier who after trudging many weary miles over city streets and up and down long stairways, reaches home determined to spend his vacation in sleeping. Wifey, however, has other plans and starts him on a hike to mother's and they then start on a trip to the mountains. Sid, with a canoe, falls out of the auto and has not only to walk but to carry the canoe. Then they make him do all the work. Finally during an awful rain he gets in a bath tub, the only dry place in the house. A flood carried this down a stream and he is rescued at the brink of the falls. The doctor pulls the familiar wheeze and recommends long walks for him. It is an amusing comedy and please the majority.—C. S. S.

"Outings for All"

(Pathe—Sportlight—One Reel)

This Grantland Rice Sportlight shows the endless variety of outings enjoyed by people of all ages and tastes, from the hunter to the city dweller spending a Sunday in the country. There are fine shots of mountain and shore scenery and much human interest stuff in views of swimmers in an outdoor pool at Banff, Canada, and children in the "ole swimming hole," at Danbury, Conn. The subject ought to please theatregoers.—S. S.

"The Lion and the Monkey"

(Pathe—Cartoon—One Reel)

It's getting increasingly embarrasing, this consistent praising of Paul Terry's Aesop's Fables, but it can't be helped. The latest release is another corker, one of the best of wifie returns. It is good fun and well done. the year, due to Terry's clever gags and some exceptionally fine sketching that shows in the expressions on the faces of the animals. The farmer goes hunting and the animals kid him.—S. S.

"Paint and Powder"

Stromberg's Chadwick Picture Starring Elaine Hammerstein Booked for Eastern Premiere

Chadwick Pictures Corporation announces the premiere booking in the metropolitan territory of "Paint and Powder," the Hunt Stromberg production, personally supervised and directed by Hunt Stromberg, and starring Elaine Hammerstein in the greatest role of her career.

"Paint and Powder" will make its debut in this territory at the U. S. Theatre, Paterson, New Jersey and Pete Adams, genial manager of the U. S. Theatre is making elaborate preparations for a gala presentation of this sterling release.

Chadwick Pictures will co-operate with Mr. Adams in making the engagement one of a colorful hue and will launch an extensive exploitation campaign on their own behalf in the territory which is controlled by Merit-Arrow Productions, 729 Seventh Ave., New York City.

Big Production Continues at Paramount's West Coast Studio

THAT there will be no lull in production at the Famous Players-Lasky Hollywood studio became certain with the announcemet of a new production schedule immediately following one of the biggest production booms in the history of the organization.

The final cutting and editing of eight feature productions, within the past 10 rays, had not been completed when Hector Turnbull, supervising editor at the West Coast studio announced a new production schedule.

James Cruze will commence work this week on "The Mannequin." This is the Fannie Hurst story that won the authoress a $50,000 prize offered by Liberty Magazine.

"The Tattooed Countess," will furnish Pola Negri her next starring vehicle under the direction of Malcolm St. Clair.

Raymond Griffith is soon to commence work on another starring comedy "Stage Door Johnny," under the direction of Clarence Badger.

With Bebe Daniels starring and Neil Hamilton playing the male lead, William de Mille's next production for Paramount will be "Polly of the Ballet."

After an absence of nearly three years, the Klieg lights will shine soon on Mildred Davis (Mrs. Harold Lloyd) under the direction of Victor Fleming. "The Two Soldiers" will be the picture, and prominent in the cast will be Wallace Beery and Raymond Hatton.

"Hasson" is the title of the next Raoul Walsh production for Paramount, and Irvin Willat will start work next on "The Enchanted Hill."

At the Paramount Hollywood laboratories six feature pictures are in the process of final cutting and editing. These are "The Vanishing American," Pola Negri's starring vehicle, "Flower of Night," Raymond Griffith's "He's a Prince," William de Mille's production "New Brooms," Sidney Olcott's "The Best People," and Irvin Willat's "The Ancient Highway."

"Lord Jim," Joseph Conrads immortal classic of the sea, which Victor Fleming is producing and which features Marmont, Shirley Mason, Noah Beery and Raymond Hatton. "Volcano," directed by William K. Howard and featuring Bebe Daniels, Ricardo Cortez, Wallace Beery, Arthur Edmund Carew and Dale Fuller are nearing the final stages of cutting.

First of Clyde Cook Comedy Series on Pathe List for Oct 4

THE first of a series of Clyde Cook comedies produced by Hal Roach, the second chapter of the Patheserial "Wild West," and a Grantland Rice "Sportlight" lead the Pathe program of short subjects for the week of October 4th, which also includes a Pathe Review, "Topics of the Day," "Aesop's Film Fables" and two issues of Pathe News.

"Moonlight and Noses" is the mysterious title of Clyde Cook's initial starring vehicle in a new series of two-reelers produced by Hal Roach. Cook is unwittingly beguiled into the task of securing a corpse from the cemetery for a professor who wants the body for experimental purposes. Thus, he starts on a series of escapades beneath the moonlight that result in roars of hilarious laughter. Supporting him are Fay Wray, Tyler Brooke and Jimmie Finlayson, Stan Laurel directed.

"On the show" is the second chapter of the new Patheserial "Wild West" produced on the 101 Ranch in Oklahoma with the Miller Brothers' Wild West Show supporting the stars, Jack Mulhall and Helen Ferguson. This episode presents the various child characters introduced in the opening chapter as grown-ups, and the circus lot and big top provide most of the background for these two-reels. Those portraying main characters in this chapter are Eddie Phillips, Virginia Warwick, Milla Davenport, Gus Seville, George Burton and Ed Burns. Robert F. Hill directed from a scenario by J. F. Natteford.

"Outings for All" is the Grantland Rice "Sportlight" release which presents a practically endless variety of outings participated by all ages in city, country, mountain and seaside. H. L. Hawkinson, the producer, thus shows the typical American on the road to recreation on his vacation days. This reel has appeal for every theatregoer.

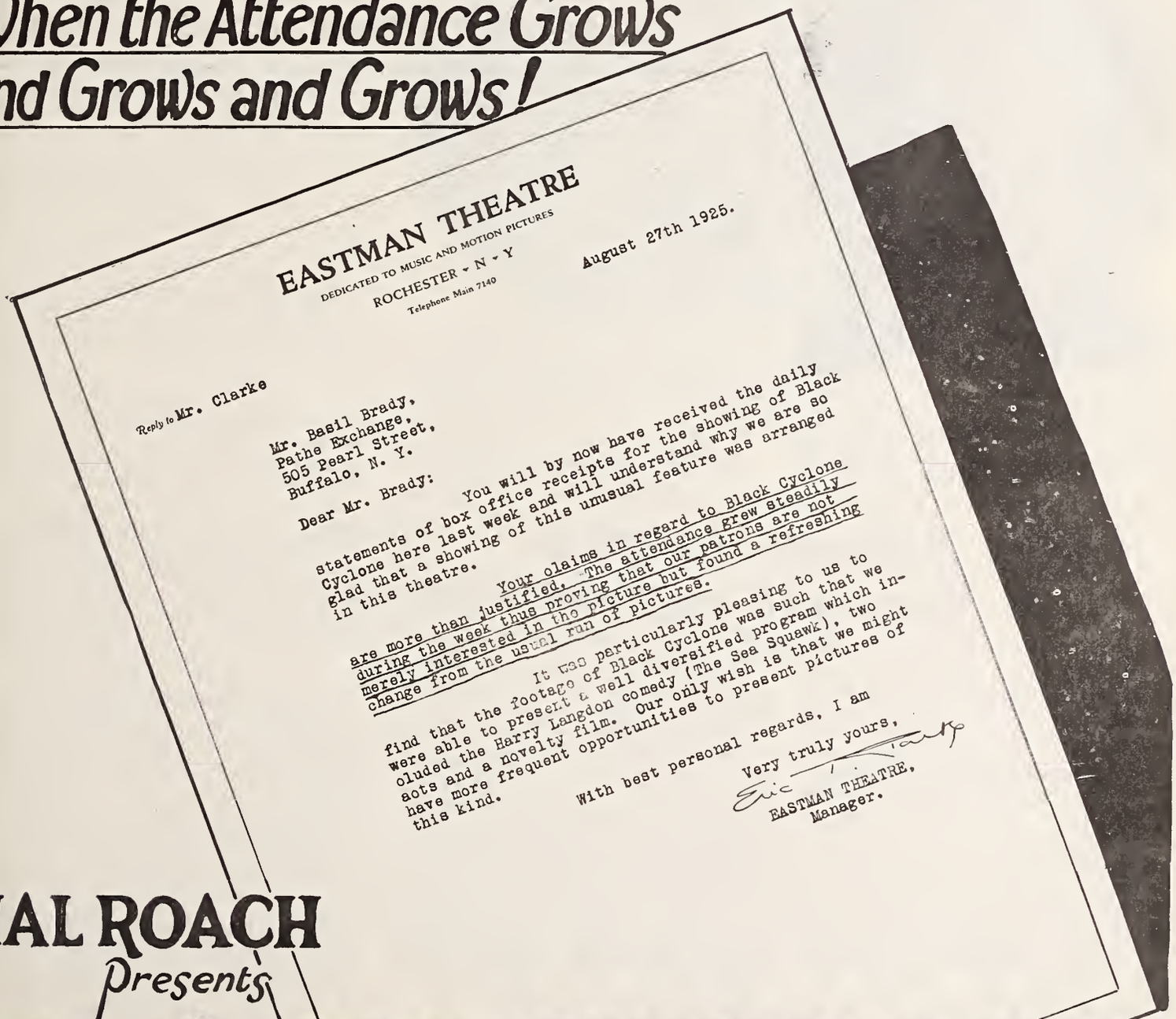
Pathe Review No. 40 features a prominent Broadway star, Ann Pennington, in one of the three subjects comprising the reel. Miss Pennington appears in a dancing novelty made by Alvin V. Knechtel's "Process camera" which presents the former Follies star "Charlestoning" in multiple action. Other subjects in this issue of the Pathe Review are: "A Gem of the Jura," Pathecolor scenes of Salina-les-Bains, a favorite vacation resort, and "The Rock of Ages," revealing scenes of mining in the world's greatest quarries at Barre, Vermont.

"The Lion and the Monkey" is the new release of the Aesop's Film Fables" series, and the program is completed by "Topics of the Day" and two issues of the timely interest reel, Pathe News.

Sidney Olcott, Paramount director, excels in directing mob scenes. The picture shows him set for the filming of a scene in "The Best People," in which more than four hundred "extras" participated.

The Sure Test of a Really Big Picture---

When the Attendance Grows and Grows and Grows!



EASTMAN THEATRE
DEDICATED TO MUSIC AND MOTION PICTURES
ROCHESTER - N - Y
Telephone Main 7140

August 27th 1925.

Reply to Mr. Clarke

Mr. Basil Brady,
Pathe Exchange,
505 Pearl Street,
Buffalo, N. Y.

Dear Mr. Brady:

You will by now have received the daily statements of box office receipts for the showing of Black Cyclone here last week and will understand why we are so glad that a showing of this unusual feature was arranged in this theatre.

Your claims in regard to Black Cyclone are more than justified. The attendance grew steadily during the week thus proving that our patrons are not merely interested in the picture but found a refreshing change from the usual run of pictures.

It was particularly pleasing to us to find that the footage of Black Cyclone was such that we were able to present a well diversified program which included the Harry Langdon comedy (The Sea Squawk), two acts and a novelty film. Our only wish is that we might have more frequent opportunities to present pictures of this kind.

With best personal regards, I am

Very truly yours,

EASTMAN THEATRE,
Manager.

HAL ROACH
Presents

BLACK CYCLONE

with REX The Wild Horse

DIRECTED BY
FRED JACKMAN

WRITTEN BY
HAL E. ROACH

Pathépicture

TRADE MARK

Fannie Hurst, noted author, is now in Hollywood collaborating with Paramount executives on production of "The Moving Finger," her story which won the Liberty Magazine $50,000 prize. James Cruze will direct.

"Gulliver's Travels" to Be Universal Super Jewel Film

UNIVERSAL announces that a big Super Jewel production will be made of the famous book, "Gulliver's Travels," written by Jonathan Swift in 1726. Carl Laemmle, president of Universal, has cabled from Europe to start production. It will be a combination of gigantic sets, unheard of casts and trick photography of the most elaborate kind.

"Gulliver's Travels" is composed of four different sections. It is not yet known whether Universal will embrace all four sections in its masterpiece. These section include (1) Gulliver's visit to Lilliputia, where the inhabitants are but a few inches in height; (2) his visit to Brobdingnag, where he is thrown with giants; (3) his experiences in Laputa, an island city and fortress that floats in the air, and (4) his trip to Houyhnhnm, the realm of the intelligent horses.

Swift wrote these stories as satire of the most mordant kind. In the Lilliputian sequence he parodied the various countries of Europe. In the Brobdingnagian sequence he reduced mankind to its natural insignificance. In the Laputa sequence he ridicules philosophers. In the Houyhnhnm sequence he showed up the animal nature of human beings.

Despite their satirical vein, these four stories are marvelous adventure stories which not only appeal to grown-ups but to youngsters of all ages. The marvels which happen are realistic fairy stories, and Gulliver becomes a super-adventurer.

No idea of the cost of such a production can yet be made, but indications point to the dwarfing of such costly pictures as "The Hunchback of Notre Dame" and "The Phantom of the Opera." It will be the biggest picture ever attempted by Universal.

Warners Buy "White Flannels"

The Warners have bought the screen rights to "White Flannels," from the pen of the noted short story writer, Lucian Cary. This will appear in the 1926-27 schedule. It was published in June in the Saturday Evening Post.

New Roosevelt Feature

Advices from the West Coast to Louis Weiss indicate that Lester F. Scott, Jr., has completed work on the fourth picture in the series of Eight Five Reel Rough Riding Romances.

The picture is now being cut and edited and it is expected that it will be on its way to the East in the coming week.

The cast includes, beside the featured star, such well known Western players as Jean Arthur, Charles Colby, Lee Meehan, Frederick Lee, Lew O'Connor, Lawrence Underwood, Raye Hampton, George Marion.

The picture was directed by Fred Bain. The continuity was adapted by Betty Burbridge from the story by Barr Cross.

Publics Reaction to Films Is Discussed by Sebastian

WHAT is plot? What of the audience preview? Who is the best critic of the motion picture? How are the present productions meeting the more cultivated demands of what may be termed the trained audience? Has the audience itself progressed at a faster pace than the producer? Is the present era of the motion picture still shackled to the past? What is the future of screen entertainment?

A. H. Sebastian, who is about to produce "Fifth Avenue," Arthur Stringer's epic story of New York, for release through Producers Distributing Corporation, presents some interesting and keenly analytical views on the general subject of production, and discusses a number of angles which have an important bearing on the quality of our film entertainment.

"In the final analysis," says Mr. Sebastian, "it is seen that a plot is simply a skeleton framework on which a fiction story is based, but in the planning of the story itself, or of a dramatic exposition of the story, it is imperative that a problem must be presented, and that the completed story must also include its solution. Stripped of all the accompanying wealth of incident, these two attributes are essenial, and any narrative which omits the two cardinal points will invariably fail to enlist the sympathy of an audience.

"It must be realized that there are no set principles which can be followed in the unfolding of a story—no established values which will do more than ape the mechanics of past successes.

A 'good picture' is a picture that is a success, and no man may tell why some certain production turns out to be, unexpectedly, perhaps, an especially appealing one. It is enough that a certain story will play with unusual power on the emotions of the average audience, and will furnish them with an unusual quality of entertainment or food for thought."

"There can be no saying that 'this will please an audience,' or 'this will not.' The audience is sometimes a mystery, but its judgment is supreme.

"This illustrates the value of the audience preview, which furnishes to those who have been concerned with the production of a motion picture an accurate idea of the effect of each situation on the theatre-going public. Competent critics—even those who have had no hand in the making of the picture itself—often fail to sense the effect of a story or situation on an average body of people just as a single member of the audience might also fail in the same respect. But the mass psychology is unfailing. It cannot be explained—it is based on the unconscious reaction of many minds—but its accuracy is unquestioned."

"His Buddy's Wife" Good Picture for Armistice Week, Says Wolfe

ASSOCIATED EXHIBITORS' feature production, "His Buddy's Wife," with its dramatic post-war theme, is meeting with the whole-hearted approval of exhibitors throughout the country as a timely photoplay to be shown during Armistice Week, beginning November 8.

Credit for this idea of showing "His Buddy's Wife" for Armistice Week goes to Nat Wolfe of the Orpheum Circuit, who has booked the picture to run that week in his State Lake Theatre in Chicago. Elaborate plans have already been formulated by Mr. Wolfe for an extensive advertising and publicity campaign on the tie-up of the film with Armistice Week.

"His Buddy's Wife" is scheduled for release the first of October, and is an adaptation from the popular T. Howard Kelly story, published in Smart Set magazine. Glenn Hunter and Edna Murphy appear in the leading roles of the production with Douglas Gilmore, Flora Finch and Marcia Harris in the support. Tom Terris directed.

Glenn Hunter plays the role of a doughboy who has returned from the war to carry out a promise made to his buddy as he lay wounded on the battlefield. In spite of himself, he falls in love with "His Buddy's Wife." Then, when the buddy he supposed dead returns the plot becomes more and more involved. The story proceeds swiftly to an intensely dramatic finish.

"His Buddy's Wife" is one of the first group of eight Associated Exhibitors' pictures for the new season.

"His Majesty, Bunker Bean"

Rollicking Warner Bros. Comedy Featuring Matt Moore and Dorothy Devore

The first print of "His Majesty Bunker Bean" to reach New York arrived early this week. The officials and home office executives of Warner Bros. then had a pre-view, within the result that they are predicting one of the biggest laugh successes of years in this rollicking Matt Moore-Dorothy Devore comedy.

"Bunker Bean" is from the successful play by Lee Wilson Dodd, founded on Harry Leon Wilson's novel. The story is one admirably adapted to Matt Moore's peculiar type of genius. Timid, yet afire to conquer the world, an inconspicuous clerk is transformed into a confident, overbearing person by two fake clairvoyants who convinced the gullible boy that he is the reincarnation of an ancient Egyptian king. Blinded by this illusion, Bunker Bean becomes the pivot of a continuous stream of absurdly funny incidents and an intriguing romance.

"The Fighting Edge"

Warner Bros. Picture Will Co-Feature Kenneth Harlan and Patsy Ruth Miller

"The Fighting Edge," on which Warner Bros. have started production work, will be the first picture co-featuring Kenneth Harlan and Patsy Ruth Miller.

It is understood to be the plan of the Warners to make a team of these two, and the combination is destined, it is believed, to become as popular as that of Marie Prevost and Monte Blue, and Irene Rich and Huntly Gordon.

A special series of stories for their use is now being considered by Jack Warner and Bennie Zeidman, in charge of production at the Warner studios.

"The Fighting Edge" is from William McLeod Raine's popular novel, adapted for the screen by E. T. Lowe, Jr., and Jack Wagner.

The complete cast for "The Fighting Edge" is: Kenneth Harlan, Patsy Ruth Miller, Gayne Whitman, Charles Conklin, Pat Hartigan, Eugene Palette and Lew Harvey.

King Vidor Begins "LaBoheme"

Actual shooting of "La Boheme," starring Lillian Gish, has been started at the Metro-Goldwyn-Mayer studios under the direction of King Vidor.

The first scenes are those taking place in the Latin Quarter of Paris, the poorest section of Montmartre, for which elaborate sets authentically reproducing the Bohemian atmosphere of this section of Paris have been constructed. Big things are expected of this film by executives of the Metro-Goldwyn-Mayer studios.

John Gilbert will play opposite the star in this big production, and has been cast as Rodolphe. Renee Adoree appears as the vivacious Musetta, and Roy D'Arcy and Karl Dane also have roles in this picture.

The most recent addition to the cast is Edward Everett Horton, who has just been signed to play the role of Colline.

Director Robert Z. Leonard rehearsing Pauline Starke in a scene in "A Little Bit of Broadway," in which Lilyan Tashman gets all wet. Charles Ray is featured in this Metro-Goldwyn-Mayer production with Miss Starke and Miss Tashman.

Edmund Lowe Wins Role in Glyn's "The Only Thing"

EDMUND LOWE has been chosen to play the leading male role in Elinor Glyn's production of "The Only Thing."

This ends the extended search which Madame Glyn has been making to find the ideal American to depict the role of Van Courtland in her coming picture for Metro-Goldwyn-Mayer.

Tests have been made of dozens of leading men, with Lowe winning out by being Madame Glyn's exact idea of the ideal American.

"I feel he is one of the greatest heroes I have ever created," says Madame Glyn. "Edmund Lowe suggests strong American manhood. He is charming and handsome and is the living personification of the man in my story."

"The Only Thing" is an original story written by Madame Glyn directly for the screen. It will mark her venture into a new field for she is to direct the production. She has also written the continuity.

Now that the leading man has been selected the balance of the cast will be engaged and production will start within the next two weeks.

Lowe has been borrowed from the Fox Film Company, where he is under contract.

Weiss Brothers Have Nine Features Ready for Release

WITH the arrival in New York this week of Action Galore, Weiss Brothers Artclass Pictures have nine releases belonging to the 1925-26 program ready for release.

These nine are as follows: In the series of Five Reel Rough Riding Romances, featuring Buddy Roosevelt, they have "Reckless Courage," "The Galloping Jinx," "Action Galore." There are five more of these to come.

In the Buffalo Bill, Jr., series of eight 5-reel Thundrebolt Thrillers "Quicker 'NLightnin," "The Desert Demon" and "The Saddle Cyclone."

In the Wally Wales series of eight Five Reel Acrobatic Stunt Thrillers there are two ready, namely "Tearin' Loose" and "The Hurricane Horseman."

The first of the eight Western gems featuring Leo Maloney with Bullet, the Wonder Dog, and Senator, the Human Horse, "Win, Lose Or Draw" and which Weiss Brothers are distributing under the Clarion Photoplays trademark is also ready.

The fourth Buddy Roosevelt feature is ready to start and the third Wally Wales feature will be completed this week.

Leo Maloney is making active preparations to start the second of his series this week while stories have been completed on four more and preliminary work done on the following two.

With the two production schedules going along as they are, Louis Weiss expects that his whole years' product will be in his office by the end of November.

Editing "Some Pun'kins"

"Some Pun'kins," the first of the Charles Ray series for the Chadwick Pictures Corporation, is now ready for release. Editing on this production has just been completed and officials of the Chadwick organization are convinced that it is one of the best rural comedies ever turned out by this popular young star.

Pathe Has Reissue Rights To Four Chaplin Pictures

CHARLIE CHAPLIN has become a Pathe comedian. Under the terms of a contract just closed between Elmer R pearson, vice-president and general manager of the Pathe Exchange, Inc., and Mr. Chaplin, Pathe has paid $500,000 for the privilege of bringing back to the screen the famous comedian in "A Dog's Life," "Shoulder Arms," "A Day's Pleasure" and "Sunnyside."

The payment of $500,000 for the re-issue rights to these four pictures marks a notable transaction in the financial history of the motion picture business, the amount paid by Pathe for the re-issue rights being equivalent to the purchase price paid by First National for the original issue of these comedies together with four others under its famous $1,000,000 contract with Charlie Chaplin in 1917.

The four comedies just acquired by Pathe represent a classic group in the notable career of Mr. Chaplin on the screen. Many consider "Shoulder Arms" the greatest comedy ever made by the star. The other three subjects are equally remembered for their high laugh-power.

"It is not at all necessary to indulge in a long dissertation upon Charlie Chaplin and his magic drawing power at the box-office," said Mr. Pearson in discussing the contract. "Past and present results amply attest volumes as to the merits of these exceptional comedy subjects. We are positively sure that nowhere can the exhibitor secure more box-office certainty than in these Chaplin re-issues.

"Chaplin's professional and business career is probably the most remarkable of any man alive today. His pictures have undoubtedly played to over 500,000 bookings, and I don't believe anybody ever heard of any booking that was not a success. His pictures have undoubtedly played to eight to ten billion admissions and I don't suppose anybody ever heard a customer kick about the entertainment. Several exchange systems have distributed his pictures and they have all made expectations."

Praise Red Seal Output

Edwin Miles Fadman, president of Red Seal, is in receipt of a letter from Finkelstein and Ruben, Minneapolis, praising the entire Red Seal output. "As a whole," says the letter, "your material is fine, while your Ko-Ko Song Car-Tunes and Out-of-the-Inkwell subjects are marvelous. The entire Red Seal product has been booked for the F. and R. Theatrical Enterprises.

"The Footloose Widow"

Having filmed the successful serial story, "His Jazz Bride," Warner Bros. have bought the screen rights to "The Footloose Widow," by Beatrice Burton, and will make it into a picture on their next season's schedule.

West Coast Theatres Get Buster Brown Comedies

ANOTHER big theatre circuit has signed up for the presentation of the Buster Brown-Century Comedies, it is reported by H. M. Herbel, sales manager for Century. West Coast Theatres, Inc., one of the largest circuits on the Pacific Coast, has completed arrangements with D. S. Mitchell, Universal exchange manager in Los Angeles, for showing the Buster Brown Comedies in all of the big West Coast theatres in and around Los Angeles.

The Buster Brown Comedies are a new venture by the Century Film Corporation. Julius and Abe Stern, officials of the comedy producing company, obtained full screen rights from R. F. Outcault, the noted cartoonist, for the reproduction of his famous newspaper comic strip character, Buster Brown. The Century comedies are not cartoon comedies, however, but are being made with regular sceen players.

Little Arthur Trimble is playing the role of Buster and Pete, the dog, is Tige. Doreen Turner is Mary Jane.

The first two comedies of the series of twelve Buster Browns to be put out by Century during the coming twelve months have been pre-released in various key centers and are meeting with extraordinary success, Herbel reports. Contracts recently were signed for their showing by the Southern Enterprise houses in the South, and by the Ascher Brothers' houses in the Chicago territory.

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18 COLUMBIA PICTURES 18

MADE RIGHT—PRICE RIGHT—PROFITS RIGHT

Our Casts, Stories, Production Values Have Proven Their Power At The Box Office

BOOK THEM TODAY!

New Cast for "How to Train a Wife"

Associated Exhibitors announce this week a change in the cast previously named for the Lewis H. Moomaw feature picture "How To Train a Wife," which is now in production on the Pacific Coast. The new cast for the Moomaw production offers the names of Virginia Valli and Eugene O'Brien, with an unusually strong supporting staff of players including Jean Hersholt, George Nichols, Boris Karloff, Bryant Washburn, and Cissy Fitzgerald.

Fox Borrows Warner Star

Warner Bros., through a special arrangement, have agreed to lend Matt Moore to the Fox Film Corporation, to play the leading role in the screen version of "The First Year." The part calls for the whimsical sort of performance Moore knows so well how to put over and the Fox organization selected him as the one player who fits it perfectly.

Beth Brown Made Editor

Beth Brown has been appointed editor-in-chief of the Out-of-the-Inkwell Studio and Red Seal productions, according to an announcement by Max Fleischer and E. M. Fadman. Miss Brown will assist Mr. Fleischer in writing scenarios and editing and titling the entire Inkwell product for Red Seal release.

Ten Releases, One Gold Bond, On F. B. O. List for October

THE increased activity on the F. B. O. lot in Hollywood during the entire summer, resulted in an unusually heavy program for the month of October. The distributing company boasts no less than 10 releases on its chart for the coming month, four of which are feature productions and the remaining six short subjects.

"The Keeper of the Bees," a Gold Bond picture, heads the imposing list of features. "The Keeper of the Bees" was one of the novels written by Gene Stratton-Porter before her tragic death in California last summer. The story ran serially in McCall's Magazine, and was published in book form early in September. James Leo Meehan, Mrs. Porter's son-in-law, transferred the story to the screen. The cast is headed by Robert Frazer in the title role, with Gene Stratton, Clara Bow, Alyce Mills, Martha Mattox and Josef Swickard in support. "The Keeper of the Bees" is F. B. O.'s most imposing contribution to the 1925-26 season, inasmuch as it is estimated that the story will have been read by over 10,000,000 persons before it reaches the screen. "The Keeper of the Bees" will be distributed on October 18th.

The sixth Thomson production, tentatively titled "All Around the Frying Pan," based on the well known magazine story by Frank Richardson Pierce, will also be distributed on October 18th. The famous Alturas Rodeo, a cowboy round-up of national reputation in Northern California, was filmed in its entirety by the Thomson troupe for the production. Fred and his horse Silver King were an integral part of the actual rodeo.

The next Texas Ranger production starring Bob Custer, as yet untitled, will also be distributed on October 18th. This is the first Independent Pictures Corporation production under Custer's new contract with the distributing company.

Maurice B. ("Lefty") Flynn, under the direction of Harry Garson, will complete "Heads Up," a comedy melodrama laid in South America, in time for release on October 25th. The story comes from the pen of A. E. Barranger.

The short subjects are headed by "Three Wise Goofs," the second Standard Fat Men Comedy, in which "Fatty" Karr, "Tiny" Alexander and "Kewpie" Ross, the three fattest men on the screen, are featured. "Three Wise Goofs" comes from the Joe Rock Studios, and will be distributed on October 4th.

The same day will see the distribution of a one-reel novelty from the Bray Studios, as yet untitled, featuring Dinky Doodle. Walter Lantz, the famous cartoonist, acts in conjunction with the cartoon characters he creates.

"Or What Have You?," the third episode of "The Adventures of Mazie," starring Alberta Vaughn, will be released on October 11th. "The Adventures of Mazie" come from the pen of Nell Martin and originally appeared in Top Notch Magazine. Larry Kent, Kit Guard and Al Cooke support Miss Vaughn, while Ralph Ceder is directing.

A Blue Ribbon comedy, as yet untitled, starring Alice Ardell, Joe Rock's latest Paris importation, will be shown to exhibitors on October 18th.

Books Warners' Product

The Temple Theatre is to be the Toledo home of Warner Bros.' Classics of the Screen during the coming season. In an announcement of his plans, Jack O'Connell.

New Buddy Roosevelt Feature

Word from Lester Scott, Jr., of Action Pictures, Inc., to Louis Weiss, announcing the cast and the start of production on "Thundering Through," the fourth in the series of eight five reel Rough Riding Romances, featuring Buddy Roosevelt.

With the featured star are a number of well known Western players. They are in part, Jean Arthur, Charles Colby, Lee Meehan, Frederick Lee, Lew O'Connor, Lawrence Underwood, Raye Hampton and George Marion.

The picture will be directed by Fred Bain from the continuity by Betty Burbridge, which was adapted from Barr Cross' story.

Beauty Pageant Winner Has Paramount Contract

FAY LAMPHIER, winner of the 1925 Beauty Pageant at Atlantic City, will be one of the most famous beauties in America within a year, it was predicted by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation. A week ago she was practically unknown, merely one of the entrants in the annual beauty contest at the famous seashore resort. On September 12 the judges of the beauty contest awarded her the coveted "Miss America" as the most beautiful girl in the United States. Now fame and fortune await her in a movie career that is assured by a long term contract for her appearance in Paramount pictures beginning with "The American Venus," in which she will have the title role.

Jesse L. Lasky in a statement following the signing of the contract said that it would be only a year before Fay Lamphier was known to the public as well as are Betty Bronson and Esther Ralston, who only a year ago were unknown.

Mr. Lasky's enthusiasm for Fay Lamphier led him to say:

"She will be seen on the screen as Miss Alabama in competition with Miss Centerville, played by the beautiful Esther Ralston. Associated with them in the playing of a dramatic story by Townsend Martin will be a cast consisting of Larry Gray, who is playing opposite Gloria Swanson in 'Stage Struck'; Raymond Hatton, featured in many a celluloid drama; Ford Sterling, who was a mild sensation in 'The Trouble With Wives'; Kenneth MacKenna, seen recently in 'The Crowded Hour'; Olive Anne Alcorn, who will be seen as Miss Greentown, and Louise Brooks of the Ziegfeld Follies, who will appear as Miss Bayport.

"In every city where a Paramount exchange is located a reproduction of the American Venus trophy will be awarded in a local competition of beautiful girls, to be known as the American Venus of Chicago, the American Venus of Omaha and so on."

Arthur McHugh, handling exploitation for the Colony Theatre, Manhattan, arranged for New York University's Freshman class to view Harold Lloyd's "The Freshman" and as a result broke into all the New York newspapers.

Camera Work to Start on a New Chadwick Picture

CHADWICK'S newly acquired and re-equipped Hollywood studios are alive with action, I. E. Chadwick having recently gone out from the East to press the button setting in motion his extensive plan of production for the coming year.

"The Court of Luxemberg" has just gone into preparation with an all star cast, George Walsh playing the title role. This will be one of the lavish and spectacular productions of the year, tinged with a spicy European atmosphere.

The scenario is taken from the entertaining book of the same name by Franz Lehar, the celebrated Viennese author and writer of musical comedies and close personal friend of Arthur Gregor, who collaborated with John Netteford in writing the screen version of the book.

"The Court of Luxemburg" will be one more triumph added to the Chadwick list this year, the others being "The Wizard of Oz," "American Pluck," "Blue Blood," "Paint and Powder," "The Unchastened Woman," "The Perfect Clown," "Some Punkins," "Sweet Adeline," and "The Prince of Broadway."

"The Prince of Broadway" just received at Chadwick's New York office for an early release is literally a knockout. It brings before the screen as actors some of the best known prize fighters in America and is consequently a picture full of punches from such fighters as Jim Jeffries, Frank Genaro, Billy Papke, Tommy Ryan, Ad Wolgast and others familiar to ring fans.

"LIKE FATHER LIKE DAUGHTER"

Otis Harlan and his talented daughter, Marian, leading lady of "Shoes," the first O. Henry film to be made by Fox. Both draw pay checks from the William Fox studios, where they are popular members of the Hollywood artists' colony. Papa Harlan has important comedy roles in "Lightnin'" and "Thunder Mountain."

New York Cities Like "The Coming of Amos"

UPON its New York premiere at the Colony Theatre last week, Cecil B. De Mille's presentation of Rod La Rocque in the Paul Sloane production, "The Coming of Amos," registered a 100 per cent. hit with the newspaper critics.

Without a dissenting voice the New York City press lauded the production as an excellent piece of entertainment and predicted a great success for the offering. Rod La Rocque as the star received unstinted praise, while the director, supporting cast, scenarist, editors and the title writer all came in for a generous share of the critics' laudation.

The general tenor is contained in the following excerpts:

"'The Coming of Amos' has the earmarks of being a box office wow. It is raving melo-drama, wild carnivals and hectic action."—N. Y. Daily Mirror.

"'The Coming of Amos,' we are sure, will mean the bounding of the fans to the box office of the Colony."—N. Y. Herald-Tribune.

"Mr. La Rocque is capital as Amos. This is an unusually jolly picture, with capable acting by all the cast. It is beautifully photographed."—N. Y. Times.

"Direction—careful. Sets—splendiferous. Acting—fine. Effect—just swell."—N. Y. Daily News.

"It is full of carnivals, gorgeous settings and Continental sophistication. The net result is a picture which will afford entertainment for most movie fans."—N. Y. World.

F. B. O. Productions to Be Strong in "Sales Points"

NO F. B. O. production on the gigantic sixty-four unit program of that organization will be without its definite "sales points." The "sales point," so called, is today one of the most vital factors in the manufacture of entertainment for the screen, in the opinion of J. I. Schnitzer, vice-president of F. B. O., now visiting the west coast studios for a period of six weeks.

While the "sales point" is more or less of a mystery to the average theatregoer, it is none the less a very vital segment in the backbone of the entire motion picture industry. Minus the "sales point" the business would wither away like fallen leaves drifting on the autumn winds, states the executive.

"Every motion picture made must be sold twice," commented Mr. Schnitzer by way of explanation. "First it must be sold to the exhibitors; then the exhibitor must sell it intensively to his public. Few pictures sell themselves. That is why the average production must have its sales points—which may be likened to a handle of which the salesman or advertising expert may take hold."

F. B. O. is concentrating its attention more than ever on sales points. "Drusilla with a Million," already recognized as a box office hit, has the best of all sales points, the proof of which has already been established by definite performance in many of the nation's largest theatres. Its warmth of human interest, its dramatic content, its superlative charm and showmanly development all combine to make it saleable. Then, too, it enjoyed a week of record-making business at the great Capitol Theatre in New York—a most effective "sales point."

Beautiful Rayart Press Book

Dorothy Cleveland Produces De Luxe Publication on "The Cyclone Cavalier"

"Dot" Cleveland, author of the press books for Rayart Pictures and director of advertising and publicity for that firm, has issued a press book de luxe on "The Cyclone Cavalier" which should prove a money-making aid to every exhibitor who takes advantage of the ideas therein set forth.

In size 11 by 14, in regulation book form, this press sheet on "The Cyclone Cavalier," the new Harry J. Brown comedy-drama produced by Harry J. Brown for Rayart release and starring Reed Howes, offers sixteen pages of practical, workable ideas, set forth in snappy, up-to-the-minute phraseology.

A page of "prepared ads"—2-1 column and 2-2 column, drawn by Harold Lund, are unusually compelling in drawing and make-up. A two column cartoon drawn by Rayart's cartoonist, Jimmy Ferrick, offers highlights of the production in a style especially designed for appeal to the editor of motion picture newspaper pages.

A two column cut made from the press book cover drawn by Mr. Lund makes an excellent suggestion for a mailing card or for the cover of the exhibitor's theatre program. A special four-color panel by Kraus suggested for lobby frames shows Reed Howes in four distinctive poses. An original two column cartoon shows Harry Brown, producer of the Reed Howes pictures, surrounded by the different stages in the eventful career which led to his making pictures.

There are three pages of current reviews of the sort, that the exhibitor should find no difficulty in finding space for in the publicity pages of his local papers.

In addition there are peppy catch lines, gingerly paragraphs for programs and arresting teaser ads guaranteed to arouse interest in the picture.

A welcome and refreshing novelty is introduced in the art borders which decorate half a dozen of the pages.

Raoul Walsh, producer of "The Wanderer" for Paramount, with one of the lambs born during the picture's production. Featured players in the cast of "The Wanderer" are Ernest Torrence, William Collier, Jr., Wallace Beery, Tyrone Power, Kathlyn Williams and Greta Nissen.

Dorothy Revier's Cast

Tom Ricketts has been added to the cast of Dorothy Revier's next Waldorf production, which Columbia Pictures is to release, according to Vice President Harry Cohn. Antonio Gaudia has been selected to direct this feature which is an adaptation of a story by Harold Shumate.

Schuessler Succeeds Datig

Fred Schuessler has been appointed casting director at Universal City to succeed Fred Datig, who resigned last week, according to an announcement from the big Universal studio plant.

Schuessler has been in the employ of Universal for three years as assistant to Datig, and is regarded as one of the most capable casting directors in Hollywood.

Gaylord Lloyd to Resume Acting

Unable to resist the lure of the Kliegs, Gaylord Lloyd, brother of Harold, is retiring as casting director of the Lloyd Corporation, according to an announcement by production manager John L. Murphy, and will resume his screen career immediately. Gaylord is to remain with his brother's company, and will specialize in character work, in which he gained repute prior to his accepting the berth as casting director of Lloyd Corporation two years ago.

Nora Ely, it is announced, will succeed Mr. Lloyd in the corporation's casting department.

Lars Hansen Signs With M-G-M

Lars Hansen, one of the most popular motion picture stars of Sweden and continental Europe, has been signed on a long term contract by the Metro-Goldwyn-Mayer studios, according to an announcement by Louis B. Mayer, head of the organization

Hansen sails from Stockholm on September 4 on the liner Drottingholm. The new star, a discovery of Mayer's, has been connected with the Svenska Film Industre of Stockholm, and has appeared in some of its largest features.

Prominent Newspaper Editors To Collaborate on "U" Film

TEN members of the National Editorial Association will write a ten episode chapter play for Universal according to announcement of Carl Laemmle, president of the company.

The offer was made at the recent convention at Richmond, Va., at which time representatives of Mr. Laemmle outlined the plan to the delegates.

Five thousand dollars will be paid for the story. From the synopses submitted for consideration the ten best will be chosen. The one best will be used and the writers of the other nine will be asked to outline in detail the action of one of the chapters of the movie serial. Each of the ten winners will receive $500 for his synopsis.

The writing of the continuity or scene by scene detail will be done by Universal's scenario staff.

The brief synopsis to be submitted in the contest must be of not more than 500 words. Concerning the type of story there is but one requisite—it must move about an airplane mystery with sky marauders having their part. The picture must be exciting and have plenty of thrills suitable for a serial.

After the original choice has been made the ten who write the episodes have no restraint on words. Every action and every detail must be outlined fully.

Six months will be given to prepare the story and the picture will be produced next year. As the 1926 National Editorial Association convention is at Los Angeles an opportunity will be given the editors to see their story being filmed and they will also be given an opportunity to appear in it.

The contest is now open. The first synopses are to be in the hands of the contest managers by December 1, 1925. The ten winners will be announced January 1, 1926. The ten winners will be given from then until April 1 to write their detailed episodes.

Fox's "Wages For Wives" Cast Has Many Prominent Players

JUST when it was believed the peak of exceptional casts had been reached in the William Fox productions for the new season, along comes the announcement of the players Frank Borzage has selected for "Wages for Wives," with an even greater aggregation of distinguished actors and actresses of the screen. Production on this latest of the Fox Supreme Attractions for 1925-26 has just started at the West Coast Studios. "Wages for Wives" is based on the John Golden stage success, "Chicken Feed," by Guy Bolton.

Fresh from his success in directing "Lazybones," Mr. Borzage is confidently expected to produce another masterpiece.

The cast he has selected includes many of the topnotchers of filmdom. Because of her beauty and histrionic ability, Jacqueline Logan has been given the role of Neil Bailey, the heroine. Creighton Hale, an actor of splendid reputation, will portray the role of Danny Kester, the leading male part.

Earle Foxe, star of the Van Bibber series of Comedies, has been borrowed for this production for the role of Hughie Logan. His sterling performances in the adaptations of the Richard Harding Davis stories presages excellent support in this interesting comedy drama.

One of the screen's most accomplished character actresses, Zasu Pitts, has been given the role of Luella Logan, which she can be depended upon to make effective in the shadings of humor and pathos.

Another beauty in the supporting company, and a star of several productions, is the charming Margaret Livingston, who appears in one of the leading roles in "Havoc." Others in the supporting company are David Butler, also in "Havoc," Dan Mason, Claude Gillingwater, Margaret Seddon and Tom Ricketts.

"A Little Bit of Broadway"

Robert Z. Leonard has returned to the Culver City studios with the cast of "A Little Bit of Broadway" from a ranch in Southern California, where exteriors have been made for this new Metro-Goldwyn-Mayer production. Charles Ray and Pauline Starke are featured with Lilyan Tashman in this Richard Connell story.

ROBERT G. VIGNOLA

The distinguished director, has just been signed by A. H. Sebastian to direct "Fifth Avenue," first of this season's Belasco productions to be released through Producers Distributing Corporation.

"The Freshman" Gets Ten Shows a Day at Colony in New York

"THE FRESHMAN," Harold Lloyd's new Pathe feature comedy opened its New York run at the B. S. Moss Colony Theatre on Broadway, Sunday September 20th, with a running schedule calling for ten showings a day to meet popular demand.

The Moss management has surrounded the Lloyd feature with an elaborate prologue entitled "Campus Capers," produced under the personal supervision of George Choos and featuring Jack Broderick and Betty Felsen, Hill's Blue Devils Orchestra, Seamon Krevoff. Five members of the "University of Southern California Trojans" —Clark, Eaton, Scott, Shutts and Magee— who appear in the Lloyd picture in the scenes staged at the University, and the famous Colony Ensemble. This merry musical melange was staged by Harry Shaw. Lighting effects are by J. De Rosa, Scenic art is by Nat Eastman, costumes were provided by Textile Mills, Hilton Company and Tams. Jack Glogan arranged the music.

In keeping the character of the picture the opening overture is "Jolly Fellows" by Suppe, rendered by the Colony Melody Masters, with Dr. Edward Kilenyi and E. Chas. Egget as associate directors. John Priest is at the Colony Grand Organ Console.

The ten showings of "The Freshman" were scheduled as follows: Opening show in the morning at 10:35, 11:50 A. M., 1:05 P. M., 2:50, 4:35, 5:50, 7:05, 8:50, 10:35, with the last nightly showing at 11:50 P. M. The prologue is given four times daily at 2:30, 4:15, 8:30 and at 10:15 P. M.

The lobby was decked with extensive displays of paintings of Lloyd in character as "The Freshman" and punch scenes from the Pathe picture. As a ballyhoo, a sightseeing bus was employed. Three large cutouts were perched on the roof and colorful streamers rung along the sides. With a full crew of "college boys," garbed as Lloyd appears in the campus scenes of the picture, cheering through megaphones and waving Harold Lloyd flags, the bus was driven practically all over the city.

A special painted sign of twenty-four sheet size was placed high on the front of the Colony some time previous to the opening of the picture, and an extensive poster campaign was worked out with good displays in the most advantageous locations throughout the city and vicinity. Extensive advertising was carried in the daily newspapers.

"The Freshman" is playing an indefinite run at the Colony and is expected to continue for some time at this Moss theatre.

Coincidently with the New York premiere of "The Freshman" theatres throughout the country opened with the same Lloyd attraction as September 20 was the official national release date determined upon by the Harold Lloyd Corporation and Pathe, the distributor of Lloyd's greatest success.

Picks Prominent Players

Larry Semon Names Cast of Well-known Screen Folk Who Will Support Him in "Stop, Look and Listen," His First Pathe Feature Comedy

Larry Semon announces a list of prominent screen players who will compose his supporting cast in "Stop, Look and Listen," his first Pathe feature picture now in the making. Dorothy Dwan is cast as leading lady and others engaged include Mary Carr, Lionel Belmore, "Babe" Hardy, William Gillespie, Curtis McHenry, Frederick Kovert, B. F. Blinn, Joseph Swickard, and Bull Montana.

Dorothy Dwan as leading lady opposite the famous comedian has already been announced. Mary Carr is one of the best known screen mothers and is always remembered for her classic mother role delineation in "Over the Hill." Lionel Belmore is a popular character actor often seen in feature casts. Joseph Swickard is another character actor of reputation. He will essay the role of an old actor in "Stop, Look and Listen." Bull Montana has supported many leading stars in features and always stands out by his own individual style of portrayal. "Babe" Hardy is a clever comedian who has appeared in series of his own as well as in prominent supporting roles.

New Lubitsch and Chaplin Get Underway at Warners

WORK on "Lady Windermere's Fan," the Oscar Wilde classic which is to be Ernst Lubitsch's next production for Warner Bros., was started this week at the Warner West Coast Studios. The principal roles are taken by Irene Rich, Ronald Colman (by arrangement with Samuel Goldwyn), May McAvoy, Edward Martindel, Bert Lytell, Helen Dunbar and Carrie Daumery. The scenario was by Julien Josephson.

Uncommon interest attaches to the production of this drama, partly because of the world wide popularity which Wilde's masterpiece has enjoyed on the stage through many years, and partly because of the insistent refusal of the executors of the Wilde estate for a long time to permit a picturization. It was only when assured that this work would be in the hands of Ernst Lubitsch that they yielded to importunities and grante that they yielded to importunities and granted the screen rights to Warner Bros.

During the last week Charles ("Chuck") Reisner, whose popularity as an actor is rivalled by his success as a director, started work on the production of Syd Chaplin's new picture, "Nightie Night Nurse," at the Warner studios.

Other advices from the west coast are to the effect that Julien Josephson is writing the scenario and Louis Milestone has been selected to direct Gilette Burgess' "The Cave Man," Matt Moore's next picture for the Warners.

"The Night Cry" will be the next starring vehicle for Rin-Tin-Tin, the celebrated Warner wonder dog. Both story and scenario are by Phil Klein and Edward Meagher, and the tale is said to be one that offers "Rinty" unusual opportunities. The director is yet to be assigned.

Left to right are: Antonio Moreno, Sra. Ibanez, Mary Garden, Rex Ingram, Alice Terry and Blasco Ibanez, photographed at the Spanish novelist's villa at Mentone, near Nice, France, where Director Ingram is producing Ibanez's "Mare Nostrum." Moreno and Miss Terry are featured in this Rex Ingram production for Metro-Goldwyn-Mayer, which has been adapted to the screen by Willis Goldbeck.

Big Warner Bookings

John H. Young, Warner Bros., branch manager in Detroit, has recently closed 100 per cent contracts for the showing of Warner product during 1925-26 with a number of important theatres in Michigan.

Among the exhibitors booking the full output of this company are Lew and Ben Cohen, for their Colonial Theatre, Detroit; Lester Matt, Flint; Glenn Cross, Battle Creek; George Wilbur, Pontiac, and the owners of the Butterfield theatres in Lansing, Port Huron and Grand Rapids.

Thalberg Working on Big Production Program for Metro-Goldwyn-Mayer

METRO-GOLDWYN-MAYER announce an unusual program of big productions to be made under the supervision of Irving G. Thalberg. This enlarged Fall schedule is now being laid out by Mr. Thalberg and will be one of the most pretentious producing activities ever launched at the Culver City plant.

This definite announcement was made by Louis B. Mayer, vice-president in charge of production, just previous to his departure for the East.

One of the first pictures to go into production under the supervision of Mr. Thalberg will be the next Marion Davies Cosmopolitan vehicle. This, it is announced by Thalberg, will be "Beverly of Graustark," the famous George Barr McCutcheon story. By courtesy of Joseph M. Schenck the production will be made under the direction of Syd Franklin.

Another Thalberg unit soon to start work will be Lon Chaney in "The Mocking Bird," an original story by Tod Browning to be directed by Browning. The script, being prepared by Waldemar Young, is now nearing completion. The Chaney-Browning combination, so successful in "The Unholy Three," a picture that is now creating an admirable record the country over, is expected to result in another big triumph.

Upon completion of "La Boheme," Thalberg announces that King Vidor will direct an elaborate picturization of "Bardelys the Magnificent," by Rafael Sabatini, author of "Scaramouche" and "The Sea Hawk." This will be done in color and will star John Gilbert.

Another big M-G-M production soon to be produced by Thalberg will be "The Temptress," by Blasco Ibanez, author of "The Four Horsemen." This will be a Cosmopolitan production.

Among the pictures now being produced for Metro-Goldwyn-Mayer by the young executive is "Ben Hur," for which the chariot race scenes will be staged next week under the direction of Fred Niblo. Ten thousand extras will be used in these scenes. Other pictures now in production include Lillian Gish in "La Boheme," Marshall Neilan's "The Great Love," and "The Merry Widow," starring Mae Murray and John Gilbert.

Among the recent pictures which have been produced under Thalberg's executive eye have been a great number of prominent Metro-Goldwyn-Mayer hits. These include "The Unholy Three," Lon Chaney's great success, "The Midshipman," Ramon Novarro's initial starring vehicle for M-G-M with many scenes made in co-operation with the United States Navy Department, Monta Bell's "Lights of Old Broadway," starring Marion Davies, and Victor Seastrom's "The Tower of Lies," starring Norma Shearer and Lon Chaney. The unusual success of these pictures forecasts what may be expected in the way of real box-office productions to be produced under the supervision of Irving G. Thalberg.

"Life's Greatest Thrills" Astonishes Speed Pilots

TWO score of famous men, whose names are household words throughout the world and whose every hour is filled with thrills, composed a private audience in the Enlisted Men's Club at Mitchell Field, Long Island, that witnessed a showing of International Newsreel's sensational motion picture, "Life's Greatest Thrills." The men, all of them aviators and most of them speed pilots, had been invited to see the picture by Lieut. John A. Bockhorst, International Newsreel's intrepid aviator cameraman. The showing was made possible by Lieut.-Col. Benjamin D. Foulois, commanding officer at Mitchel Field and the pioneer pilot of the U. S. Army Air Service.

During the course of the showing of the pictures the daredevils of the air sat spellbound as thrill after thrill was revealed to them. From time to time there were exclamations of astonishment, particularly at the remarkable automobile and airplane scenes that are a part of this sensational picture.

At the conclusion of the showing, Lieut.-Col. Foulois said:

"'Life's Greatest Thrills' has caught the real thrill aflying and also given us a new idea of the important part played by newsreel photographers in recording the important events for posterity. International Newsreel is certainly to be congratulated for their enterprise in giving this picture to the public."

Lieut. A. J. Williams, who on last Friday broke the world's speed record when he flew 302 miles in an hour, the greatest speed at which any human being ever traveled, declared:

"They didn't misname that picture when they called it 'Life's Greatest Thrills.' Believe me, it's the greatest picture I've seen."

Lieut. Cyrus Bettis, pursuit pilot from Selfridge Field, Detroit, and winner of last year's Mitchel Trophy Race, xeclaimed:

"By golly, that's great! I'd like to see it all over again."

Capt. Eddie Rickenbacker, American ace of aces, paid the picture this compliment:

"There's more real excitement in 'Life's Greatest Thrills' than the average man sees in a lifetime. I know it must be as interesting to the general public as it is to the pilots who have figured in many events similar to those shown. It has certainly given me a great kick."

At the conclusion of the showing, which was to officers only, Lieut.-Col. Foulois made a special request that another showing be arranged so that all of the enlisted men at Mitchel Field would be afforded an opportunity of seeing the picture. The request, of course, was complied with by International Newsreel, and the enlisted men were equally enthusiastic as were the officers.

Bern Cutting "Flower of Night"

Pola Negri's latest Paramount production, "Flower of Night," is in the process of cutting and editing under the supervision of Paul Bern, director.

Willis Goldbeck, who adapted the story for the screen from the original by Joseph Hergesheimer, is titling the picture.

Speeding Comedy Pictures

Rock Busy on Four Productions for F. B. O. Release

Joe Rock, the comedy producer who is centering all his activities in the making of Blue Ribbon and Standard Comedies for F. B. O. is busily at work on four productions at the present time.

In the cutting room is the third Standard Comedy, titled "A Ton of Fun in a Beauty Parlor" in which appear "Kewpie" Ross, "Tiny" Alexander and "Fatty" Karr which Jimmy Davis has recently finished directing.

Also in the cutting room is the second Blue Ribbon comedy titled "Salute" in which appears Alice Ardell, the screen commediene "find" together with Lee Moran, famous comedian.

At Universal City, Rock is actually shooting the production featuring his three heavyweight comedians, "Tiny" Alexander, "Kewpie" Rose and "Fatty" Karr in a comedy of golf which will be titled "A Ton of Fun—on the Links." Jimmy Davis is directing this third Standard Comedy.

Walter Lantz of the Bray Studios has completed the scenario of the second of the "Unnatural History" comedies with cartoon combination, titled "How the Bear Got His Short Tail."

The exerior scenes for this picture will be made at the Bray managerie located at Buck Hill Falls and the two baby bears, Toto and Titi, will appear in this comedy together with Walter Lantz and little Charley Walters, the featured comedians.

This subject will be released by F. B. O. early in October.

"Tumbleweeds" Cast

William S. Hart Announces Players in His First United Artists Production

With production well past the meridian, William S. Hart announces the full cast of "Tumbleweeds," his first production for United Artists Corporation release, a film version of Hal G. Evart's popular novel of the same name, dealing with the opening to homestead of the Cherokee Land Strip.

William S. Hart has the role of Don Carver, and is supported by Barbara Bedford as Molly Lassiter. Others in the cast are Lucien Littlefield, J. Gordon Russell, Richard R. Neill, Jack Murphy, Lillian Leighton, Gertrude Claire, George Marion, Capt. T. E. Duncan, James Gordon, Fred Gamble, Turner Savage and Monte Collins.

Beautiful Cuban in "Mare Nostrum"

Rosita Ramirez, Cuban beauty and granddaughter of General Calixto Garcia, to whom was delivered the famous "Message to Garcia," described by Elbert Hubbard, makes her motion picture debut in Rex Ingram's production of "Mare Nostrum" (Our Sea) for Metro-Goldwyn.

Miss Ramirez was born in Havana, Cuba. Her father, General Calixto Garcia Enamorado, is in the Cuban diplomatic service and Mr. Ingram met them when he was in Cuba several years ago filming "Where the Pavement Ends." At that time he noted the girl's striking beauty and told her father that when she was a few years older he would like to give her a trial in one of his pictures.

While in Paris preparing for the filming of "Mare Nostrum," Mr. Ingram was surprised to meet the General and his daughter on the Grand Boulevard. They had been in Europe for some time, as General Enamorado is now Consul General Inspector of Cuba for Europe. Mr. Ingram took a test of the young Cuban beauty and it was so successful that he cast her for the role of Pepita in "Mare Nostrum," which is being filmed abroad. Miss Ramirez is 16 years old, has dark hair and dark eyes and is five feet two inches in height. She speaks, reads and writes Spanish, English, French and German. She is an expert swimmer and horsewomen.

Educational Adds Stage

Another new stage is being erected at the Educational Studio, Los Angeles, where the Lupino Lane, Hamilton, Mermaid, Tuxedo, Juvenile and Cameo Comedies are being made for release through Educational Film Exchange, Inc.

The new stage, which will have floor space of 80x100 feet, is something unique in Los Angeles studios as it will occupy the second floor of the building. The first floor will be used as a scene dock.

Rodner Reports Success

Harold Rodner, who distributes Columbia's intimate one reelers of celebrated and interesting screen personages, Screen Snapshots, throughout the New York metropolitan district, reports that the past season was his best, but that the way his contracts are being signed on the sixth series, now ready for release, he hopes to attain about twice as many bookings in his territory as he heretofore made.

"Rocky Moon" for P. D. C.

"Rocky Moon" has been purchased by Metropolitan Pictures, Inc., and will soon reach the screen via Producers Distributing Corporation. This novel by Barrett Willoughby will take the spectator to Alaska with its ruggedness and grandeur. It will be filmed in part at the Hollywood studio, and in the natural locale called for in the story.

Dorothy Cumming, striking society type, who played principal roles in "The Manicure Girl" with Bebe Daniels, "The Coast of Folly" with Gloria Swanson and "Invisible Wounds," all-star First National, is now appearing as the Queen in "A Kiss for Cinderella," a Famous Players picture featuring Betty Bronson.

Joe Merrick "Lion-ized"

Joe Merrick, manager of the Los Angeles Educational Film Exchange, paused between closing contracts for Educational Pictures for Greater Movie Season long enough to drop in at the new Educational Studio last week to give the producing forces the glad hand.

And there Joe got the thrill of his life. He stepped into a set on which Stephen Roberts was directing Al St. John and Virginia Vance in a new Mermaid Comedy. Joe felt something rub against his knee, and then he bounced back ten feet. The "something" was a heavyweight lion. They say it was three minutes before Joe could get under way again and sell the brute the idea that 1925-26 is going to be the biggest season Educational has ever had.

Lon Chaney's Next

Announcement was made by Metro-Goldwyn-Mayer officials on the Coast recently that Lon Chaney's next starring vehicle would be "The Mocking Bird," an original story by Tod Browning, who will direct the production.

It was Browning who made such a signal success of Lon Chaney's latest production, "The Unholy Three," a picture that has been unusually successful wherever presented and hailed by the critics as one of the few really great pictures of all time.

The story of "The Mocking Bird" deals with the Limehouse district of London and has an underworld plot with a strong love theme. Tod Browning seems to have an uncanny faculty for producing underworld stories, his latest, "The Mystic," which played the Capitol, New York, last week, being along these lines.

"Seven Sinners" a Hit in Pasadena

"Seven Sinners," one of the offerings in the Warner Forty of the 1925-26 schedule, scored a triumph in a preview in California a few days ago, and big things are being predicted for it. Following is an extract from a letter received by Jack L. Warner, in charge of production, from Tom F. McDonald, of the West Coast-Langley Theatre Circuit, in Los Angeles, and forwarded to New York:

"'Seven Sinners,' previewed at our theatre last night, is one of the real hits of the year. Director Lewis Milstone has taken a crook story with a real moral and interwoven some of the most amusing and humorous incidents imaginable. All the characters are splendid, particularly Marie Prevost, Clive Brook, Claude Gillingwater, 'Hienie' Conklin, and the young man who played the cook.

"'Settings are very good, photography excellent, particular attention has been paid to detail, and, on the whole, the production is well worth while and should go over big. The large crowd in attendance last night was extremely well pleased with the picture, the laughter and applause of our patrons proving beyond the question of a doubt that the picture is a hit.'"

Supervises All Fox Comedies

George E. Marshall, who for the past several months has been director-in-chief of the Van Bibber, Helen and Warren, and O. Henry comedies, has had his domain extended to include all Fox two reel feature comedies. This brings within Mr. Marshall's scope, the popular "Imperials."

Under this new arrangement Mr. Marshall supervises comedies made by Directors Ben Stoloff and Lew Seiler.

Mr. Marshall is directly responsible for the selecting of directors, players and seeing that scripts and stories are properly handled.

Signed by Schulberg

Charles Clary and Joseph Girard have been signed by B. P. Schulberg to augment the cast of Gasnier's new production, "The Other Woman's Story" which will be released in the fall as a Preferred Picture. Alice Calhoun and Robert Frazer are playing the leading roles with other supporting parts interpreted by Helen Lee Worthing, Mahlon Hamilton, Riza Royce, David Torrence, Gertrude Short and Joan Standing.

Starts "His Jazz Bride"

Marie Prevost has just started "His Jazz Bride," her third starring picture this year, at Warner Bros. western studio. This story by Beatrice Burton has appeared serially in several hundred newspapers over the country and created considerable talk. Its big advance advertising should prove a wonderful asset while the title, and Miss Prevost as its star, makes it a sure-fire box office attraction.

Seven New Supreme Attractions Listed by Fox for Next Season

ADDITIONS to Fox Film Corporation's 1925-26 list of Supreme Attractions are contained in a statement just issued. Included are the titles of seven hitherto unannounced productions Fox has added to the list of Supreme Attraction releases for the season. These are "Dangers of a Great City," "The Road to Glory," "Daybreak," "Separate Rooms," "Manhood," "The Golden Butterfly" and "Palace of Pleasure."

This makes nine new Supreme Attractions that Fox has added to his release schedule since the original announcement at the beginning of the current season. The others are "The Ancient Mariner," adapted from Samuel Taylor Coleridge's great lyric poem, and "Streets of Sin," an original story by H. H. Van Loan, selection of which was announced earlier.

Other news of the Fox program for the season contained in the new announcement which has not been divulged heretofore, has to do with the selection of two new Tom Mix starring vehicles and some title changes.

The new Mix pictures decided on since the annual announcement are "My Own Pal" and "Tony Runs Wild." This brings the number of vehicles selected for Mix to date up to six and leaves only one hole to be filled to complete his 1925-26 series. Tom has already completed three pictures and is now engaged in filming the fourth. The completed ones are "The Lucky Horseshoe," "The Everlasting Whisper," and one which, as yet, is untitled. The Mix film now in production is "The Best Bad Man."

"Thoroughbred" has been changed to "The Golden Strain," and "Part Time Wives" will be released under the title "Married Cheats."

"The Golden Strain" is Peter B. Kyne's first contribution to the Fox program under a contract which gives the Fox company the sole right to picturize Kyne stories for a period covered in the agreement. George O'Brien will have the leading role.

"Married Cheats" is an adaptation of Bessie Beatty's Good Housekeeping Magazine story, "Part Time Marriage." It is the type of story richest in audience appeal, the kind exhibitors and their patrons both love.

"Streets of Sin" is an original story written by H. H. Van Loan especially for Fox.

The preparation of the scenario of "The Ancient Mariner," was assigned to Bradley King. Direction of the fantasy sequence has just been completed by Henry Otto. Paul Panzer has the title role in "The Ancient Mariner."

"Dangers of a Great City" is an adaptation of the stirring old melodrama by Alfred Kennedy which thrilled an earlier generation.

"My Own Pal" and "Tony Runs Wild," the two new Mix starring vehicles included in the announcement, as the titles suggest, will be typical Mix pictures with Tony playing important parts.

Start "Three Faces East"

Production Indicates Range of Variety in De Mille Offerings

Production work on "Three Faces East" has been started at the De Mille Studio under the direction of Rupert Julian with Robert Ames, Jetta Goudal, Henry B. Walthall, Clive Brook and Edythe Champan in the featured roles.

This production, the fourth to be made at the De Mille studio, is entirely different in motif and motion from its predecessors, and its theme is illustrative of the variety of entertainment now coming from De Mille through Producers Distributing Corporation.

"Three Faces East" needs no introduction to those showmen who recall this play by Anthony Paul Kelly as one of the biggest box office successes the New York stage has ever had.

Rupert Julian will direct the production and also play the part of the "Kaiser."

Paramount Signs Alice Joyce

Alice Joyce was signed to a long-term contract with Paramount, according to an announcement made by that corporation. Miss Joyce's first role under her new contract will be in "Mannequin", James Cruze's next picture which is an adaptation of Fannie Hurst's $50,000 prize winning story.

Helen and Warren Films Get Wide Newspaper Publicity

THE nation-wide publicity given to the Helen and Warren two-reel comedy series produced as a part of the Fox short subject features is graphically shown in a review of the newspapers from one end of the country to the other which are running the Mabel Herbert Urner stories in serial form. There are more than seventy newspapers in the most thickly populated centers that use the stories as one of their magazine page features. The combined circulation of these newspapers is 5,582,048.

In addition to the regular stories in these publications, the Fox company keeps the columns of these newspapers filled with photographs and news stories of the photoplays produced from the stories.

The largest single unit of this tremendous circulation is Capper's Weekly of Topeka, which has a circulation of 733,011 for its western edition and 351,634 for the eastern edition. Other large circulations for the Helen and Warren series of short subjects are the Philadelphia Bulletin, 516,609; Boston Post, 351,527; Detroit News, 283,285; Los Angeles Times, 176,154; Baltimore American, 108,929; Chicago News, 392,731; Des Moines Register, 120,908; St. Paul Pioneer Press, 140,657; Buffalo Courier, 117,673; Cleveland News-Leader, 179,156; Pittsburgh Commercial Telegraph, 103,630; Fort Worth Telegram, 102,190; Portland Oregonian, 134,504; San Francisco Bulletin, 60,143; Brooklyn Eagle, 77,839; Birmingham News, 86,185; Montreal Standard, 83,000; Washington Post, 69,655, and New Orleans Item, 91,462.

Warners Expect to Complete "Sea Beast" in Next 3 Weeks

"THE SEA BEAST," the first of John Barrymore's big specials on this season's Warner Bros. schedule, will be finished in about three weeks, according to present indications. Immediately upon its completion the star will start work on Don Juan which is now shaping itself in the capable hands of Bess Meredyth assisted by Maude Fulton.

If Millard Webb, who is directing "The Sea Beast," were consulted, he would probably say that the date on which Mr. Barrymore transfers his attentions from the whaling tale to the story of Lord Byron's love adventures is largely dependent upon the great actor's ability to emerge from the present production siege alive. No list of casualties in the picture making season would be complete that did not include his name. Scratches, bruises and contusions in quantities that would seem natural to a football player have been received, until observers have begun to wonder how he has managed to escape sprains, fractures and other more serious injuries.

And all the time Mr. Barrymore appears more genuinely happy than he had been for a long time before. He clambers up the rigging of sailing vessels and leaps from decks to wharves and back again with the ease and nonchalance of an office man doing his Daily Dozen—and gets a lot more fun out of the exercise.

The star is proud, too, of his wounds. He exhibits them with as much pride as a soldier might display his service stripes or medals. Mr. Barrymore, it will be remembered, having tired of the more refined type of picture demanded that the Warners give him something with real "he-stuff," and he welcomes the injuries as evidence that in "The Sea Beast" he is getting it.

New Standard Comedy

The title of the third of the Standard Comedies which Joe Rock is producing for F. B. O. release and which features that trio of heavyweight comedians, "Fatty" Karr, "Tiny" Alexander and "Kewpie" Ross, will be titled "A Ton of Fun in a Beauty Parlor."

"Broken Hearts," First Jaffe Art Film Finished; Features Lila Lee

THE recently-organized Jaffe Art Film Corporation, has announced that its first production "Broken Hearts" is now completed. It is a story of immigrant life, based on the stage play of the same name. Featured in the title role is Lila Lee.

In commenting on his first film, Louis N. Jaffe, president of the Jaffe Art Film Corporation, said:

"The man on the sidelines is always at hand with his comment on what could and what should be done. There was a day when I sat in front of the screen in movie houses, and muttered under my breath that this was good and that bad; that scene could be improved; this picture would be eliminated. There was one thing that struck me quite unfavorably in those early days: the frequent exaggeration and misrepresentation that characterized films of life other than that of native Americans.

Colorful Backgrounds

"Immigrant life in America is packed with so much material for the films; there are so many situations of power and grip, excellently adapted for movie exploitation, and yet so real and everyday, that it seemed rather short-sighted to invent and distort. As soon as the opportunity came to me, I decided upon a picture of immigrant life, which I could supervise and inject my own ideas into. This film, called "Broken Hearts" is one of the most realistic portrayals of immigrant life that has ever come to my attention. There is the pathos, the romance, the comedy relief—and all those elements which are contained in everyday life, but which it takes the clever story-teller to put in appealing book form, and the talented movie director to put in intriguing screen form."

It is also Mr. Jaffe's idea that every good movie should be based on a good story, be directed by a man specially fitted for the type of work, and have a notable star in the cast. Accordingly, he selected Maurice Schwartz to direct "Broken Hearts." Schwartz has achieved a wide reputation in Europe. Mr. Jaffe first made Schwartz's acquaintance while travelling through Europe last year. At that time, Schwartz was directing "Wolves" which was received with such enthusiastic acclaim upon its arrival in America.

LOUIS N. JAFFE

New Production Supervisors

Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, announced the appointment of two additional supervisors of production at the Paramount Long Island studio, making five in all. The new appointees are Julian Johnson, former title editor, who has long been connected with Eastern studio production, and Townsend Martin. The latter has to his credit the adaptation for several of the recent Bebe Daniels and Frank Tuttle productions. Martin also was co-adaptor with Willis Goldbeck of Sir James M. Barie's "A Kiss for Cinderella," which Herbert Brenon has just completed with Betty Bronson. All of the production supervisors are under the direction of William Le Baron, editor-in-chief.

F. B. O. Launches Second Half of Big Program for Next Season

THE second half of F. B. O.'s $5,000,000 program was launched this week, according to advices from the F. B. O. Studios in Hollywood.

"The Midnight Flyer," a railroad melodrama laid in the mountainous regions of West Virginia, was put into production this week when Tom Forman took a company to Big Bear for exterior scenes. The cast includes Cullen Landis, Dorothy Devore, Charles Mailes, Claire McDowell, Frankie Darro, Barbara Tennant, Elmo Billings, Buddy Post and others. The story is by Arthur Guy Empey, adapted by J. Grubb Alexander. "The Midnight Flyer" will be one of F. B. O.'s most pretentious Gold Bond specials, of which there will be twelve this season.

A second Gold Bond will be launched late this month when work is started on "Flaming Waters," a melodrama of the oil industry. It is an original story by E. Lloyd Sheldon, adapted by Fred Myton, and will be produced for F. B. O. by Associated Arts Corporation.

Writers are at work also on the continuity of "When His Love Grew Cold," the first of the Laura Jean Libbey specials, which F. B. O. will produce on an elaborate scale. Filming will begin in two weeks.

Fred Thomson is at work on location with Silver King and a big company shooting exteriors for the Frank Pierce story, "All around the Frying Pan." A feature of the production, Thomson's twelfth for F. B. O., will be the Alturas Roundup, in which Fred and Silver King took part several weeks ago. Dave Kirkland wrote the continuity and will direct the prodution, replacing Del Andrews, who goes to another F. B. O. unit.

Maurice Flynn is at work on "Between Men," in which he will portray the sort of buoyant character in which he is rapidly establishing himself in the front rank of screen favorites. Harry Garson will both produce and direct.

Evelyn Brent has returned from a month's vacation in New York to read stories as possible vehicles in the future. Dick Talmadge is preparing to launch his ninth comedy action melodrama for F. B. O. and Tom Tyler is again being fitted with a made-to-order story as his second vehicle. Bob Suster, under the auspices of Goldburg Productions, is completing "The Man of Nerve."

F. B. O.'s two-reel comedy headed by Alberta Vaughn is at work on the fourth episode of the "Adventures of Mazie" series which Ralph Cedor is directing.

General Manager B. P. Fineman and his staff is at work assembling an imposing array of stories for future productions. Announcement of several will be made in the early future.

Lloyd's Latest Breaks Record

"The Freshman" Held Over for Second Week at Shea's Hippodrome in Buffalo

"The Freshman," Harold Lloyd's latest Pathe picture, continues to break records and win extended runs throughout the country. This box-office attraction has just been held over for a second week at Shea's Hippodrome in Buffalo, thus winning the distinction of the first picture to play this house for more than a week's run in over two years.

Upon opening in San Diego, Cal., "The Freshman" started out with a marvelous box-office record as is attested to by the following wire sent by Branch Manager Wessling to the Pathe Home Office:

"Freshman opened Saturday San Diego. Looks like another record."

All along the line "The Freshman" in its pre-release runs has hit high box-office records and smashed them. Now upon its national release—September 20—in hundreds of theatres, a landslide of box-office records are expected to be hung up by this big fun-film.

Wellman Succeeds DeSano

B. P. Schulberg, producer of Preferred Pictures, this week announced the signing of William A. Wellman to his dirccttorial staff, replacing Marcel De Sano, who was recently released from his contract owing to ill health. Wellman's first Preferred production will be a screen version of Wallace Irwin's novel "Lew Tyler's Wives," originally assigned to DeSano after his conspicuous success with "The Girl Who Wouldn't Work."

"Wedding Song" Completed

"The Wedding Song," Leatrice Joy's second starring vehicle and the fourth production to be completed at the Cecil De Mille Studio, was moved into the cutting room this week by Director Alan Hale.

"The Wedding Song" is an adaptation of the Ethel Watts Mumford novel dealing with the machinations of a band of clever crooks.

Louis Mayer in East for Conference on Big Production Program of M-G-M

LOUIS B. MAYER, vice-president in charge of production for Metro-Goldwyn-Mayer, is now in the East for important conferences with Marcus Loew, Nicholas M. Schenck, Major Edward Bowes and other M-G-M officials relative to a stupendous production program that will soon go into effect.

Other conferences will have to do with the public presentations of two of the super-productions of Metro-Goldwyn-Mayer's "Ben Hur", Fred Niblo's big spectacular feature, and "The Big Parade", Laurence Stalling's original story which is said to be one of the outstanding productions of the year, made under the direction of King Vidor.

According to Mr. Mayer's announcements his organization will embark on the most ambitious producing program in the history of the Culver City studios. Preparations are already under way to house activities of a record number of producing units at the M-G-M studios during the coming winter under the supervision of Irving G. Thalberg, Harry Rapf and Hunt Stromberg. Each of these studio executives will have under direction a larger number of units than at any time in the past and it was because of the greatly enlarged production program contemplated that Mr. Mayer recently signed Hunt Stromberg as one of his associates.

In speaking of production plans for Metro-Goldwyn-Mayer, Mr. Mayer said, "Under our enlarged program of production we are to launch most ambitious activities on my return to the coast. Plans now being discussed with Mr. Loew, Mr. Schenck, Major Bowes and other officials here in the East involve the greatest producing schedule in the history of our studios."

Before returning to the West Mr. Mayer will attend the annual convention of the International Order of Fire Chiefs to be held in Louisville, Kentucky. During his visit to the convention plans will be perfected for the production of the big fire prevention film to be filmed by Metro-Goldwyn-Mayer in cooperation with the Fire Chiefs, and which, according to such well known authorities as Chief Scott of the Los Angeles Fire Department and State Fire Marshal Jay W. Stevens, will "save thousands and thousands of lives, especially women and children and invalids, as well as millions of dollars in property annually."

It is expected that the production of the fire prevention picture will be in the personal charge of Hunt Stromberg. It will have distinct entertainment value as well as the ability to smash home its lesson. Metro-Goldwyn-Mayer will donate a large proportion of the proceeds of the picture to several fire department benefit funds in all parts of the country.

Pete Smith, director of publicity at the Metro-Goldwyn-Mayer studios in Culver City, accompanies Mr. Mayer to New York.

Bachmann Plans Early Release of Preferred's "Plastic Age"

AN alteration in the release schedule of B. P. Schulberg Productions has been arranged by J. G. Bachmann, general manager of distribution, to allow for the immediate delivery to exhibitors of "The Plastic Age," Percy Marks' widely discussed best-seller which is foremost in importance among the stories to be filmed this fall on the Schulberg lot.

The release date now set for "The Plastic Age" is September 29 instead of November 6 as was first announced. Mr. Bachmann explains that this change was made in response to requests from exhibitors who previewed the production on the coast, asserting that they wished immediate playdates.

"The Plastic Age" is said to be unique among "youth" stories for the screen. Its entire background is an American college—although not a single professor or classroom is shown, the emphasis being laid upon the social side which so influences the development of the modern boy and girl. Wesley Ruggles directed the production with a cast headed by Clara Bow, Donald Keith, Mary Alden, Henry B. Walthall and Gilbert Roland.

At Work on New Film

Clara Bow began work this week as feminine lead to Tom Mix in the Fox production, "The Best Bad Man." Immediately after its completion she will return to the B. P. Schulberg lot where featured roles in two new Preferred Pictures await her.

Endorses Preferred Picture

Dr. Frank Crane, Famous Journalist, Praises Schulberg's "The Girl Who Wouldn't Work"

Dr. Frank Crane, nationally known journalist, essay writer and publisher of Current Opinion Magazine, has added words of praise to the scores of critical endorsements that have acclaimed B. P. Schulberg's Preferred Picture, "The Girl Who Wouldn't Work," exceptional entertainment.

After viewing this production which Marcel De Sano directed with Lionel Barrymore, Marguerite De La Motte, Henry B. Walthall and Lilyan Tashman in the leads, Dr. Crane wrote "I enjoyed the presentation of 'The Girl Who Wouldn't Work' very much. I think the story is very real and entertaining."

Dr. Crane's opinion on current affairs of interest is eagerly followed by readers of numerous newspapers in every section of the country which print his editorials. His public aggregates many millions of persons.

Ernest Torrence (center) as Father Neptune in the 1925 Beauty Pageant at Atlantic City which was won by Fay Lamphier, the 'Frisco entry. Torrence (at left) is posed with "Miss San Francisco," who was immediately signed by Jesse L. Lasky to appear in the title role of "The American Venus" which will be produced for Paramount by Frank Tuttle. At right, Ernest Nichols, director general of the 1925 Beauty Pageant at Atlantic City; Douglas Fairbanks, Jr.; Mr. Torrence, and one of the officials.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ARROW

	Kind of Picture	Review.	Feet
Horse Sense (Hatton)	Western drama		4,648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Rip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4,920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20..	6,751
Lena Rivers (Earle Williams)	Drama		6,000

ASSOCIATED EXHIBITORS

Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Adventurous Sex (C. Bow)	Action drama		5,039
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
Greatest Love of All (Beban)	Drama	Jan. 17..	6,480
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug. 1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug. 1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug. 1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug. 1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug. 1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug. 1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug. 1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug. 1..	3,000

CHADWICK PICTURES CORP.

Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr. 25..	6,300
Man of Iron (L. Barrymore)	Drama	July 4..	6,200
American Pluck (G. Walsh)	Action melodrama	July 11..	5,900
Unchastened Woman (Theda Bara)	Domestic drama		
Some Pun'kins (Chas. Ray)	Rural com.-dr.		
Prince of Broadway (G. Walsh)	Action romance		
The Bells (L. Barrymore)	Drama		
Perfect Clown (Larry Semon)	Typical comedy		
Blue Blood (G. Walsh)	Action romance		

EDUCATIONAL FILM CORP.

Hi-Fliers	Hodge-Podge	Jan. 17..	1,000
Hooked (Hamilton)	Comedy	Jan. 17..	2,000
Weak Knees (Bowes)	Cameo Com.	Jan. 17..	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan. 24..	1,000
Good Spirits	Christie com.	Jan. 24..	2,000
Motor Mad	Mermaid com.	Jan. 31..	2,000
Sea Legs (Neal Burns)	Christie com.	Jan. 31..	2,000
Judge's Crossword Puzzles	Novelty	Jan. 31..	1,000
Paris Creations	Fashions	Feb. 7..	1,000
Topsy Turvy Travel	Hodge-Podge	Feb. 7..	1,000
His High Horse (Lee Moran)	Mermaid com.	Feb. 7..	2,000
He Who Gets Socked	Hurd cartoon	Feb. 14..	1,000
High Hopes (Cliff Bowes)	Cameo comedy	Feb. 14..	1,000
Wild Cat Willie	Juvenile com.	Feb. 21..	2,000
Our Six-Legged Friends	Secrets of Life	Feb. 21..	1,000
Great Guns (Bobby Vernon)	Comedy	Feb. 21..	2,000
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 28..	1,000

How to Use This Chart

First—Bookings! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play Date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over- and under-length programs.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

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Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete, in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picure World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts after the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review.	Feet
Paris Creations in Color	Fashions	Feb. 28..	1,000
Half a Hero (Lloyd Hamilton)	Comedy	Mar. 7..	2,000
Two Cats and a Bird	Cartoon	Mar. 7..	1,000
Lots of Knots	Hodge-Podge	Mar. 7..	1,000
Voice of the Nightingale	Novelty	Mar. 14..	1,000
Love Goofy (Adams)	Christie com.	Mar. 14..	2,000
Hello, Hollywood (Conley)	Mermaid com.	Mar. 14..	2,000
Dynamite Doggie (Al St. John)	Tuxedo com.	Mar. 21..	2,000
Judge's Crossword Puzzles	Novelty	Mar. 21..	1,000
Merrymakers (Cliff Bowes)	Cameo comedy	Mar. 21..	1,000
Karin' Romeo (Walter Hiers)	Comedy	Mar. 28..	2,000
Red Pepper (St. John)	White-Mermaid	Apr. 4..	2,000
Inside Out (Bowes)	Cameo comedy	Apr. 4..	1,000
Movie Morsels	Howe Magazine	Apr. 4..	1,000
Mellow Quartette	Hurd cartoon	Apr. 4..	1,000
Why Hesitate? (Burns)	Comedy	April 11..	2,000
In the Spider's Grip	Novelty	April 11..	1,000
Ship Shape (Bowes)	Comedy	Apr. 18..	1,000
Iron Mule (St. John)	Tuxedo com.	Apr. 18..	2,000
Don't Pinch (Bobby Vernon)	Comedy	Apr. 25..	2,000
Dome Doctor (Larry Semon)	Comedy	Apr. 25..	2,000
Village School	Hodge-Podge	May 2..	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May 2..	2,000
King Cotton	Hamilton comedy	May 9..	2,000
Dragon Alley	Juvenile comedy	May 9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May 9..	1,000
Tender Feet (Hiers)	Hiers comedy	May 16..	2,000
Fares Please (St. John)	Mermaid com.	May 16..	2,000
Only a Country Lass	Novelty	May 16..	1,000
Wild Waves	Cameo comedy	May 23..	1,000
Balto's Race to Nome	Special	May 23..	2,000
Curses (St. John)	Comedy	May 30..	2,000
Hello Goodbye (Conley)	Mermaid comedy	May 30..	2,000
Two Poor Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000
Air Tight (Vernon)	Christie comedy	June 13..	2,000
Going Great	Mermaid comedy	June 13..	2,000
Wake Up (Bowes)	Cameo comedy	June 13..	1,000
Baby Blues	Juvenile comedy	June 20..	2,000
Prop's Dash for Cash	Hurd cartoon	June 20..	1,000
Call a Cop	Christie comedy	June 20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June 27..	2,000
Mexican Melody	Hodge-Podge	June 27..	1,000
Never Fear (Bowes-Vance)	Comedy	July 4..	1,000
Lewis-Mann Bout	Magazine	July 4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July 4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July 11..	2,000
Permit Me (Bowes)	Comedy	July 11..	1,000
Waiting (Hamilton)	Hamilton comedy	July 11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July 18..	2,000
Travel Treasures	Hodge Podge	July 18..	1,000
Beware	Comedy	Aug. 1..	2,000
Look Out	Comedy	Aug. 1..	1,000
Tourist	Tuxedo comedy	Aug. 15..	2,000
Pictorial Proverbs	Hodge Podge	Aug. 15..	1,000
Be Careful (Adams)	Christie comedy	Aug. 22..	2,000
Pleasure Bound (Conley)	J. White prod.	Aug. 22..	2,000
Watch Out (Vernon)	Christie comedy	Aug. 29..	2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep. 5..	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep. 5..	2,000
Props and The Spirits	Pen and Ink Vaud.	Sep. 5..	1,000
Off His Beat (Hiers)	Comedy	Sep. 12..	2,000
Wild Beasts of Borneo	Animal special	Sep. 12..	2,000
Busts into Business	Sullivan cartoon	Sep 19..	1,000
Fair Warning (St. John)	Camedy	Sep 19..	2,000
The Movies (Lloyd Hamilton)	Comedy	Sep. 26..	2,000

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama	Jan. 31..	6,413
Cheap Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
Go-Getters Series	Thrill comedy	Oct. 18..	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
Going of Cumming	Go-Getters	Dec. 13..	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
Who's Hooligan?	Go-getters	Dec. 20..	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27..	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,525
Sleeping Cutie	Go-Getters	Jan. 31..	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
Range Terror (Bob Custer)	Western	Feb. 14..	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 9..	2,000
Texas Bearcat (Bob Custer)	Western drama.	May 16..	4,770
Speed Wild (Flynn)	Melodrama	May 23..	4,700
Alias Mary Flynn (Brent)	Regeneration melo.	May 30..	5,550
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
Three Bases East	Pacemakers	June 6..	2,000
White Thunder (Yakima Canutt)	Western	June 13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Smooth as Satin (Brent)	Crook drama	July 4.	6,043
Human Tornado (Canutt)	Action western	July 4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,800
That Man Jack (Bob Custer)	Action western	July 25..	5,632
The Sleuth (Stan Laurel)	Comedy	July 25..	2,000
What Price Gloria?	Pacemakers	July 25..	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8..	5,280
Don Coo Coo ((Vaughn-O'Hara)	Pacemakers	Aug. 8..	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug. 8..	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug. 15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5..	5,800

FIRST NATIONAL

Single Wives (C. Griffith)	Society drama	Aug. 9..	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,260
Flirting With Love (C. Moore)	Comedy	Sep. 6..	5,926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20..	6,685
Husbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,822
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,674
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15..	6,298
Sandra (LaMarr)	Drama	Dec. 6..	7,905
Classmates (R Barthelmess)	Drama	Nov. 29..	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,530
Love's Wilderness (Griffith)	Drama	Dec. 20..	7,037
So Big (C. Moore)	Drama	Jan. 17..	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,401
Idle Tongues (Marmont)	Comedy-drama	Dec. 27..	5,447
Sundown (all-star)	Western epic	Oct. 25..	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,967
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,649
Enticement (Mary Astor)	Drama	Feb. 7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14..	7,357
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28..	8,745
Lost World (Conan Doyle story)	Special	Feb. 28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28..	7,811
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7..	5,831
One Year to Live (Pringle)	Drama	Mar. 7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7..	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21..	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr. 4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4..	5,600
My Son (Nazimova)	Emotional dr.	Apr 18.	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr 18.	6,171
His Supreme Moment (B. Sweet)	Romantic dr.	Apr. 25..	6,565
Chickie (Mackaill)	Drama	May 9..	7,600
Soul Fire (Barthelmess)	Emotional dr.	May 16..	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May 23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23..	8,307
Just a Woman (Windsor-Tearle)	Drama	June 6..	6,362
Desert Flower (C. Moore)	Comedy drama	June 13..	6,837
White Monkey (LaMarr)	Society drama	June 13..	6,121
Making of O'Malley (Sills)	Police romance	July 4..	7,496
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne Griffith)	Drama	July 25..	7,692
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12..	6,850
Dark Angel (Vilma Banky)	Drama	Sep 19..	5,711
Graustark (Norma Talmadge)	Romance	Sep. 26..	5,900

FOX FILM CORP.

The Fool (all-star)	Drama	Apr. 25..	9,500
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,535
Rambles of a Raindrop	Instructive	Sep. 27..	1,000
Daughters of the Night (all-star)	Modern drama	Dec. 13..	5,703
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special	Dec. 27..	
Gold Heels	Race track dr.	Feb. 7..	6,020
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24..	6,650
The Folly of Vanity	Dramatic fantasy	Feb. 14..	5,250
Teeth (Mix-Tony Duke)	Western drama	Nov. 15..	6,190
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,992
In Love With Love	Comedy drama	Jan. 3..	5,677
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18..	4,960
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Educational	Nov. 1..	750
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Educational	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Educational	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,619
The Burglar	Van Bibber	Dec. 13..	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,709
Deadwood Coach (Mix)	Western drama	Jan. 10..	6,346
Troubles of a Bride	Melodrama	Dec. 27..	4,915
Dick Turpin (Mix)	English drama	Feb. 7..	6,716
Arizona Romeo (Jones)	Western drama	Jan. 31..	4,694
Curlytop (Mason)	Melodrama	Jan. 10..	5,828
Stardust Trail (Mason)	Melodrama	Mar. 7..	4,686
Scuttlers (W.Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20..	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Father	Slapstick	Feb. 7..	2,000
Trail Rider (Jones)	Western	Feb. 21..	4,752
Man Without a Country (all-star)	Special	Feb. 28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14..	5,080
Mysterious Stranger	Comedy	Mar. 14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21..	5,578
House of Flickers	Imperial com.	Mar. 21..	2,000
Gold and the Girl (Jones)	Western	Mar. 28..	4,512
Amateur Detective	Van Bibber	Mar. 28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4..	2,000
From Mars to Munich	"arieties"	Apr. 4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11..	4,800
Where the Waters Divide	"Varieties"	Apr. 25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May 2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9..	5,783
Neptune's Stepdaughter	Comedy	May 9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May 9..	5,340
Concerning Cheese	Varieties	May 9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23..	5,000
White Paper	Varieties	May 23..	1,000
Papa's Darling	Sunshine comedy	May 23..	2,000
Scandal Proof (Shirley Mason)	Drama	June 6..	4,400
Scientific Husband	Sunshine comedy	June 6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13..	4,365
Honeymoon Limited (Lee Moran)	Comedy	June 13..	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1..	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug. 29..	5,000
Kentucky Pride (star cast)	Race horse drama	Aug. 29..	6,597
A Business Engagement	Helen and Warren	Aug. 29..	2,000
Shoes	O. Henry series	Aug. 29..	2,000
Sweet Marie	Imperial comedy	Aug. 29..	2,000
The Wrestler	Van Bibber	Aug. 29..	2,000
Sky Jumper	Van Bibber	Aug. 29..	2,000
My Own Carolina	Varieties	Aug. 29..	1,000
The West Wind	Varieties	Aug. 29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep. 5..	7,264
Big Game Hunter	Van Bibber	Sep. 5..	2,000
Havoc (George O'Brien)	War drama	Sep. 12..	9,283
On the Go (Sid Smith)	Comedy	Sep. 12..	2,000
Timber Wolf (Buck Jones)	Western com.-dr.	Sep 19..	4,809
With Pencil, Brush and Chisel	Varieties	Sep 19..	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep. 26..	6,978
Cuba Steps Out	Varieties	Sep. 26..	1,000
Love and Lions	Imperial comedy	Sep. 26..	2,000

METRO-GOLDWYN-MAYER

Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12.	6,318
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12..	6,710
Bread (all-star)	Drama	Aug. 2..	6,776
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,736
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Tun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6,904
Great Divide (all star)	Drama	Feb. 21..	7,811
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974
Greed (Von Stroheim prod.)	Special	Dec 20..	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson Devore)	Domestic dr.	May 16.	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Mae Murray)	Romantic drama	Sep. 12..	10,027
Mystic (Pringle-Tearle)	Fake spiritualism	Sep. 12..	5,147

PARAMOUNT

Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Scanted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence Holt Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3..	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3-10,	9,593
Locked Doors (Compson)	Original story	Jan. 24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..	5,903
East of Suez (Negri)	Drama	Jan. 17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb. 21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May 2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar. 21..	6,186
New Lives for Old (Compson)	Drama	Mar. 7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28..	7,080
Air Mail (feature cast)	Melodrama	Mar. 28..	6,[illegible]
Grass	Drama	April 11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April 11..	6,732
Men and Women (Dix)	Feature	April 11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr 18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr. 18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr. 25..	6,777
Adventure (Moore-Starke Beery)	Jack London dr.	May 2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May 9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May 16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May 23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May 30..	5,909
Old Home Week (Meighan)	Comedy	June 6..	6,780
Any Woman (Star cast)	Comedy drama	June 13..	5,963
Little French Girl (Mary Brian)	Drama	June 13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June 20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June 20..	6,205
Beggar on Horseback (all star)	Imaginative	June 20	6,874
Manicure Girl (Daniels)	Drama	June 27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July 4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July 4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11.	6,741
Grounds for Divorce (Vidor)	Drama	July 11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18..	5,935
Night Life of New York (All-star)	Comedy-drama	July 25..	6,908
Marry Me (Vidor)	Small town idyl	July 25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug. 8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep. 5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep. 5..	7,298
Coast of Folly (Swanson)	Society drama	Sep. 12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep 19..	8,584
Pony Express (Cruze production)	Epic of west	Sep. 26..	9,929

PATHE

	Kind of Picture	Review.	Feet
Mysterious Mystery	Our Gang	Dec 13..	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13..	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13..	1,000
Just a Good Guy (Stone)	Comedy	Dec. 20..	2,000
Royal Razz (Chase)	Comedy	Dec 20..	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec 20..	1,000
Nature's Rouge	Sportlight	Dec. 20..	1,000
Rubber Neck	Spat Family	Dec. 27..	2,000
Bull and Sand	Sennett comedy	Dec. 27..	2,000
Invaders	Sportlight	Dec 27..	1,000
Down on the Farm	Terry cartoon	Dec 27..	1,000
The Sea Squawk	Sennett com.	Jan. 3..	2,000
On the Ice	Terry cartoon	Jan. 3..	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3..	
Wages of Tin (Tryon)	Comedy	Jan. 3..	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10..	1,000
Rough and Tumbling	Sportlight	Jan. 10..	1,000
Our Game Pup	Terry cartoon	Jan. 10..	1,000
The Big Town (Our Gang)	Comedy	Jan 10..	2,000
Plumber (Graves)	Comedy	Jan 10..	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan 17..	2,000
Hello Baby (Chase)	Comedy	Jan 17..	1,000
Laugh That Off	Spat Family	Jan 24..	2,000
Honeymoon Hardships	Sennett comedy	Jan 24..	2,000
Brain and Brawn	Sportlight	Jan 24..	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan 31..	2,000
Hold That Thought	Terry cartoon	Jan 31..	1,000
Fighting Fluid (Chas Chase)	Comedy	Jan 31	1,000
Beloved Bozo (R. Graves)	Sennett comedy	Feb. 7..	2,000
Circus Fever	Our Gang	Feb. 7..	2,000
Biting the Dust	Terry cartoon	Feb. 7..	1,000
Transatlantic Flight	Terry cartoon		1,000
Change the Needle (Arthur Stone)	Comedy	Feb. 14..	2,000
Family Entrance (Chas. Chase)	Comedy	Feb. 14..	1,000
Bigger and Better Jails	Terry cartoon	Feb. 14..	1,000
Fisherman's Luck	Terry cartoon	Feb 21..	1,000
A Fox Hunt	Spat Family	Feb. 21..	2,000
Sporting Armor	Sportlight	Feb 21	1,000
Idaho (Vivian Rich)	Serial	Feb 21	10 ep.
Water Wagons	Sennett com.	Feb 21..	2,000
His Marriage Wow (Langdon)	Comedy	Feb 28..	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb 28..	1,000
Clean Up Week	Terry cartoon	Feb 28..	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb 28..	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb 28..	2,000
Neptune's Nieces	Sportlight	Mar 7..	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar 7..	2,000
In Dutch	Terry cartoon	Mar 7..	1,000
Dog Days	Our Gang	Mar 7..	2,000
Percy (Charles Ray)	Typical dr.	Mar 14..	6,000
Should Husbands Be Watched	Comedy	Mar 14..	1,000
Hard Boiled (Chase)	Comedy	Mar 14..	2,000
Jungle Bike Riders	Terry cartoon	Mar 14..	1,000
Excuse My Glove	Spat Family	Mar. 21..	2,000
Giddap (Billy Bevan)	Comedy	Mar. 21..	2,000
Traps and Troubles	Sportlight	Mar 21.	1,000
Pie Man	Terry cartoon	Mar. 21..	1,000
Zowie!	Stereoskopik	Mar. 21..	1,000
At the Zoo	Terry cartoon	Mar. 28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar 28..	1,000
Plain Clothes (Langdon)	Comedy	Mar. 28..	2,000
Sailor Papa (Tryon)	Comedy	Mar. 28..	2,000
Breaking the Ice (Graves)	Comedy	Apr. 4..	2,000
Love Bug	Our Gang	Apr. 4..	2,000
Housing Shortage	Terry cartoon	Apr. 4..	1,000
Marriage Circus (Turpin)	Sennett com.	April 11..	2,000
Bad Boy (Chase)	Comedy	April 11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April 11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr. 18..	10ep
Lion's Whiskers	Sennett com.	Apr. 18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr 25..	2,000
S-O-S	Terry cartoon	Apr. 25..	1,000
Adventures of Adenoid	Terry cartoon	Apr. 25..	1,000
Deep Stuff	Terry cartoon	Apr. 25..	1,000
Beauty Spots	Sportlight	Apr. 25..	1,000
Remember When (Langdon)	Comedy	Apr. 25..	2,000
Shootin' Injuns	Our Gang com.	May 2..	2,000
Big Red Riding Hood (Chase)	Comedy	May 2..	1,000
Sporting Judgment	Sportlight	May 2..	1,000
He Who Gets Smacked	Sennett comedy	May 2..	2,000
Permanent Waves	Terry cartoon	May 2..	1,000
Looking For Sally (Chase)	Comedy	May 9..	2,000
Grief in Bagdad	Comedy	May 9..	1,000
Darkest Africa	Terry cartoon	May 9..	1,000
Wild Papa	Spat Family	May 16..	2,000
Skinners in Silk	Sennett com.	May 16..	2,000
Fast Worker	Terry cartoon	May 16..	1,000
Luna-cy	Stereoskopik	May 16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May 23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May 23..	1,000
Echoes From the Alps	Terry cartoon	May 23..	1,000
Good Morning Nurse	Sennett comedy	May 30..	2,000
"Dude Ranch" Days	Sportlight	May 30..	1,000
Ask Grandma	Our Gang comedy	May 30..	2,000
What Price Goofy? (Chas Chase)	Comedy	June 6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June 6..	2,000
The Runt	Terry cartoon	June 6..	1,000
Royal Four-flush	Spat Family	June 13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June 13..	2,000
Riders of the Kitchen Range	Comedy	June 13..	1,000
End of the World	Terry cartoon	June 13..	1,000
Thundering Landlords (Tryon)	Comedy	June 20..	2,000
Twinkle-Twinkle	Sportlight	June 20..	1,000
Runaway Balloon	Terry cartoon	June 20..	1,000
Play Ball (Allene Ray-Miller)	Serial	June 27	10 ep.
Official Officers	Our Gang com.	June 27..	2,000
In the Grease (Jim Findlayson)	Comedy	June 27	1,000
Animal Celebrities	Sportlight	June 27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July 4..	2,000
Wine, Women and Song	Terry cartoon	July 4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July 4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July 11..	2,000
The White Wing's Bride (Langdon)	Comedy	July 11..	2,000
Ouch!	Stereoskopik	July 11..	1,000
Learning How	Sportlight	July 11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July 18..	2,000
Sneezing Beezers	Sennett comedy	July 18..	2,000

	Kind of Picture	Review.	Feet
For Love of a Gal	Terry cartoon	July 18..	1,000
When Men Were Men	Terry cartoon	July 18..	1,000
The Freshman (Harold Lloyd)	College comedy	July 25..	6,883
Boys Will be Boys	Our Gang comedy	July 25..	2,000
Cupid's Boots (Graves)	Comedy	July 25..	2,000
Why Kids Leave Home	Sportlight	July 25..	1,000
Bugville Field Day	Terry cartoon	July 25..	1,000
A Yarn About Yarn	Terry cartoon	Aug. 1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug. 1..	2,000
Innocent Husbands (Chase)	Comedy	Aug. 1..	2,000
Kivalina of the Ice Lands	Eskimo life	July 11..	5,700
Bubbles	Terry cartoon	Aug. 8..	1,000
Iron Nag	Sennett comedy	Aug. 8..	2,000
Sons of Swat	Sportlight	Aug. 8..	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug. 15..	2,000
Lucky Stars (H. Langdon)	Comedy	Aug. 15..	2,000
Mary, Queen of Tots	Our Gang	Aug. 22..	2,000
Seven Ages of Sport	Sportlight	Aug. 22..	1,000
Butter Fingers (Bevan)	Comedy	Aug. 29..	2,000
Cold Turkey (Alice Day)	Comedy	Aug. 29..	2,000
The Window Washers	Terry cartoon	Aug. 29..	1,000
Over the Plate	Terry cartoon	Aug. 29..	1,000
A Runaway Taxi	Stereoskopiks	Sep. 5..	1,000
Barrier Busters	Sportlight	Sep. 5..	1,000
Barnyard Follies	Terry cartoon	Sep. 5..	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep. 12..	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep. 12..	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep. 12..	2,000
Ugly Duckling	Terry cartoon	Sep 19..	1,000
Somewhere in Somewhere	Comedy of war zone	Sep 19..	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep. 26..	1,000
Your Own Back Yard	Our Gang	Sep. 26..	2,000
Hungry Hounds	Terry cartoon	Sep. 26..	1,000
Nuts and Squirrels	Terry cartoon	Sep. 26..	1,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May	10..	6,242
Daring Youth (Daniels)	Comedy-drama	May	17..	5,975
Daughters of Pleasure (Prevost)	Drama	May	24..	6,000
Masked Dancer (H Chadwick)	Mystery drama	May	31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June	7..	5,198
Captain January (Baby Peggy)	Sea story	July	12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama			
Mine With Iron Door (all-star)	Adventure drama	Dec.	27..	7,800
Re-Creation of Brian Kent	Drama	Mar.	14..	6,878

PRODUCERS DISTRIBUTING CORP.

Night Hawk (Carey)	Western	Jun.	14..	5,115
Lightning Rider (Carey)	Western	Jun.	21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun.	28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan.	10..	5,414
Wise Virgin (Miller)	Drama			5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct.	25..	6,618
Ramshackle House (Compson)	Comedy-dr.			6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct.	11..	7,179
Chalk Marks (M. Snow)	Drama			
House of Youth (Logan)	Drama			6,669
Roaring Rails (Carey)	Railway dr.	Oct.	25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance	Comedy feature	Nov.	22..	5,530
Siren of Seville (Dean)	Drama	Nov.	29..	6,724
Girl on the Stairs (Miller)	Comedy-dr.			6,214
Chorus Lady (Livingston)	Comedy-dr.	Feb.	21..	6,020
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			
Let Women Alone (O'Malley-Hawley)	Drama			
Soft Shoes (Carey)	Western			
Off the Highway (Logan)	Drama			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7,243
Her Market Value (Ayres)	Drama			
Girl of Gold (Vidor)	Drama			
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			
Beauty and the Bad Man (Star)	Western			
Friendly Enemies (Weber & Fields)	Comedy dr.	May	16..	6,238
Crimson Runner (Priscilla Dean)	Stromberg melo.	June	13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June	20..	4,841
Stop Flirting (all star)	Light comedy	June	27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July	4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July	11..	5,917
Texas Trail (Carey)	Typical western	July	18..	4,720
Private Affairs (Hulette)	Character drama	Aug.	1..	6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sep.	12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sep.	12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep	19..	5,077
Without Mercy (Vera Reynolds)	Drama			
Prairie Pirate (Harry Carey)	Western			
People vs. Nancy Preston	Underworld drama			
Simon, the Jester (O'Brien-Rich)	Comedy-drama			
Road to Yesterday (Schildkraut)	Spectacular drama			
Man from Red Gulch (Carey)	Western			
Wedding Song (Leatrice Joy)	South sea drama			
Madame Lucy (Julian Eltinge)	Farce-comedy			

B. P. SCHULBERG PROD.

White Man (Joyce)	Jungle romance	Nov.	22..	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec.	27..	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan.	24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar.	21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan.	31.	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar.	14..	6,147
Go Straight (Star cast)	Drama	May	9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June	27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July	25..	6,000
Parisian Love (Clara Bow)	Apache drama	Aug.	15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug.	22..	5,979

TIFFANY PRODUCTIONS, INC.

Souls for Sables	Society drama	Sep	5..	6,500
The Sporting Chance	Racing drama			6,500
Lightning	Drama			6,500
Morals for Men	Society drama			6,500
The Lodge in the Wilderness	Drama			6,500
Morganson's Finish	Drama			6,500
Tale of a Vanishing People	Drama			6,500
The Travis Cup	Drama			6,500
The Wrong Coat	Drama			6,500
The Dumb Head	Drama			6,500
The Life of a Woman	Drama			6,500

TRUART FILM CORPORATION

Passionate Youth	Society drama			5,800
Marrying Money	Society drama			5,800
Dollar Down	Society drama			5,800
Age of Indiscretion	Drama			5,800
"Where the Worst Begins"	Comedy drama			5,800
The Hurricane	Drama			5,800
Salvage	Drama			5,800
Romance Road	Drama			5,800
The Fighting Cub	Newspaper drama			5,800

NOVELTY SERIES

Three in Exile				5,800
The Wild Girl				5,800
Pals				5,800
The Silent Witness				5,800

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May	17..	9,351
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec.	13..	8,250
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar.	29..	12,000
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb	14..	5,930
Waking Up the Town (J. Pickford-Shearer)	Comedy dr	April	11	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June	27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug.	15..	9,500
Gold Rush (Chaplin)	A Dramatic comedy	Aug.	29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug.	29..	5,886

UNIVERSAL

Olympic Games	Hysterical histy.	Mar.	14..	1,000
Dangerous Peach (Al Alt)	Century com.	Mar.	14..	2,000
Don't Worry (Wanda Wiley)	Century com.	Mar.	21..	2,000
Cowpuncher's Comeback	Mustang westn.	Mar.	21..	2,000
Storm King	Mustang westn.	Mar.	21..	2,000
Both Barrels	Mustang westn.	Mar.	21..	2,000
Girl Problem	Sweet 16 com.	Mar.	21..	1,000
Headwinds (H. Peters-Patsy R. Miller)	Drama	Mar.	28..	5,486
Fighting Terror (Sullivan)	Mustang westn.	Mar.	28..	2,000
Powdered Chickens (Edna Marian)	Century com.	Mar.	28..	2,000
Tenting Out (Neely Edwards)	Comedy	Mar.	28..	1,000
Burning Trail (Wm. Desmond)	Western	April	11..	4,783
Loaded Dice (Ed. Cobb)	Mustang western	April	11..	2,000
Papa's Pet (Roach-Edwards-Howell)	Bulls-eye com.	April	11..	1,000
Putting On Airs (Edna Marian)	Century comedy	April	11..	2,000
Smoked Out	Bulls-eye com.	April	11..	1,000
Getting Trimmed (Wiley)	Century com.	Apr	18..	2,000
Raisin Cain (Beth Darlington)	Century com.	Apr.	18..	2,000
Valley of Rogues (Perrin)	Mustang western	Apr.	18..	2,000
Black Gold Bricks	Bullseye com.	Apr.	25..	1,000
Spook Ranch (Gibson)	Western	May	2..	5,147
Open Trail (Hoxie)	Blue Streak westn.	May	9..	4,800
Tourists De Luxe	Century comedy	May	9..	2,000
Here's Your Hat	Comedy	May	9..	1,000
Line Runners	Western reissue	May	9..	2,000
Ridin' Thunder (Hoxie)	Western	May	16..	4,354
Raffles (House Peters)	Drama	May	16..	5,537
Queen of Aces (Wiley)	Century comedy	May	16..	2,000
Roaring Waters	Mustang western	May	16..	2,000
Wild West Wallop	Mustang western	May	16..	2,000
The Meddler (Desmond)	Western melo.	May	23..	4,890
Sleeping Sickness (Edwards)	Bulls-eye comedy	May	23..	1,000
Rolling Stones (Chas. Puffy)	"Fat man" com.	May	23..	1,000
Love Sick (Lake)	Sweet 16 comedy	May	23..	2,000
The Teaser (LaPlante-O'Malley)	Comedy-drama	May	30..	6,800
Slick Articles (Karr-Engle)	Century comedy	May	30..	2,000
Locked Out	Sweet 16 comedy	May	30..	1,000
I'll Show You the Town (Denny)	Comedy	June	6..	7,400
Nobody Wins	Sweet 16 Comedy	June	6..	1,000
Showdown (Art Acord)	Mustang western	June	6..	2,000
Price of Pleasure (Valli-Kerry)	Romantic drama	June	13..	6,618
Speak Freely (Edna Marian)	Century comedy	June	13..	2,000
Nearly Rich (Chas. Puffy)	Fat man comedy	June	13..	1,000
Kicked About (Eddie Gordon)	Century comedy	June	13..	2,000
Siege (Valli-O'Brien)	Drama	June	20..	6,426
Gridiron Gertie (Wiley)	Century comedy	June	20..	2,000
Queen of the Roundup (Ed Cobb)	Mustang western	June	20..	2,000
Outlaw (Perrin-Lorraine)	Mustang western	June	20..	2,000
Dog Biscuits	Sweet 16 comedy	June	20..	1,000
Ice Cold	Sweet 16 comedy	June	20..	1,000
Heart Trouble	Sweet 16 com.	July	25..	1,000
Dry Up (Jack Singleton)	Century com.	July	25..	2,000
White Outlaw (Hoxie)	Western	June	27..	4,850
Nicely Rewarded (Chas. Puffy)	Comedy	June	27..	1,000
Rough Party (Alt-Karr)	Century comedy	June	27..	2,000
Pronto Kid (Ed Cobb)	Mustang western	June	27..	2,000
Unwelcome (Chas. Puffy)	Comedy	June	27..	1,000
Plenty of Nerve (Edna Marian)	Century comedy	July	4..	2,000
Beauty and the Bandit (Larkin)	Mustang western	July	4..	2,000
Married Neighbors (Engle-Darlington)	Century comedy	July	4..	2,000
A Lucky Accident (Puffy)	Fat man comedy	July	11..	1,000
Just in Time (Wanda Wiley)	Century comedy	July	11..	2,000
Ropin' Venus (Josie Sedgwick)	Mustang western	July	11..	2,000
Knockout Man (Perrin-Lorraine)	Reissue western	July	11..	2,000
Little Giant (Hunter-Murphy	Comedy	July	18..	6,850
Discord in "A" Flat	Sweet 16 comedy	July	18..	1,000
Polo Kid (Eddie Gordon)	Comedy	July	18..	2,000
Battle of Wits (Josie Sedgwick)	Western	July	18.	2,000
Goose Woman (Louise Dresser)	Drama	Aug.	1..	7,500
Milky Way (Puffy)	Comedy	Aug.	1..	1,000
Short Parts	Sweet 16 comedy	Aug.	1..	1,000
Paging A Wife (Al Alt)	Century comedy	Aug.	1..	2,000
Fighting Schoolmarm (Sedgwick)	Short western	Aug	1..	2,000
Home Maker (Alice Joyce-Cleve Brook)	Domestic drama	Aug.	8..	7,735
Lorraine of the Lions (Miller-Kerry)	Jungle melodr	Aug.	8..	6,700
Raiders of the North (Larkin)	Northwest dr.	Aug.	8..	2,000
After a Reputation (Edna Marian	Century comedy	Aug.	8..	2,000
Greenhorn (Chas. Puffy)	Comedy	Aug.	8..	1,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
A Woman's Faith (Rubens-Marmont)	Drama	Aug. 15..	6,023
Crying For Love (Gordon)	Century comedy	Aug. 15..	2,000
His New Suit (Arthur Lake)	Comedy	Aug. 15..	1,000
Best Man (Josie Sedgwick)	Western	Aug. 15..	2,000
Circus Cyclone (Art Acord)	Western	Aug. 22..	4,397
Won By Law (Wanda Wiley)	Century comedy	Aug. 22..	2,000
Speak Easy (Chas. Puffy)	Comedy	Aug. 22..	1,000
Stand Up and Fight (Jack Perrin)	Western	Aug. 22..	2,000
Where Was I? (Reginald Denny)	Farce-com-romance	Aug. 29..	6,630
Buster Brown Series	Outcault's "kid" ser.	Aug. 29..	2,000
Educating Buster Brown	Buster Brown	Aug. 29..	2,000
Buster, Be Good	Buster Brown	Aug. 29..	2,000
Perils of the Wilds (Bonomo)	Serial	Sep. 5..	10 ep
California Straight Ahead (Denny)	Thrill comedy	Sep. 5..	7,238
Peacock Feathers (J. Logan)	Domestic drama	Sep. 5..	6,747
Stranded (Edna Marian)	Century comedy	Sep. 5..	2,000
The Party	Sweet 16 comedy	Sep. 5..	1,000
Dynamite's Daughter (Sedgwick)	Mustang western	Sep. 5..	2,000
Pleasure Bent (Puffy)	Fat man comedy	Sep. 5..	1,000
Call of Courage (Art Acord)	Blue Streak western	Sep. 12..	4,061
Tricked (Cobb)	Mustang western	Sep. 12..	2,000
Fight Within (Larkin)	Mustang western	Sep. 12..	2,060
Phantom of the Opera (Chaney)	Suspense-mystery	Sep 19..	8,404
Storm Breaker (House Peters)	Sea town melo.	Sep 19..	6,064
Westward Ho (Puffy)	BlueBird comedy	Sep 19..	1,000
Too Much Mother-in-Law	Century comedy	Sep 19..	2,000
Uncle Tom's Gal	Century comedy	Sep 19..	2,000
Life's Greatest Thrills	Special	Sep 19..	2,000
Sporting Life (Bert Lytell)	Melodrama	Sep. 26..	6,709
One Wild Night (Edwards)	Comedy	Sep. 26..	1,000
Officer No. 13 (Eddie Gordon)	Comedy	Sep. 26..	2,000

VITAGRAPH

Two Shall Be Born (Novak-Harlan)	**Drama**		
Pampered Youth (Landis-Calhoun)	**Drama**	**Feb. 21..**	**6,640**
Redeeming Sin (Nazimova-Tellegen)	**Apache dr.**	**Jan. 31..**	**o.227**
Fearhound (Daw-Welch)	**Melodrama**	**Feb 14..**	**5,700**
Tides of Passion	Drama	May 2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April 11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May 30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June 20..	6,550
Steele of the Royal Mounted	N. W. Drama	June 27..	5,700
Happy Warrior	Drama	July 18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug. 8..	7,032
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep. 12..	7,036

WARNER BROS.

Find Your Man (Rin-Tin-Tin)	**Melodrama**	**Oct. 4..**	**7,300**
This Woman (Rich)	Society drama	Nov. 1..	7,100
Lover of Camille (all-star)	**Romantic drama**	**Nov. 29..**	**7,180**
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6..	6,800
Narrow Street (D. Devore-Matt Moore)	**Light comedy**	**Jan. 17..**	**6,700**
Lighthouse by the Sea (Rin-Tin-Tin)	**Melodrama**	**Jan. 10..**	**6,700**
Lost Lady (Irene Rich)	**Social drama**	**Feb. 7..**	**6,700**
Broadway Butterfly (Devore-Landis)	**Broadway dr.**		**7,705**
Recompense (Prevost-Blue)	Society drama	May 2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	**Drama**	**Mar. 21..**	**7,046**
Bridge of Sighs (Dorothy MacKaill)	**Pathos dr.**	**Apr 4..**	**6,694**
My Wife and I (Rich)	Emotional drama	May 30..	
Man Without A Conscience (Louis-Rich)	Drama	June 27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July 4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July 25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug. 1..	7,139
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug. 8..	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug. 15..	6,722
Limited Mail (Monte Blue)	Railroad melo.	Sep. 12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep 19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26..	7,291

MISCELLANEOUS

ARTCLASS PICTURES CORP.

Biff Bang Buddy (B Roosevelt)	**Thrill dr**	**Sep. 20..**	**4,500**
Fast and Fearless (Buffalo Bill, Jr.)	**Thrill dr**	**Sep. 27..**	**4,500**
Walloping Wallace (B Roosevelt)	**Thrill western**	**Oct. 11..**	**4,700**
Hard Hittin' Hamilton (Buf. Bill, Jr.)	**Thrill western**	**Oct 18..**	**5,000**
Gold and Grit (B. Roosevelt)	**Thrill dr.**	**April 11..**	**4,650**
Bringing Home the Bacon (Buffalo Bill)	**Thrill dr.**		**4,650**
After Six Days	**Biblical spec.**		**10,000**
Woman Who Believed (Ann Luther)			**5,700**
Deerslayer (J. W. Kerrigan)			**5,000**
On the Go (Buffalo Bill, Jr.)	Western	Apr. 4..	4,825
Reckless Courage (Buddy Roosevelt)	**Thrill western**	**May 2..**	**4,851**
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June 6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June 13..	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama	5,845
Business of Love (Horton)	Comedy-drama	6,038
The Shining Adventure (Marmont)	Drama	5,126
The Wrongdoers (Barrymore)	Melodrama	6,424

BANNER PRODUCTIONS

The Truth About Wives	Sherman-Hampton	Aug. 2..	5,600
The Man Without a Heart	Novak-Harlan	Aug. 2..	6,000
Those Who Judge	All star	Aug. 2..	5,700
Empty Hearts	Bow-Bowers		6,300
Daughters Who Pay	All star cast	May 30..	5,800
Wreckage (May Alison)	Drama	Sep. 5..	5,992

COLUMBIA

Battling Fool (R. Fairbanks)	Prize fight	4,975
Foolish Virgin (E. Hammerstein)	Social drama	5,900
Price She Paid (A. Rubens)	Marriage dr.	5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.	4,570
Midnight Express (Hammerstein)	Railroad melo. Dec	6.. 5,967
After Business Hours (Hammerstein)	Domestic melo. July	4.. 5,600
Danger Signal	R.R. melodrama	5,584
Unwritten Law	Drama	5,535
Steppin' Out	Comedy	
Ladies of Leisure	Drama	
S. O. S. (Perils of the Sea)		
Lure of the North		

Waldorf

	Kind of Picture	Review	Feet
Enemy of Men	Drama		5,508
Price of Success	Society drama		5,500
Sealed Lips			
Fate of a Flirt			
Thrill Hunter			
Penalty of Jazz			

Perfection

Fighting Youth	4,781
Speed Mad	4,442
New Champion	4,470
Great Sensation	
Fight to the Finish	
Handsome Brute	

C. C. BURR

Speed Spook (J. Hines)	**Thrill drama**	**Aug. 30..**	**6,000**
Average Woman (Pauline Garon)	**Drama**	**Feb. 9..**	**6,400**
Lend Me Your Husband (Kenyon)	**Drama**		**6,700**
Youth for Sale (S. Holmquist)	**Drama**	**Oct. 18..**	**6,500**
The Early Bird (Hines)	**Comedy**	**Dec. 27..**	**7,000**
Crackerjack (Hines)	**Typical comedy**	**May 23..**	**6,700**

GINSBERG DISTRIBUTING CORP.

Love Gamble (Lillian Rich)	Melodrama	July 11..	5,766
Before Midnight (Wm. Russell)	Crook melodrama	July 11..	4,895

INDEPENDENT PICTURES CORP.

Blood and Steel (Desmond-Holmes)	**Society dr.**		**5,000**
Calibre 45 (F. Farnum)	**Western dr.**		**4,950**
Courage (F. Farnum)	**Western dr.**		**5,020**
In Spider's Web (Alice Dean)	**Melodrama**		**6,000**
Moonshine (B Cody)	**Western**		**4,980**
Drug-Store Cowboy (F. Farnum)	**Western com.-dr.**	**Feb. 7..**	**4,356**
Riders of Mystery (Bill Cody)	**Western**	**May 2..**	**5,000**
Gambling Fool (F. Farnum)	**Western**	**May 9..**	**5,000**
Fighting Sheriff (Bill Cody)	**Western**	**May 23..**	**5,000**
Border Intrigue (F. Farnum)	**Western**	**May 30..**	**5,000**

LEE-BRADFORD CORP.

Pearl of Love (Leslie)	6,000
Lights of London (Wanda Hawley)	6,000
Passion's Pat'way (Estelle Taylor)	6,000
Unrestrained Youth (Brandon Tynan)	6,000
Passionate Adventure (Joyce-Brook)	8,000
Way Down Upon the Swanee River	6,000
Wolfblood (M. Clayton)	6,000

LUMAS FILM CORP.

Overland Limited	R. R. melodrama	6,006
A Little Girl in a Big City	Heart int. se.	6,890
His Master's Voice (Thunder, dog)	Animal dr.	5,750
Shadow on the Wall	Crook drama	6,050
Police Patrol	Melodrama	5,685
Part-Time Wife	Drama	6,075

RAYART

Battling Brewster (Farnum)	**15 ep. ser.**		**6,067**
Easy Money (All-Star)	Drama		
Butterfly Comedies (Gloria Joy)			
Super Speed (Reed Howes)	**Automobile com.-dr.**	**Feb. 7..**	**5,227**
Geared to Go (Howes)	**Drama**		**5,117**
Right Man (Larkin)	**Drama**		**4,571**
Winning a Woman (Perrin-Hill)	**Drama**		**4,865**
Getting 'Em Right (Larkin)	**Drama**		**4,669**
Quick Change (Larkin)	**Drama**		
Youths Gamble (Howes)	**Drama**		
Double Fister (Perrin)	**Drama**		
Fear Fighter			
Crack O' Dawn			
Goat Getter			
Snob Buster (Reed Howes)	Action melodr.	Aug. 22..	4,970
Cyclone Cavalier (Reed Howes)	Action-romance	Sep. 26..	4,928

RED SEAL

Hair Cartoons (Issue K K)	Marcus cartoon	May 23..	300
Marvels of Motion	Novelty	May 30..	1,000
Daisy Bell	Song Cartoon	May 30..	1,000
Ko-Ko Sees Spooks	Fleischer cartoon	June 13..	1,000
Hair cartoons	Marcus cartoon	June 20..	300
Ko-Ko Celebrates the Fourth	Fleischer cartoon	July 4..	1,000
Hair Cartoon	Marcus cartoon	July 4..	300
Evolution	Timely novelty (feature)	July 25..	4,200
Ko-Ko Nuts (Out-of-Inkwell)	Fleischer cartoon	Sep. 5..	1,000
Marvels of Motion (Issue D)	Fleischer-Novograph	Sep. 12..	1,000
My Bonnie	Ko-Ko Song Cartune	Sep. 12..	1,000
Silvery Art (special)	Skiing in Alps	Sep 19..	2,000
Lands End	Gem of the Green	Sep. 26..	1,000
Through Three Reigns	Historical	Sep. 26..	2,000
Ko-Ko on the Run	Out of Inkwell	Sep. 26..	1,000
Flirting With Death	Alps skiing	Sep. 26..	2,000

WM. STEINER PROD.

Virtue's Revolt (Thornton)	**Stage melodrama**	**Oct 11..**	**5,175**
On Probation (Edith Thornton)	**Drama**	**Dec. 13..**	**5,000**
Across the Dead Line	**Western**		**5,000**
Always Ridin' to Win	**Western**		**5,000**
Hidden Menace	**Stunt dr.**		**5,000**
Branded a Thief	**Western**		**5,060**
Verdict of the Desert	**Western**		**4,745**
Valley of Vanishing Men	**Western**		**4,652**
Trouble Buster (Leo Maloney)	**Western**	**Feb. 21..**	**5,000**

SHORT FILMS SYNDICATE

Thirty Years Ago	Novelty	Aug. 15..	1,000
I Remember	Pastoral	Aug. 15..	1,000

UFA FILMS, INC.

Siegfried (star cast)	Romantic drama	Sep. 12..	9,000

PROJECTION

EDITED BY F. H. RICHARDSON

Arctic Projectionist-Exhibitor

Recently Earl Rossman, member American Projection Society and producer of "Kivalina of the Ice Lands," a Pathe release, addressed the American Projection Society, describing his experiences in the land of the Midnight Sun.

The talk was followed by a showing of the picture he both directed and "shot," up where, if the natives desire to read the evening paper (carved on sheets of ice) they have to turn on the Aurora Borealis; where a real swell boquet is composed of snowballs stuck on lollypop sticks—try and get the sticks—while a bungalow consists of a few slabs of nice warm snow set on edge, the cracks plastered in with more snow, while the roof is just more snowflakes in mass formation.

Part of his task was to induce the natives to be his actors. Not knowing what it was all about, however, they extended a thumb horizontally, four fingers vertically and waved the latter flippantly in the atmosphere. However, Rossman had, it seems, carted a Delco set and a portable projector (some stunt, if you ask me, since it meant carrying that weight more than a thousand miles by dog power) along with him. He set the outfit up, made a screen of a snow bank (don't know whether he bordered it with dead black or dark gray) and projected some African scenes he had taken along, just to show friend eskimo what "movies" were like.

So if Rossman is willing to hold a bible in either hand, lay one on top of his head and swear a mighty swear to that Delco-projector stunt, I guess we will have to hand him the palm (NOT in the form of a fan) as the furtherest north projectionist-exhibitor on record up to this time. For mind you all this was done at and near an Eskimo village called Tavic, a number of very cold miles one way or the other from Point Barrow, the latter being the very northernmost tip of our non-tropical possession, Alaska.

Rossman says that the night he gave his show (admission one walrus tooth for inferior seats—a splinter of wood for the best ones) was a "fairly warm one, twenty eight degrees or so above zero." He also says he "learned to eat raw whale skin, which looks like a section from an automobile tire and tastes like sour cocoanut." He assures us that he really don't especially like whale blubber, but that he poked a lot of it down into his interior arrangements just the same. Rossman avers, I am told, that the street paving in Tavic is very poor, the sidewalks wretched and that there are just no street signs at all.

On one occasion, designing to "shoot" (photographically) a flock of walrus, he "set up" on an ice floe, but the corner he was on broke away from the main mass, started a battle with other ice cakes in the swirling tides, and but for the opportune discovery of his plight by natives, he would have taken a short, but very cold route to the hereafter, in which event "Kivalina of the Ice Lands" would have remained right there in the aforesaid icelands forever, and at least one day, instead of moving south and permitting Broadway to rubber at her charms.

Well, anyhow, we congratulate Rossman. The successful filming of a production under such terrific handicaps is an achievement to be proud of. I, for one, don't envy him the delicacies he enjoyed—whale skin, blubber, etcetra—one bit. Anyone who pulls such a stunt certainly deserves the best in the land, and if you think whale skin and blubber are not just that, go up there and try to take some of it away from a husky Eskimo gentleman, or even from an Eskimo flapper. Just try it once. That's all!

Oh yes, and by the way when you chaps get this Pathe production give it the very best showing you can. It was made by an American Projection Society man—a practical projectionist himself. Put it over BIG.

Better Projection Pays

Bluebook School

Question No. 378—Practical question proposed by the editor: What will be the brilliancy, in foot candles, of a screen surface at one fifty feet and at one hundred feet, if its brilliancy at twenty five feet is two foot candles, viewing angle to remain constant? Guess that'll hold you for a minute!

Question No. 379—Describe the pilot wire in a cartridge fuse. What is it for?

Question No. 380—Describe the difference in cartridge fuses for different voltages. By this we mean to ask what the general points of difference are.

Question No. 381—What is a "plug" fuse. Describe it. May they be used for any amperage?

Question No. 382—May plug fuses be used for any sort of service?

Globe, Arizona

R. A. Hooker, Projectionist, Globe, Arizona, recently submitted a scheme for cue sheet making which places the cue a certain distance from the last sub-title, concerning which I remarked that a scene might be five hundred feet long, and such a plan would therefore be a bit indefinite as to distance. He now explains further, as follows:

True, a scene may, as you say, be 500 feet long, but then it also might be five feet long, and I find that an average of ten scenes between the last sub-title and the end of the reel will give you about two minutes in which to start the arc of the other projector, and make the change-over. (Evidently there is something here that I don't understand. "Ten scenes"—why, man, there often is not that many in a thousand feet of film. Also "He Who Laughs Last" has no sub-titles at all.—Ed.)

Another thing, I use a reel with a flat steel hub flange. I often take the action at the exact place I wish to change-over and then when the film in the upper magazine unwinds until I can see the other side of the hub flange it is time to start the arc on the other projector, then when the action comes I change. Try it or have some one else try it and I think you will agree it works perfectly.

Twice lately I have seen cue sheets on reel bands. Looks like a pretty good stunt, but it should be written in pencil so that in event of change the cue can be altered.

Suggestion of Value

I want to say to the chaps who use 2,000 foot reels that if they will use or make a cue sheet just as though they were going to use thousand foot reels, and then, on the last run, watch for the single reel cue and, opening the magazine door, slip a scrap of paper into the film roll at that point, when it comes to cutting the reels apart there will be no trouble about finding the right place. However, as you say, there are a lot of men too lazy to do even that.

Splices and Dye

One thing more and I'm done. I have had no small amount of grief caused by men making splices without scraping off the dye. They used to put the dye on top of the emulsion, but present practice is to put it on the other side, and unless it be scraped off the splice won't hold for long.

I don't quite get you in that last. Dye, so far as I know, is color absorbed by the photographic emulsion. If you mean that dye is placed on the back, or celluloid side of the film, why that is, I think, impossible. Finished celluloid film cannot possibly absorb dye, which is a water color. I have had hundreds of samples of dyed film pass through my hands in the past year, and if there really has been any process by which dye is affixed to the celluloid side of a film, then I have failed to note that fact, though I have seen film in which the color or tint was incorporated in the celluloid itself during manufacture.

Your cue-the-last-action and watch-the-reel-hub really amounts to making a regular cue sheet and using the reel hub for a light-up signal, which is, of course, quite alright.

George Eastman Tells of His Work in Creating a System of Film Photography

Last week I published a portion of the paper prepared and read by the editor of this department at the last meeting of the Society of Motion Picture Engineers. It was a letter from Thomas A. Edison, setting forth his activities in connection with inventions and experiments in the early days of the motion picture industry. It is the first and only detailed statement Mr. Edison has ever prepared covering his connection with the industry in its early days.

I also succeeded in inducing Mr. George Eastman to make a similar statement, which I present to you herewith.

NOTICE

You will be able to secure these statements, together with that of Thomas Armat and others, together with photographs of all the models of Powers and Edison projectors; also photographs of the Selig, the Lubin, Pink's Vanisope, and other early projector mechanisms, and many other intensely interesting early things, in the Society of Motion Picture Engineers transactions. The transaction containing them is not yet printed, but it is hoped it will appear in the No. 22, which should be off the press very soon. Should they be unable to get it into that one, it will be in the No. 23. I strongly advise all motion picture projectionists to get their order for a copy in early, as the demand will undoubtedly exhaust the supply very quickly. Address Mr. J. A. Summers, Secretary, Fifth and Sussex Streets, Harrison, New Jersey. I am not sure as to the price, but I believe it is one dollar. Ask for the transactions containing Mr. Richardson's paper: "What Happened in the Beginning."

Mr. Eastman was reluctant to prepare a statement, but finally consented. Here it is. Mr. Eastman requires no introduction from either myself or any one else. To him the motion picture industry and the whole world owes a very great deal.

Dear Mr. Richardson:—In reply to your letter of March 2nd, addressed to our Mr. Blair, asking for a statement in regard to my connection with motion picture film, to be made a part of the records of the Society of Motion Picture Engineers, I am. writing this letter.

I have read Mr. Edison's statement of January 24th and am in full accord with the reference which he makes to me.

About the year 1883 or 1884, in connection with William H. Walker, I engaged in an effort to create a system of film photography. Mr. Walker was a skilled mechanic and had had some experience in manufacturing cameras. I was engaged in the manufacture of dry plates and had had experience in the making and handling of photographic emulsions, as well as some mechanical experience.

On looking over the ground we found that there were three things necessary to be accomplished:

1st—To find a suitable flexible support to take the place of glass.

2nd—To devise a method of applying emulsion to it, and

3rd—To create a practical mechanism for exposing the sensitive flexible support in the camera.

Walker and I worked together on the mechanical problems, while I tried to work out the photographic and chemical side of the enterprise. The broad idea, of course, was not new. An exposing mechanism, called a "roll holder," for sensitized paper had been made as early as 1854, the year that I was born. Warnerke, in about 1875, made a roll holder and a film, the latter consisting of paper coated with collodion emulsion. The image was stripped direct from the paper after exposure and development. His attempt to create a system of film photography was a failure and the field had been practically abandoned at the time Walker and I began. We soon worked out a practical roll holder. A machine for coating paper in bands 8 or 10 feet in length, for the carbon process, was in existence. We devised a machine for coating paper continuously. I invented a film, known as "Eastman Stripping Film"; filed an application for patent on March 7, 1884, and the patent was issued October 14, 1884. This completed a practical system of film photography. A company, The Eastman Dry Plate and Film Company, was formed and the enterprise started in 1885. It was successful from the start but the use of the film was hampered by the necessity of sending it to the company for development because the development and finishing of the negatives was too complicated for the amateur, or even the dealer, to accomplish. The film consisted of a strip of paper first coated with soluble gelatine and afterwards with the sensitive emulsion. After the film had been exposed in the roll holder it was developed and then squeezed down on to a glass plate which had previously been coated with a thin solution of rubber. This held it in a rigid position while the paper was dissolved off by hot water, leaving a very thin image on the glass plate. This had to be re-enforced by a sheet of moistened gelatine. When dry the re-enforced image could then be pulled off from the glass plate. This produced a negative which was very similar to the film of the present day. There were other objections to this process beside the complications. For instance: The time required to dry the gelatine sheet used for the backing; and the fact that the image sometimes was affected by the grain of the paper offsetting. It was quite obvious that what was needed to make a perfect substitute for the glass plate process was a substance which had the properties of glass except its rigidity and fragility. Transparent celluloid had already been used as a substitute for glass in making single negatives but no way was known of producing it in sheets thin enough and long enough to use in a roll holder. After we got started with the stripping film I made many experiments to produce long sheets of transparent material, using cellulose nitrate (soluble cotton), which is the chief constituent of celluloid. I used the only solvents known in photography at that time, namely grain alcohol and ether. A mixture of these solvents would only dissolve about 10 per cent of its weight of the cellulose nitrate and this solution, when coated on glass, gave too thin a film to be of any use. I tried building up a thicker film by using successive coatings of this solution (known as "collodion") and rubber but I could not get a thick enough film to be practical. In the meantime, failing to succeed in producing this ideal support, I began to experiment in replacing the sheets of gelatine used for backing the stripping film with a varnish to overcome the objection of the slow drying. One day a young assistant whom I had assigned to this job came to me with a bottle of varnish and a glass plate bearing a stripping film negative which had been varnished and partially stripped from the plate. He said he had found just what we were looking for. I asked him what the varnish was composed of and he said: "Wood

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(Continued from page 428)

alcohol and soluble cotton." It was very thick, like separated honey. I saw at once that it was the solution which I had been looking for to make film base and immediately began to devise apparatus for producing film by drying the "varnish" on the long strips of plate glass. We at once fitted up a small factory with tables 100 feet long, having glass tops of the longest sheets of plate glass we could find, with the joints cemented together, and began to make the first practical transparent film in rolls that was ever put on the market. This was in August, 1889.

While we were engaged in fitting up this factory I received a call from a representative of Mr. Edison's who told me of Mr. Edison's experiments in motion pictures and how necessary it was for him to have some of this film. The idea of making pictures to depict objects in motion was entirely new to me but of course I was much interested in the project and did my best to furnish him film as near to his specifications regarding fineness of grain and thickness as possible. As far as I know the film we furnished him then, and from time to time later, was satisfactory. In the years during which the motion picture industry has been developing we have made many improvements in the way of fineness of grain, photographic quality, and uniformity, but the film made today is substantially the same as the first film furnished Mr. Edison.

So far as I can recollect all the experimental film that was furnished Mr. Edison was negative film. Special film for printing positives was not made until about 1895.

The new film was a success for amateur purposes from the moment it was offered to the public. The use of film has superseded glass plates for amateur use for many years past; and of late years has been replacing them for all professional uses as well.

The support, instead of being made on glass tables as at first, is now cast on the surface of great nickel plated wheels which run continuously night and day, week in and week out. One of these wheels, of which we have upwards of fifty, produces 25 times as much as the whole of our first factory. The base is turned over to the sensitizing department in rolls 41 inches wide and 2,000 feet long and is so accurately made that it does not vary over one-four thousandth of an inch in thickness. Of course only a part of this product is for motion pictures.

Yours very truly,
GEO. EASTMAN.

Sensible Criticism

George Bernard Shaw, the noted—not notorious, but NOTED—Englishman, in an interview concerning his observations of the United States of America and Canadian America, made this very sensible criticism:

We soon shall have to sit for ten minutes at the beginning of every reel to be told who developed it, who fixed it, who dried it, who provided the celluloid, who sold the chemicals and who cut the author's hair.

Mr. Shaw meant this to a certain extent facetiously, but he nevertheless hit uncomfortably close to the truth. Those who have their names and titles blazoned forth that all who will—may—MUST—read, each and every one holds that THEIR work is one of the essential things without excellence in which the photoplay would not and could not possibly be as successful as it is. At any rate, they place a high value on their work—which is exactly as it should be, for the man who places small value upon HIS work usually produces work which has darned small value.

However, on that basis we might also include most all of those Mr. Shaw has named, for the simple reason that without high grade work on their part all the rest of it must inevitably suffer. Of what use the high grade work of the high grade cinematographer if the men in the developing room fall down? Incidentally, on that basis the designer of scenery and its builder has just claim to have HIS name on the screen, and the maker of the high grade camera and projector should be thus favored as well, because it was HIS work that made it all possible. And so we might go on through a long, long line, without in any way stretching our imagination, to prove that poor work on the part of any one of them would mar the results.

As matters now are I have myself, as a paying theatre patron, often and often been bored stiff, and really irritated by being compelled to sit through goodness only knows how many feet of film which was nothing else on earth but just a plain ADVERTISEMENT for a lot of Toms, Dicks and Harrys in whom I, as a paying theatre patron, had no manner of interest. I had paid good money to be amused, and I was most emphatically NOT amused by being compelled to sit there and read a seemingly interminable list of names and titles which meant absolutely nothing on earth to me. I did not remember any one of them for two minutes (ten seconds would be nearer to it), nor does any one else, because I have tested the matter by asking people what some of the names were, almost immediately.

They usually remembered the names of the stars, and perhaps their immediate supports, though probably that was NOT because of the title; also often they would remember the name of the Director, which might or might not be because of the fact that his name appeared, but let us assume that it was. I have yet to find a single theatre patron who remembered the name of the Cinematographer or Title Maker, or any one of the rest other than those above named.

My view of the matter is that nothing ought to be permitted on the screen except that in which the audience may be presumed to be at least to some extent interested. I believe audiences are interested in the names of the leading actors and their immediate supports, and possibly in the Director. I believe the name of the Projectionist ought to appear, not so much because of the fact that the audience is interested in knowing it—though since he is right there with them they well might be—as for the reason that his work would be still to be done when his name appeared, and it is just a plain one-and-one-makes-two problem that he will be inclined to be considerably more careful to put on high grade work if he knows the audience of home folks knows he is responsible for what appears.

I of course do not blame the Cinematographer, the darkroom men, the Title Makers, etc., for trying to force their names into the spotlight. After all, it is but natural that they should. I, however, most emphatically do object, as a theatre patron, to the producer permitting them to do it, very well knowing that the theatre audience is merely annoyed by being COMPELLED to sit through a long string of titles they don't care one single (deleted by censor) about.

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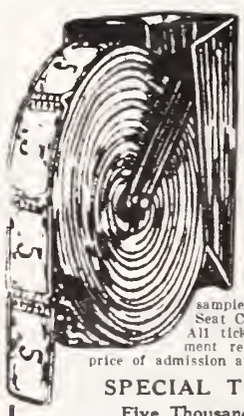

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Better Projection Pays

P. A. McGuire, of the Nicholas Power Company, all by his lonely lonesome, inaugurated a "Better Projection Pays" campaign more than a year ago. This department was thoroughly in accord with the action, and has given it some support, though I now think not as much as it should have.

For, after all, the "pays" end of the slogan is the one thing above all things which will arouse the interest of the man-behind-the gun, the exhibitor, upon whose interest and action we must perforce depend for the highest realization of all that better projection means.

In a letter now before me McGuire proposes to go further, and to take action looking toward binding together the various forces, other than the exhibitor, interested in better projection, with the hope that in the end the exhibitor himself will join, which will in large measure win the battle.

I said "battle"! which is precisely what I meant, and I might remark, in passing, that this department has, for fifteen years, waged a BATTLE for better projection, and has tried to make the exhibitor and the projectionist see that it would be financially profitable.

McGuire says, in his letter, that I have mostly attacked the problem from the viewpoint of improving the technical and practical knowledge of the projectionist—which is pretty close to true, if trying to instil a pride for his work in the projectionist be added. He is kind enough to say that I have secured real, tangible results in return for my labors.

He now asks that I join in the attempt to bring about concerted action by all those many ones who have vital interest, through trade reasons or otherwise, in better projection, to the end that all agencies work together to bring the exhibitor into an understanding and friendly agreement that better projection DOES pay, in real dollars and cents, even though it may call for a somewhat greater initial outlay for equipment, for repairs, and even, possibly, for projectionist's remuneration.

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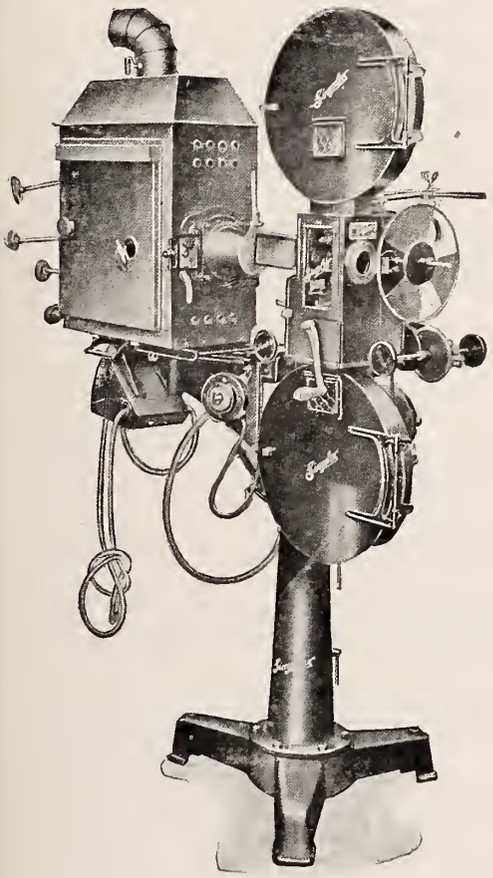

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* * * * * * *

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317 East 34th St. New York

Bluebook School—Answers 348 to 352

Well, Dobson, Bennewitz, Gray and the rest of you lazy bones, wake up! The torrid weather can no longer offer valid excuse. You've hadda good, long rest. Now its about time to get busy, don't you think?

Question No. 348—Practical question submitted by George L. Erdman, St. Joseph, Missouri: If the orchestra leader insists on the musicians being permitted to have fifty watt Mazdas, and the manager lets him get away with it, what is the best method of reducing the bad effect as much as possible?

W. C. Budge, Springfield Gardens, Long Island; C. H. Hanover, Burlington, Iowa; Thoreau and Clark, Vancouver, British Columbia; G. L. Doe, Chicago, Illinois; Roy Saxon, Lufkin, Texas; S. F. Cooley, Manchester, New Hampshire; T. R. Guimond, Mobile, Alabama; Allan R. Gengenbeck, New Orleans, Louisiana and Ray Guaegy, Paducah, Kentucky all made at least a fair stab at this one. I shall first of all publish the answer of brother Budge, because he was himself, until comparatively recently, "down front" in the orchestra. He says:

I am able to give my own experience regarding this matter, covering a period of about twenty-five years, during which time I played in the orchestra. It is a troublesome question, which is always coming up in the orchestra. Only about (Get this, you machine operators), twenty per cent. of those practising the musical PROFESSION (Capitals mine. You will note the musician always refers to his business as a profession, though it is a cold blooded fact that the knowledge necessary to play most musical instruments is not one tenth that necessary to motion picture projection.—Ed.) are musicians. The other eighty per cent. are instrumentalists (Projectionists and machine operators.—Ed.)

Those practicing the musical profession started by adopting the proper name at the beginning, which same is used by all, even though many are far below the line. Instrumentalists may be classed with machine operators. THEY ARE ALWAYS LOOKING FOR AN ALIBI TO COVER UP THEIR DEFICIENCIES, and the "poor-light-on-the-music is their one big, dependable stand-by. In small towns they are, as a rule, able to get away with it, but in the larger cities it no longer "goes."

In my own experience as a musician (I am a graduate of the Institute of Musical Art) I have never found it necessary to use a 50 watt lamp in my music stand. Let us examine into the matter and see just what a bright light will do.

Most music paper is more or less polished, which means that much of the light incident upon it will be reflected, and not diffused. How can any man expect to have a clear view of a director standing in comparative darkness, when he has a bright reflected light glaring into his yes? The thing cannot be done, hence the man who uses such a light is not doing justice to himself. If the director would himself only stop and reason the matter out, he would see that too much light is harmful, rather than beneficial to results—provided he has brains. (Brother Budge seems to doubt that SOME directors have brains to which the editor utters a fervent A-a-a-a-men.

However, among the full eighty per cent. of instrumentalists, brains are not so plentiful, and mind you I am NOT now discussing music, but those who play it. To me music is something very nearly sacred, and the real musician I deeply admire. The instrumentalist, however—well, I have very little use for him.

About the highest wattage I ever myself used in a stand was 25 and almost always the lamp was dipped in blue coloring. If the light box is in proper condition, so that the music will be evenly distributed over the music page, then a ten watt lamp is all that is necessary. In New York City that is all they will permit you to use when the performance is in the dark and no amount of kicking will get you lamps of higher wattage. (That may be theoretically true, brother Budge, but all the same I have myself nearly had my eyes bored out by orchestra lights in New York City and they were no ten-watters either. However, it is not only the AMOUNT of light, but also its shielding from the eyes of the audience that counts.—Ed.)

I can now see why we only allowed ten watt lamps, and even when I played in the Hippodrome the ten watter was dipped in blue.

I was in the orchestra which played St. Joseph, Missouri, when the Birth of a Nation was there. We had a curtain across the whole orchestra pit, which came up as high as the stage apron? This curtain was hung on pipe rods which could be raised. Also the entire stage was in a shadow box. The covering extended out over the stage apron, and hung down into the orchestra pit.

And with all that we only had ten watt lamps, and the music was difficult, but we played it all right. Once when Southern and Marlowe played Macbeth, the whole orchestra pit was covered with fake foliage, so that not a particle of light from the orchestra lights reached any part of the house.

Boil all this down and what do we get. Why simply this: Try and explain to the orchestra leader and manager that instead of being good a 50 watt lamp is very bad because the powerful light reflected from the music will make it difficult for the musicians to see the leader clearly. It will therefore hinder, rather than help in the correct rendition of the music. Examine the light box and see that the light is evenly distributed over the music sheet. If a 25 watt lamp is insisted upon, then dip it in blue. Place the music desks in such way that no light from them can reach either the eyes of the audience, or the screen.

Don't try to argue with the instrumentalist. They are helpless, because they are incapable of understanding; also mostly they care ONLY for themselves, and what they conceive to be their side of any matter under discussion. I speak from experience, and that is the reason I am now projecting pictures instead of sounds.

I have published the reply of brother Budge, not because I believe him to have provided an answer which altogether solves the matter, but because it comes from a musician, who himself has an understanding of both sides of the orchestra light evil and controversy. The answer is interesting, and in some ways very enlightening.

Lufkin says:

The one best bet in reducing the bad effect of high wattage lamps in the orchestra pit is to convince the orchestra leader and the manager that they really ARE an evil, from the audiences' viewpoint—that they are detrimental to projection results.

A very effective method of doing this is to persuade the manager and orchestra leader to view a special showing of some picture in the forenoon, with no audience present. Have the assistant projectionist project the subject you may choose to show them. The regular projectionist (yourself) can locate himself in the orchestra plt, and just when some real interesting or exciting action shows up, turn on all those fifty watters at once. It is dollars to doughnuts they will YELL to turn them off, and—you have your argument ready made, and in its most effective form. Both the manager and the orchestra leader have seen an example of "before taking" and "after taking." If that won't convince them, then they are certainly hard boiled. Also I might remark that there are quite some few music stands available which help to reduce the evil of orchestra lights.

Hanover says:

The question asks how to reduce the damage done because fifty watt lamps are used. Fifty watt lamps would be just a plain outrage, and I would not project where a manager permitted my work to be ruined by such an idiotic performance. While the question does not ask it, I will remark that a properly placed ten watt globe is ample and abundant illumination for any orchestra music stand, and in my opinion no musician ought to be permitted to use a lamp of higher candle power.

And now to answer the question. The evil of such lights could be partially controlled and neutralized by a method you, Mr. Editor, described in this department two or three years ago. It has, I note, been adopted in some theatres, and unless I am in error such stands are now available through supply men. The method was to build the box part—part which contains the music—of the stand very deep. I think you suggested ten inches, and to paint the interior a dead, non-gloss black. Such a stand will prevent the light from reaching both the eyes of most of the audience and the screen, if the stand be placed sidewise to the audience. But this cannot always be done, especially where there is a large orchestra. Some of the stands must, in many cases, face the screen, therefore will reflect light upon its surface and in highly objectionable quantity if such a high power lamp as 50 watt be used. It is, however, possible, in most cases, to place artistically arranged drapes back of these musicians, high enough to prevent the light from reaching the screen, always provided the same be not too close to the orchestra. If the orchestra is right under the screen, which latter is either not on a stage, or on a very shallow one, then I know of nothing that will prevent the light from reaching the screen.

Recapitulating, I think the deep, music box, its interior walls dead black, with the stands very carefully placed is the best that can be done, so long as such lamps are permitted. I would, however, suggest that the head of the theatre manager who permits fifty watt lamps to be used in the orchestra pit ought to be examined. I don't blame the musician so much.

Question No. 349—What is a "field rheostat" on a generator, what is it for and how does it operate?

All the before named answered this one correctly. Thoreau and Clark say:

A "field rheostat" is, as its name implies, an adjustable rheostat connected in series with the enerator field coils. In all cases, except series wound generators, it is in series with the shunt windings.

The field rheostat is for the purpose of limiting and controlling the flow of current through the field windings, which it does by adding to or subtracting from the resistance of the circuit.

Since in most, if not all cases, generators used in theatres are self exciting, it is not necessary to discuss the action of externally excited generators. The field windings of a generator are for the purpose of strengthening the field magnets, thus increasing the magnetic flux density of the field in which the armature operates. Up to the capacity of the iron to receive magnetic flux—the point of saturation—the more current which passes through the field winding the more dense will be the magnetic field, hence the greater the possibilities for power production of the machine.

If we, by means of the field rheostat, insert resistance in the field coils circuit sufficient to limit the current flow to a low value, then the magnetic field will be comparatively weak. If we permit more current to flow through the field coils by eliminating

(Continued on page 434)

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(Continued from page 432)

some of the resistance by means of the field rheostat, then the magnetic field will be strengthened and that is how the old thing works.

Very good, Gentlemen. You will observe that I have changed your wording considerably, but not, I think, your thought.

Question No. 350—What is the purpose of insulation, and what class of substances do we call "insulating materials?" Name some of them.

Cooley says:

The purpose of insulation, insofar as refers to electrical conductors, is to confine the current, or electrical impulses, or E. M. F. to the conductors, and keep it traveling in the path provided by them. Put in another way, insulation is for the purpose of preventing the positive charge of electricity from escaping to negative until it has first performed the work it was intended it should accomplish.

As has been explained in previous articles, positive electricity seeks to escape to negative, and so return to the negative terminal of the same generator from whence it emanated. Metal conductors are used to convey the current, and these must be covered with or supported by a material having a sufficiently high resistance that the E. M. F. of the current will not penetrate it, whereupon the current, seeking the path of least resistance, will follow the conductor to the point where, in performing work, it is permitted to reach the negative side.

Insulation is the medium which makes it possible to convey electric current from one point to another with a minimum of risk and loss.

The class of substance referred to as "insulating material" is substances which offer high resistance to the passage of the electric current. Some of them are glass, porcelain, rubber, slate, marble and dry asbestos.

Question No. 351—Of exactly what does rubber covered (R. C.) insulation consist?

Guaegy says:

Rubber covered (R. C.) insulation consists of a layer of pure rubber, or rubber composition on a wire, over which has been placed one or more coverings of braided cotton which have been impregnated with a preservative, fireproof compound. (You omitted the important item that it must be a tinned wire.—Ed.)

Cooley says:

R. C. insulation consists of a coating of pure rubber, or a rubber compound, applied to the conductor. Over this is placed one or more layers of cotton braid, saturated with a fireproof or slow burning solution. In some cases the braid is saturated with a water proof solution, and in some cases both solutions are used. It all depends upon where the wire is designed to be used. (See note under Guaegy's answer. Ditto.—Ed.)

Question No. 352—Under what condition is coating copper wire with tin necessary, and why is it done?

Budge says:

This question should have been a part of the previous one, as the tinning of copper wire is a vital matter when it is to be rubber covered. It is to prevent the corroding of the copper, which will take place if rubber be in direct contact with it. This is due to the sulphur which is present in all rubber compounds and sulphur attacks copper readily. Sulphur does not affect tin. The tin also makes soldering more easy.

Sometimes little items like this are purposely left out of a question to see if you are "on the job" enough to catch them.—Ed.

I might add that Thoreau and Clark supplied a very complete list of insulating materials in connection with their excellent reply to question No. 350. They named rubber, glass, porcelain, slate, marble, asbestos, fibre, silk and cotton, resin, wool, bakelite, hard rubber, mica, air, paraffin wax, shellac, ebonite sealing wax and oils.

Ye Gods!

From a New York City daily paper I clipped this gem of nomenclature:

More than 150 patrons of the Rochelle Motion Picture Theatre, in New Rochelle, made their way to the street last night, when a film caught fire in the operator's booth. Frank Connell, the piano player, continued to perform until all the patrons got out.

The only person injured was Albert Odell, of No. 3269 Third avenue, Manhattan, the operator. When the film caught fire as the result of having jammed in the magazine of the projection machine he attempted to extinguish the flames with his hands.

You will observe that a "film caught fire in the operator's booth." The "piano player"—why not piano operator? He, the piano operator or player, would DEMAND the title "Musician." Only the operator was injured. What operator? The theatre operator? Ticket machine operator? No, this "operator" is or was the man who put the show on.

Jammed in Magazine!

The film caught fire because it jammed in the magazine, which jargon we possibly may analyze by assuming that the take-up stopped working, or something of that sort. BUT the question for the officials to look into is WHERE WAS THE PROJECTIONIST, AND WHAT WAS HE DOING THAT HE DID NOT KNOW THAT SO SERIOUS A FAULT HAD OCCURRED UNTIL THE FILM CAUGHT FIRE????

It is just plain common sense that if he is competent and was beside his projector, WHERE HE BELONGED, no fire would have occurred, because he would have known instantly, by the sound, that something was wrong, and would have been quite able to avoid any possibility of a serious blaze, or probably any blaze at all? But you may take it from me that if any official investigation is made it probably will confine itself strictly to almost totally unimportant things. It will probably not pin the management and projectionist down and find out exactly why the fire was allowed to get going at all, and why it was permitted to assume such proportions. Officials probably will NOT ask of the projectionist: "Exactly where you and what were you doing when the blaze started?" They may NOT ask: "If you were beside the projector how does it come that you did not instantly know of the trouble and take the steps necessary to prevent the blaze? Or if he were away from the projector, ask the management: "Why was this man permitted away from his post of duty while celluloid was passing through the terrific heat of the spot with an audience in the theatre?"

No, taking past experience for our guide, no question of real importance will be asked. The authorities will examine the projector, look wise and make the usual report, and that will be that.

Oh, M'Gosh!

In a letter from a well-up man in New York City this paragraph occurs:

When we hear of Local Union 306 even contemplating instruction for their members, and that the Paramount is establishing schools for Managers—well, we feel that certainly progress hath really begun to progress!

'Um! I wonder just what the writer of the letter had in his mind when he made that crack! Well, anyhow even the Producer has beat the union to it, but I guess 306 is coming along alright anyhow.

And, by the way, that Manager's school is excellent—or at least the idea is. It is to be hoped that the embryonic "Managers" will be taught, among other things, that while a bassically good production may be the keystone of the arch, which latter is composed of appropriate music, comfortable seats, polite attendants, good ventilation, etc., etc., still, unless the arch which supports he keystone, or the keystone which supports the arch—take your choice—is supported by high grade projection, then the whole dad blamed works will either tumble down, or will wobble badly and continuously.

Also it might possibly not be a bad stunt to teach the projectionists of the theatres owned or controlled by Paramount that even if they put on a good picture (The one most important item, of course), but put it on inefficiently, or with enormous waste in equipment and electric power (which is all too often the case, even in large, high grade theatres), then their work is "not so good," and their methods and knowledge stands in urgent need of repair.

It also might be well to rub the noses of the would-be managers in the FACT that a projectionist cannot possibly put really high grade results on the screen with badly worn equipment, or equipment which came out of the motion picture ark—a bit of information all together too many managers and exhibitors seem not to possess.

Peerless Makes Good

Projectionist C. O. Henning, Pastime Theatre, Iowa City, Iowa, says:

Dear Friend Richardson: Was pleased to see the article on the Peerless Arc in this issue of the World. Brother Munn did not give them undue praise. We have used them here for more than six months, and the performance and condition of the lamps is as good as the day they were installed. In other words, they "stand the gaff" and produce results.

I say this by way of comparison. We wrecked a pair of another type of reflecting arcs in four months. They worked under precisely the same condition. By "wrecked" I mean that every part of the lamp was badly worn and out of line in that time.

I am willing to stand sponsor for the statement that the Peerless produces results superior to that of a 75 ampere ordinary arc taking current through an approved type of generator. They draw 18 amperes at 55 volts from a 20 ampere Transverter, at a saving of the difference between forty dollars ($40.00) per month average power bill for six months, as against a seventeen dollar ($17.00) per month bill for six months—average—and a ten per cent saving in carbon consumption through a similar period.

The screen is flush with a wall of the house, with only a curtain for light protection, and the auditorium is very light, with battleship gray backed seats which reflect considerable light themselves. We have a 78 foot projection distance, a twelve foot picture and the lens is fifteen feet above screen center.

Have you got a copy of Richardson's Bluebook on Projection in your Projection Room?

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POWERLITE REFLECTOR LAMP

Powerlite Reflector Lamp using approximately 20 amperes actually delivers more light and of a better quality than the ordinary arc lamp using 75 to 80 amperes direct current. This means that an immediate saving is effected of 75% in current consumption alone in addition to the superior results obtained upon the screen. A house using 75 ampere arcs (ignoring entirely the fact that two of them are burnt for a portion of the day and taking only one into consideration) paying for current at the rate of 5c per kilowatt and running ten hours a day for one year, by using **POWERLITE REFLECTOR LAMP WILL EFFECT A SAVING OF OVER $1,000 IN CURRENT.**

A large saving is also effected in carbons as the ordinary D. C. arc using from 70 to 80 amperes requires 7/8 x 12 positive carbons and 7/16 x 6 negative carbons. At least two negative carbons will be used for each positive carbon consumed. Using 1,000 positive carbons per year at $161.00 per thousand and 2,000 negative carbons at $72.00 per thousand, the amount paid for carbons during the year would be approximately $305.00. As against this 1,000 sets of carbons for the reflecting arc will cost at the most $85 and only one negative is necessary for each positive consumed. Figuring that only 1,000 sets of carbons are used per year (and this estimate is fairly conservative) **THE CARBON SAVING WITH POWERLITE WOULD BE $220.00—A SAVING OF APPROXIMATELY 70%.**

Control apparatus is very neat and compact and is attached inside the lamphouse, thus eliminating the necessity for extra shafts, gears and control handles. Constructed so that perfect control of the arc is secured and carbons fed intermittently and automatically upon an infinitesimal rise of voltage brought about by the burning of the carbons. Control apparatus is thoroughly protected and it is impossible for the current to reach the motor until the arc is struck regardless of whether the line switch is open or closed. This permits the control motor to be wound for proper arc voltage and to operate positively at full voltage as soon as it is brought into the circuit. The control mechanism forms part of the lamp itself and only the necessary controls project from the rear of the lamphouse.

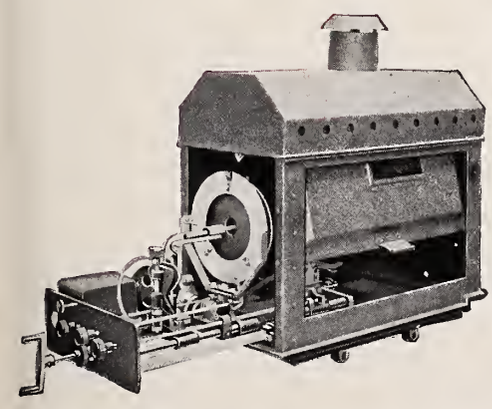
The method of inserting carbons will be found a real convenience to the projectionist. It is merely necessary to press a lever, insert carbons into the carbon holders FROM THE SIDE and release the lever. The carbons are then locked into position ready for operation without the use of tools. Vertical adjustment of the negative carbon and lateral adjustment of the positive carbon have been provided for in a manner which will be found very satisfactory to the projectionist and Powerlite also permits an exceptionally long carbon trim. An improved friction device allows the arc to be struck and fed without unlocking it from the motor feed system.

Special attention has been given to the design and construction of the mirror which has been made according to our own specifications. Improved insulated mirror supports and latch allow the mirror to be readily removed for cleaning.

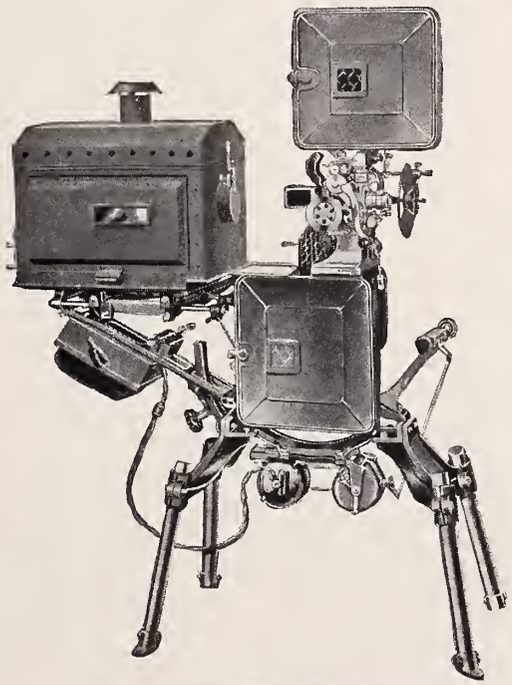
A radical departure and a great improvement in lamphouse construction has been made in Powerlite by having the door slide quickly and easily into the top of the lamphouse. This action is similar to that of the door in a sectional bookcase and leaves the interior clear and accessible for the projectionists' manipulation. The lamp slides easily into or out of the lamphouse and this will be found extremely convenient when cleaning or making replacements.

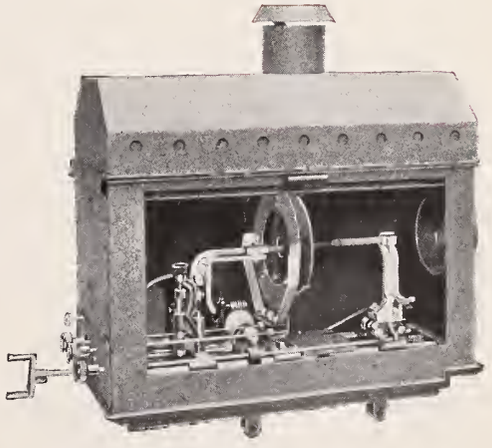
Powerlite lamphouse is of ample capacity and this is extremely important, as the reflector lamp requires a certain minimum space in order to secure the most efficient results. Stereopticon attachment may be easily swung into position for projecting slides, operating in a manner similar to that of the ordinary arc lamp. Entire lamphouse is finished in black crystallized lacquer and makes a very attractive appearance.

Powerlite can be attached in about five minu tes to Power's, Simplex or Motiograph and no lining-up or similar adjustments are required



LAMP PARTLY OUT OF LAMPHOUSE WITH DOOR HALF OPEN





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Two Reel Comedies

A year ago we advised you to keep your eyes on Charley Chase.

We told you that the way he was coming the sky was the only limit to his future.

What has happened? During the past year he has appeared in an uninterrupted succession of really big comedies, with not one poor or just fair one in the lot. Each one has delivered a really startling number of laughs; each has been gilt-edged in production quality.

Have these latest rib-rockers screened for you, if you are out to get the best in two reel comedies.

Keep your eye on Charley Chase!

Charley Chase means extra money at the box office, IF you let 'em know he's on your bill.

F. Richard Jones, Supervising Director

Pathécomedy

TRADE MARK

First in the Field!

Moving Picture WORLD

VOL. 76, No. 6 OCTOBER 10, 1925 PRICE 25 CENTS

CLEAN UP!

The big stage comedy hit Brodway roared at for over a year is now on the screen!

A GREATER FORTY Paramount Picture

"NEW BROOMS"

A William de Mille PRODUCTION

WITH BESSIE LOVE NEIL HAMILTON PHYLLIS HAVER

FROM THE PLAY BY FRANK CRAVEN

SCREEN PLAY BY CLARA BERANGER

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

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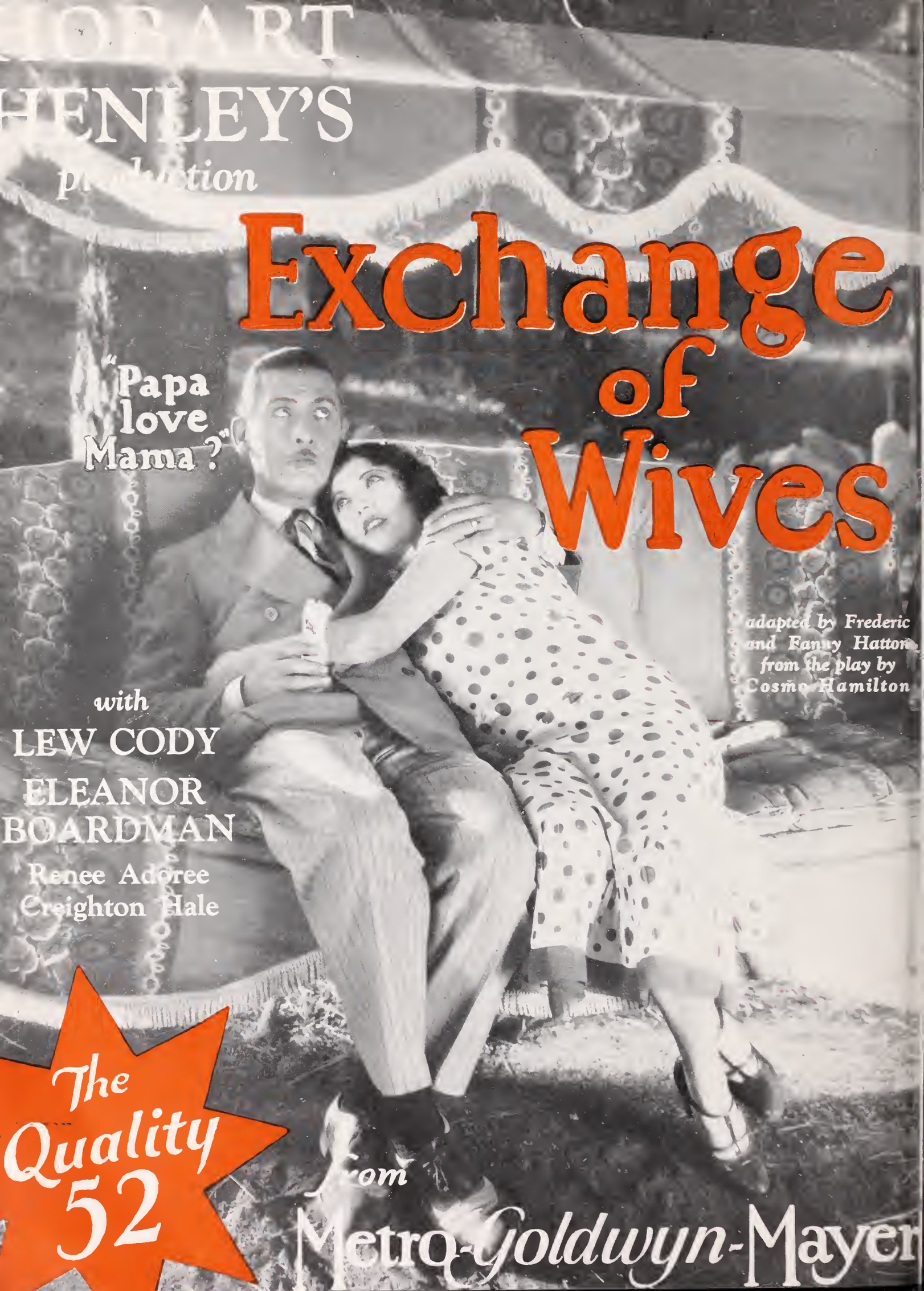

HENLEY'S
production
Exchange of Wives
"Papa love Mama?"
adapted by Frederic and Fanny Hatton from the play by Cosmo Hamilton
with
LEW CODY
ELEANOR BOARDMAN
Renee Adoree
Creighton Hale
The Quality 52
from
Metro-Goldwyn-Mayer

They Roared at him in

NOW HE'S FUNNIER THAN EVER AS A *Paramount Star*

A mirthquake of chuckles and guffaws and roars, telling that Griffith is here once more! You hundreds of exhibitors who wrote in to us to star him were wise lads. For his first starring picture is THE COMEDY HIT OF THE SEASON!

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

CHADWICK PICTURES
CORPORATION
PRESENTS
LARRY SEMON
in
"The perfect Clown"
DIRECTED BY FRED NEWMEYER

WARNING!

It has come to our notice that certain scenes from INTERNATIONAL NEWSREEL, and particularly some of those which appear in INTERNATIONAL NEWSREEL'S two-reel production, "LIFE'S GREATEST THRILLS," which is creating such a tremendous sensation throughout the country, are being offered for sale to various producing companies.

Attention is hereby called to the fact that every issue of INTERNATIONAL NEWSREEL is copyrighted, and that every scene appearing in each issue is fully protected under these copyrights. This protection covers also all scenes in the two-reel production, "LIFE'S GREATEST THRILLS." All persons are warned against showing these pictures, either publicly or privately, unless authorized by INTERNATIONAL NEWSREEL, which is released exclusively by Universal Film Exchanges, Inc. Any violation of this warning will be prosecuted to the fullest extent of the law.

Attention is also called to the fact that the title, "LIFE'S GREATEST THRILLS," is registered in the patent office at Washington, and is the exclusive property of INTERNATIONAL NEWSREEL, which forbids its use by any person or corporation.

INTERNATIONAL NEWSREEL

Released Through Universal

Carl Laemmle
presents

Sporting Life

with

BERT LYTELL
PAULETTE DUVAL
and **MARIAN NIXON**

from the famous Drury Lane melo-drama by Seymour Hicks and Cecil Raleigh - A Maurice Tourneur Production - Universal Jewel.

I've got my horse in training for the Derby race. *He must win!* I've got 50,000 pounds up on him. And every nobleman, all England, will be there.

I met Nora for the first time today. Between a horse and a woman I've got TROUBLES!

What a race! The Derby was the greatest ever run. Talking about excitement! I won! And—Nora loves me Gloria, We

UNIVERSAL WHITE LIST MILES AND MILES AHEAD OF ALL

"WILL GO OVER BIG IN ANY THEATRE! JAM FULL OF ACTION AND EXCITEMENT!"

—Motion Pictures Today

Just Another Showmanship Picture on Universal's Great White List!

Tuesday
DIARY
Just because I've fallen in love with Nora, they've kidnapped her, to keep my attention from the Derby race. I'd rather lose all my money than this new appiness in loving Nora. I've to find her! If they injure much as her little finger I'll their heads!
Wednesday
DIARY
What a battle! I found Nora and her kidnappers in a dark cellar where she was being held for ransom. How I lit into those scoundrels! They'll need an ambulance to carry them away. I grabbed Nora and jumped into my racer and what a chase they gave me!
Thursday
DIARY
Olive should be more sensible. I'm in love with Nora, and that's that. I'm thru with Olive. What a howl she raised back-stage tonight. Being wealthy and eligible has its drawbacks when a woman decides a man can't stop loving her. She's going to stir a lot of trouble.
Friday
DIARY
Trouble never stops coming! My fighter backed down and I had to take his place in the ring, to cover my big bet. And I'm there when it comes to a fight! What I did to that fellow is a shame. He looks like a moth-eaten turnip now. And I've got 10,000 pounds in my pocket.

staging this season's

The strongest group of directors ever assembled by a producer for any year's product ~~~ the men now making the big William Fox pictures for this season ~~~

Their Skill Means Your Profit

from

THE IRON HORSE
*LIGHTNIN'
THE LUCKY HORSESHOE
AS NO MAN HAS LOVED
KENTUCKY PRIDE
*THANK YOU
HAVOC
*THUNDER MOUNTAIN
LAZYBONES
*THE FIRST YEAR
EAST LYNNE
THE FIGHTING HEART
THE WINDING STAIR
WHEN THE DOOR OPENED
THE JOHNSTOWN FLOOD
THE SILVER TREASURE
THE FOOL
*THE WHEEL
*WAGES FOR WIVES
THE ANCIENT MARINER
THE BEST BAD MAN

*John Golden Unit of
Clean American Pictures*

their work has stood the test — the acid test of the **BOX OFFICE**

Fox Film Corporation

sensational FOX successes!

JOHN FORD—mention his name and you think of "The Iron Horse," one of the greatest pictures of all time. He has also produced "Lightnin'" and "Thank You"—John Golden plays—"Kentucky Pride" and "The Fighting Heart."

REGINALD BARKER, master director of outdoor pictures, has produced a screen triumph for Fox, based on James Oliver Curwood's "When the Door Opened." Now he's preparing to film "The Johnstown Flood," a dynamic American epic.

JOHN GRIFFITH WRAY has made A. E. W. Mason's novel, "The Winding Stair," into a photoplay that breathes the romance of Morocco and the dash of the French Foreign Legion. It strengthens Wray's well earned reputation for producing artistic box office successes.

J. G. BLYSTONE has added to the pleasure of millions of Tom Mix fans with "The Lucky Horseshoe," which followed the Blystone-Mix production, "Dick Turpin." Now they are filming a popular Max Brand novel, "The Best Bad Man."

VICTOR SCHERTZINGER has made "Thunder Mountain," based on "Howdy Folks," a real drama of love in the hills of hate. "The Wheel" has all the punch of the stage play. Both are Golden successes, with proved audience appeal.

FRANK BORZAGE has done some of the best work of his distinguished career in filming "Lazybones," Owen Davis' gripping stage drama. Borzage will also direct "Wages for Wives" and "The First Year," John Golden plays. All three have proved their box office pull.

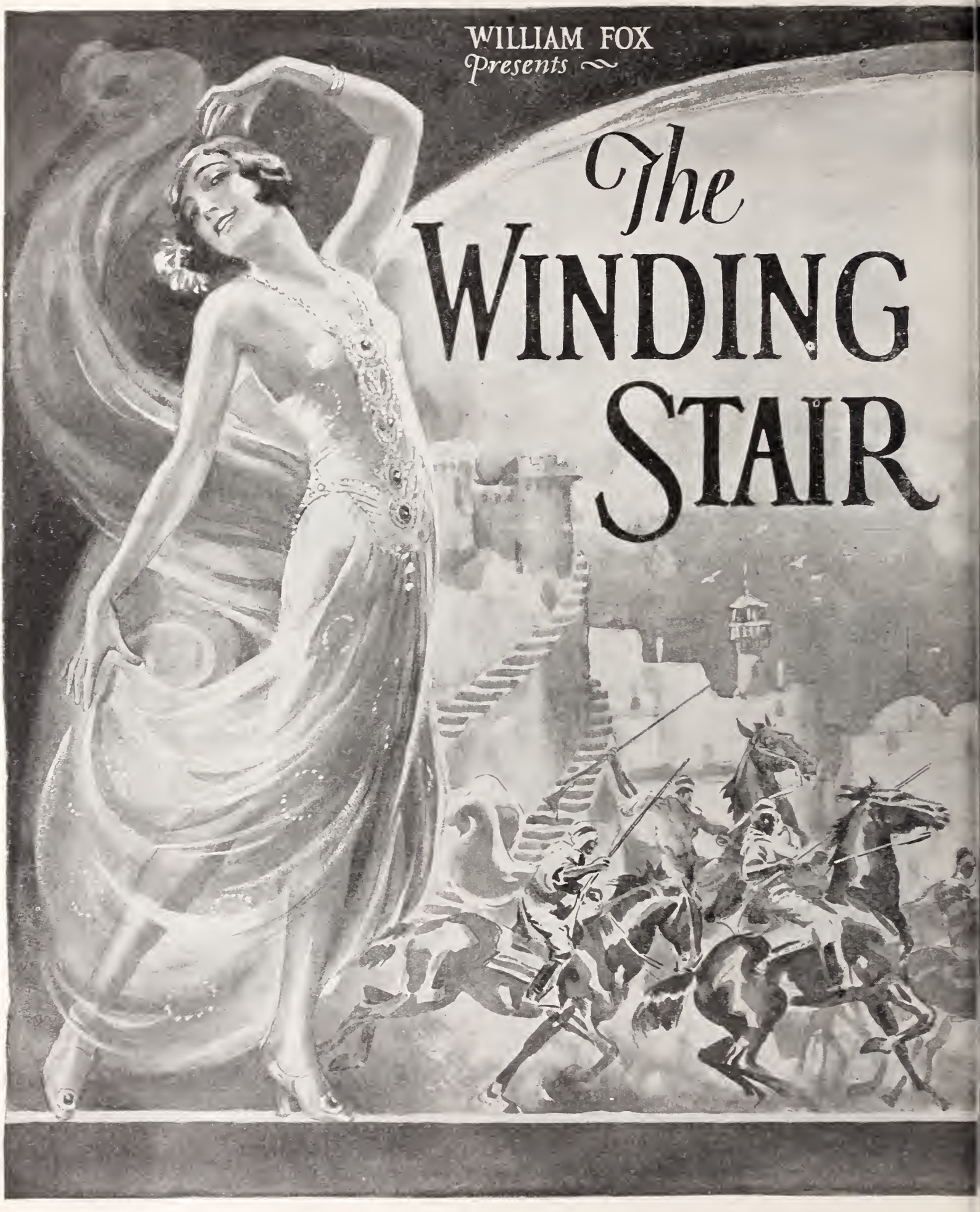
ROWLAND V. LEE has made "Havoc" into a powerful film. In "As No Man Has Loved" he has caught the adventure and romance of Hale's story, "The Man Without a Country." He packed all the thrills of Conrad's "Nostromo" into "The Silver Treasure," a colorful South American romance.

HARRY MILLARDE has made the screen version of Channing Pollock's play, "The Fool," with the same intelligent sympathy that he put into world-renowned "Over the Hill," one of the greatest money-makers the screen has known.

EMMETT FLYNN'S name recalls "The Connecticut Yankee." Now he's made another masterpiece, "East Lynne." It's better than the original melodrama, which has always drawn patronage for three generations. The picture will pack them in.

HENRY OTTO is celebrated for his skill in bringing fantasy to the screen. In "The Ancient Mariner" he gives his imagination free play, and it promises to beat his former greatest achievements.

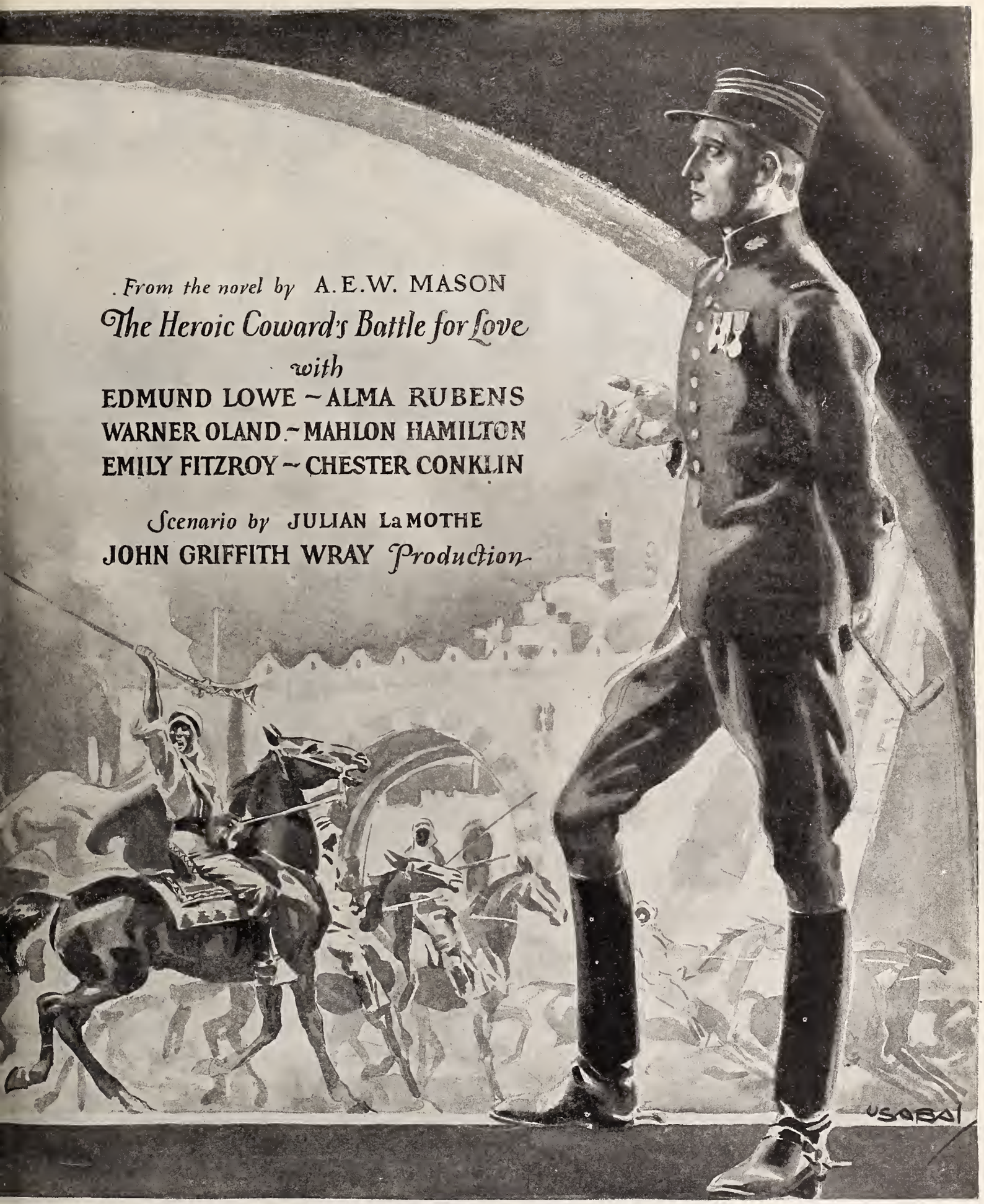
Fox Film Corporation



THE FIRST YEAR *with* Matt Moore
Frank Borzage *Production*

John Golden's Great Comedy Hit of Married Life

Fox Film Corporation


From the novel by A.E.W. MASON
The Heroic Coward's Battle for Love
with
EDMUND LOWE ~ ALMA RUBENS
WARNER OLAND ~ MAHLON HAMILTON
EMILY FITZROY ~ CHESTER CONKLIN
Scenario by JULIAN LaMOTHE
JOHN GRIFFITH WRAY Production
USABAL

WAGES FOR WIVES

with Jacqueline Logan
Creighton Hale ~ Zasu Pitts
Earle Foxe ~ Margaret Livingston

JOHN GOLDEN UNIT

Fox Film Corporation

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

An audience

THE SATURDAY EVENING POST
September 19, 1925
THE SATURDAY EVENING POST
FIFTH AVENUE By ARTHUR STRINGER
ILLUSTRATED BY ARTHUR WILLIAM BROWN
"It's Wonderful to Think You've Some-body Willing to Help You Fight Your Battles," She Murmured, With a Small and Feminine Gesture of Feeling

A.H. SEBASTIAN
PRESENTS

'FIFTH AVENUE'

adapted by ANTHONY COLDEWEY from the
SATURDAY EVENING POST STORY
by ARTHUR STRINGER

Directed by
ROBERT G. VIGNOLA

WITH
MARGUERITE DE LA MOTTE
ALLAN FORREST
LOTTIE PICKFORD
LOUISE DRESSER
SALLY LONG
WILLARD LOUIS

# of TEN MILLION

AN audience limited only by the number of people who can read, is waiting to see "FIFTH AVENUE" on the screen!

The number of readers of The Saturday Evening Post is conservatively estimated at 10,000,000.

Here is your patronage guaranteed in advance!

Arthur Stringer is a writer whose stories are eagerly looked for by readers of the popular publications. They are vivid, realistic, colorful and human. He knows the highways and the byways of metropolitan life. He knows Fifth Avenue—its splendor and its sophistry—its sophistication and its shams—and he has put his first-hand knowledge into a story that is thrilling millions of readers today.

Filmed on the actual scenes, the local color and sense of reality of New York's most famous thoroughfare are visualized as they have never been before on the screen.

A GREAT STORY! A WONDERFUL CAST!
A SUMPTUOUS PRODUCTION!

An Audience Waiting to Storm Your Box Office!

RELEASED BY

PRODUCERS DISTRIBUTING CORPORATION

F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

a comedy sensation at WARNERS' THEATRE!

What The New York Critics Say

"Syd Chaplin covers himself with glory and sends his audiences into gales of merriment. Take our tip and put 'The Man on the Box' on your 'must' list."

—*Dorothy Herzog, Daily Mirror.*

"A comedy riot. Yesterday afternoon's audiences shrieked at his exploits."

—*Rose Pelswick, Evening Journal.*

"The principal mirth provoking medium among current movie attractions in the city."

—*Evening Telegram.*

"Chaplin shoves the piece to high points of hilarity."

—*Mildred Spain, Daily News.*

"A cinema comic that laid man after man in the audience hysterical along the aisles, runways and foyer rugs."

—*Quinn Martin, The World.*

"That the film is a success there can be no doubt; it is certainly highly amusing."

—*Alma Talley, Morning Telegraph.*

"If you feel in need of a laugh, take yourself to the Warner Theatre. It is there waiting for you. As comedies go, I am willing to go on record as saying that 'The Man on the Box' is near the top in the percentage of entertainment and laughter."

—*Louella O. Parsons, American.*

WARNER BROS.
Classics of the Screen

SYD CHAPLIN

MERRIER, HAPPIER, FUNNIER THAN EVER

IN

THE MAN ON THE BOX

with

DAVID BUTLER - ALICE CALHOUN - HELENE COSTELLO

by Harold McGrath

Directed by Charles "Chuck" Reisner

The Merry Widow is th e hit of New York. Now in its sixth week at Glor ia Gould's Embassy Thea tre at $2 top. Von Strohei m is the director with Mae Murray and John Gilbert. It is one of Metro-Goldwyn-M ayer's famous Quality 52

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

Fewer Gestures—More Punches

DOWN by the Battery, in front of the New York Customs House you can see another battery—of sandwich men. They stand in a row, five or six of them, advertising to the overseas traveler, each one advertising a different photograph studio. Fore and aft they ALL carry the legend "NEAREST Passport Photo Studio."

And no matter where you meet them in the downtown district, no matter how far they may stray from their employers' reservation, THEIR photographic base is ALWAYS the NEAREST to you. Einstein, to whom all distance is relative could justify this ballyhoo violation of all natural laws. But this particular patient on the operating table needs a doctor other than an Einstein.

Some day the fates may shuffle the cards and deal me a couple of sandwich pasteboards wherein to slip my wearied carcass. When that day comes, and should fate decree that I cry photographic wares around Battery Park, I hope I shall have left enough courage to rear up on my hind legs and fight for a little individuality in the signs that I shall carry down my front and abaft my spine.

I can hear the argument even now. My prospective employer will point out to me that all of my competitors claim to be the NEAREST to the customer. "We've got to get the business while it's floating around," he'll say. "A fellow wants a quick photo quick. He doesn't want to walk a mile for it. Take that 'NEAREST' sign and take the nearest exit."

Chroniclers may not be able to write: "P. S.—He got the sandwich board changed." But under pain of starvation, when the mantle of a sandwich Elijah falls upon me, I'll not lend my frame to any perambulating pages that tote a GESTURE. The only gospel I want to preach, even as a derelict, is one that packs a PUNCH.

Today, not a sandwich mantle, but an editorial toga drapes my frame. The readers of MOVING PICTURE WORLD, among whom I am happy already to count a number of friends may wonder how I will invest that garment; what will be the "new editorial policy;" how numerous and how unique the planks in the platform. If a portable slogan is needed, something to paste in the fedora for future reference it is this:—**Fewer gestures—more punches,** for ourselves and FOR THE INDUSTRY AT LARGE.

This is a fast moving, hard hitting business. And not even its theatrical background can excuse any man in it who expects to get as much out of a pretty gesture as a solid punch.

The director who makes a winner doesn't do it because he sits up at night thinking of new monograms for his megaphone or new gimcracks for his directorial camp chair.

The executives who plan and execute successful publicity, advertising and exploitation drives don't do it because they fancy themselves a lot of temperamental footlight artists.

The exhibitor who keeps his house fresh and inviting, and who keeps on keeping his neighborhood or town beating a path to his box-office window doesn't do it because he has before him a picture of himself as a silver-tongued orator spellbinding an exhibitor convention.

The old song "There's a Broken Heart for Every Light on Broadway" has been re-written into "For Every Light on Broadway There Is a Broken Hope of the Man Who Tried to Be a Movie Magnate—with Gestures."

The men in the picture business today, in whatever branch of the industry who have pushed back the frontiers of success have done it because they PACKED THE PUNCH, NOT THE GESTURE. Look them over, and you'll agree.

Let's not make a spark that will crackle along Broadway and die out west of the Hudson. Let's not raise a whoop in Ashtabula, O., just to make it heard on Broadway.

SOLID SOCKS AT SUCCESS—that's our story. It is our aim to live that story to its utmost.

Back in 1907 the late James P. Chalmers rose up when the industry was forming and fumbling in the dark, turned on the switch of MOVING PICTURE WORLD and flooded this business with light.

It is an inspiration, gentlemen, to know that you work with the oldest paper in the youngest industry. It is refreshing to work under the enduring influence of the vision that created MOVING PICTURE WORLD.

When we can step up the light that James P. Chalmers turned on; when we can stimulate you and through you your business; when, week in and week out we can keep you in fighting trim; when we can help you close the fingers of BOTH hands for two-fisted, man-sized punches at prosperity, THEN we will count our job well done and not until then.

That goes.

You Will See

in this issue, our new department

"Little Pictures with the Big Punch"

It concerns the makers of little features, and will be concise and constructive, to inform showmen, and put them right on the little gems for their programs.

Moving Picture World

Stands squarely back of this service, but it will be

What We ALL Make It!

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - - - WILLIAM J. REILLY

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VOLUME 76 ALLIED PRINTING TRADES UNION LABEL COUNCIL NEW YORK CITY 5 NUMBER 6

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First in the Field!

Making It Plain

An utterly unfounded statement has been published in a local trade service, which, in the interest of truth I must correct. I want to make it plain that the resignation of Mr. Robert E. Welsh had absolutely no connection with any of his editorial stands during the time he was employed by this company.

Chalmers Publishing Company

John F. Chalmers

President.

Street Widening Hits 4 Large Theatres in Detroit

When the Detroit common council decided last week to widen Michigan avenue, one of the main thoroughfares of the Motor City, four thriving neighborhood theatres were vitally affected. This action will mean the elimination of three houses situated on the street, while a fourth will be forced to undergo costly changes in its front and enlargement of the rear. The widening process is to begin shortly after the first of the new year.

The front part of the Crystal Theatre building must be torn away, which will destroy its present lobby and take part of the auditorium. The owners of the theatre, however, have ground in the rear to enlarge, which will mean the rebuilding of the entire house.

The front part of the Kramer Theatre building must be razed to make way for the widening, but this will not affect the present aditorium, although it will decrease the size of the lobby and eliminate several stores which are housed in the same building.

Martin Brothers' Eagle Theatre and W. A. London's Ritz Theatre will be destroyed entirely, due to the fact that their lots are not deep enough to make rebuilding possible and the widening will take off so much of their fronts that there would not be sufficient room left for an auditorium and lobby.

Already two new projects have been announced in the district now served by the latter theatre, while the Crystal owners are planning to build a new theatre further out Michigan avenue.

CHANGES IN FOX'S BUFFALO OFFICE

There have been several changes in the Buffalo Fox exchange. Bill Rowell is now a sales representative instead of branch manager. Charlie Johnston has resigned and has accepted a position with the Freedom Film Corporation as a salesman. O. R. Rieffel, former manager of the Albany office and recently Rochester representative has also resigned from the Buffalo sales force.

A. M. P. A. Names Committees

Arrangements are already under way for the next Naked Truth Dinner, by the A. M. P. A., tentatively set for Saturday, February 7, 1926, at the Astor Hotel.

Appointments to the various committees of the organization were made public at the meeting. They consist of advisory council—Jerome Beatty, Arthur Brilant, John Flinn, Paul Gulick, C. L. Yearsley, Lon Young and A. M. Botsford; membership—P. A. Parsons, chairman; Paul Gulick and Julian M. Coloman; finance—G. Allvine, C. Einfeld, A. Rittenberg, W. Barrell and E. O. Brooks; publicity—W. E. Mulligan, Edward Klein, E. F. Finney and Dave Weschner; entertainment—Harry Reichenbach, Russell Holman, Tom Wilcy, Bert Adler, Irving Green, Herman W. Fisher, Jack Kopstein, Nat Rothstein and the board of directors, the advisory council and the past presidents; guests—V. M. Shapiro, W. F. Eberhardt and H. W. Fisher; art—Vincent Trotta, chairman; Harry Lewis, Keroly Gross, Hal Phyffe and C. L. Yearsley; auditing—Sam Palmer, chairman; H. C. Bate and Hal Rowe; A. M. P. A. Bulletin—W. E. Mulligan, managing editor; Edward McNamee, business manager; National Chancellor of U. S. Chamber of Commerce, John Flinn.

$1,000,000 Conn. Deal

A deal involving a million dollars was completed in New Britain when the Contaras Brothers conveyed a half-interest in their three theatres in that city to Israel J. and Bernard E. Hoffman, of Ansonia and New Haven, respectively, in return for a half-interest in a theatre and office building to be erected in New Britain. The Contaras Brothers own several theatres in Connecticut and the Hoffman brothers likewise are interested in the operation of a number of theatres. The new theatre building in New Britain is to cost approximately $800,000.

Industry "Speechless" in Tribute to Sir Jury

Approximately 150 high executives in filmdom and banking circles testified the esteem in which they hold Sir William Jury at a dinner tendered him by the English interests of which he has represented for many years, at the Ritz-Carlton Hotel on the night of September 30.

Major Edward Bowes, as toastmaster, announced that the affair would be "speechless." Nevertheless, before the evening had terminated the guests had listened to laudations of Sir Jury by Adolph Zukor, Marcus Loew, Will Hays, Joseph Schenck ,"Bob" Ruben, Dr. Gianani, Sam Spring and Louis B. Mayer.

Gold fountain pens were distributed as favors. Members of Major Bowe's Capitol Theatre family and Broadway stars furnished the entertainment, which was under the able supervision of Nils Grantlund.

Sir William deservedly takes back with him an evening of fine character.

Skouras Enterprises Sued By Orchestra Leader

Herbert Berger, leader of a jazz orchestra now playing in a St. Louis hotel, filed suit in the St. Louis Circuit Court on September 26, asking $25,000 damages from Skouras Brothers Enterprises, Inc., for alleged breach of contract.

His petition alleges that he had a contract for his orchestra to play at the Grand Central Theatre for 12 weeks commencing on June 13 at $1,300 a week, but that it was taken off after but two weeks.

Spyros Skouras, president of Skouras Brothers Enterprises, denied that the company had entered into any such contract, stating that Berger and his orchestra had been paid in full for services rendered and that nothing further is due them.

Flinn, Dept. of Justice Agent, Sect. of Cleveland Film Board

LOUIS H. FLINN, for eight years a Department of Justice Agent, resigned his position with the government three weeks ago, to accept the post of chief investigator in the home office, New York, of the Film Boards of Trade.

Flinn's first job in his new capacity is as secretary of the Film Board of Trade in Detroit. He stepped immediately into that post just a few days ago when, during a visit by C. C. Pettijohn, counsel for the home office, Howard Christman, who for three years was the Cleveland secretary, suddenly relinquished his job.

Flinn, Moving Picture World hears, is only holding down the secretary's job temporarily with a view of grooming Mrs. Georgia Moffett for the post.

Charges of unfairness had been numerous, causing a deadlock between exhibitors and officials of the Cleveland Board, prior to Pettijohn's visit and the resultant changes, this publication gleans.

With the changes the horizon has cleared and things are again running smoothly in the Cleveland territory.—T. W.

Many New Theatres Having Fall Openings in Chicago

LUBLINER & TRINZ and Balaban & Katz will build a $1,500,000 theater at Cicero and Belmont, Chicago, according to announcement by attorneys for Lubliner & Trinz. Fronting 175 feet on Cicero avenue 250 feet north of Belmont, the theater building will be 180 feet deep.

The Ascher circuit will soon open the new Terminal theatre at Spaulding and Lawrence avenue that has been under construction for some time past. The new house will be devoted to pictures exclusively for a time, but can be utilized for stage shows as well. A fine orchestra will be a feature of the Terminal theatre and other features that will interest the patron. The house will seat 2500 and is being equipped with the latest and best theatre furniture. Edward Nikoden, a veteran manager of the Ascher circuit will be managing director of the new house.

The Goodman theatre on Michigan Boulevard has been finished and will be opened on October 22 according to word from the management. Thomas Wood Stevens is the managing director of the new theatre.

Lubliner & Trinz circuit according to publicity manager Kramer has 26 houses in the circuit, 19 in operation now and seven new theatres building. Two houses, the Harding and State theatres will be ready for early fall opening. The lease on the Orchestra Hall theatre for this season is up next week and the house will go back to the Chicago Orchestra management.

Hill and Havercamp circuit have started the erection of another theatre to be located at the northwest corner of Fullerton and Greenview avenue on the northwest side of the city. The new theatre will be 3 stories in height and will be of fireproof construction with the latest and best equipment. The exterior will be faced with terra cotta brick and the house will seat 1400.

Alger and Ramsey circuit have added the Rialto theatre at Bloomington Hills to their chain of houses. They now have theatres at LaSalle, Rantoul, Fairbury, Urbana and Paxton all in this state. Plans for further expansion of the circuit are reported as under way.

More than a half million persons were reported to have seen the fourth annual fur show given at the Balaban and Katz theatres last month by the Associated Fur Industries of the city.

E. B. Lewis who has been manager of the Rialto theatre at Aurora. Ill, has been named as general manager of the Great States Theatres, Inc. Aurora houses, namely the Rialto, the Fox and the Strand theatres. He succeeds J. J. Rubens who has been named as general manager and vice president of the Great States Theatres, Inc., with headquarters at 162 North State street.

Bikos Brothers have bought a site for a new movie theatre in Gary at 15th and Broadway and plans are being drawn for a fine de luxe moving picture theatre for that hustling steel city.

Lawrence Stern president of Balaban and Katz Corporation has organized a bond sales company under the name of the Lawrence Stern & Co. with a capital stock of $125,000 and offices at 231 South LaSalle street.

DISSOLVE OHIO COMPANY

Indications of discontent with the manner in which the affairs of the Ohio Amusement Co., Cleveland, Ohio, have been conducted are found in the filing of a suit in common pleas court for the dissolution of the company. Three stockholders, David L. Schumann, Meyer Fine and Abe Kramer, all of Cleveland, have brought action. They charge conflicting interests of various stockholders have rendered impossible the proper central operation of the string of eleven theatres under the company's control. The three stockholders ask the appointment of a special master and that they be retained in advisory capacities.

Connecticut Tax Law Is Big Subject of Michigan Session

H. M. Richey, general manager of the Motion Picture Theatre Owners of Michigan, declares on the eve of the annual session at Grand Rapids on Oct. 6 and 7, that the Connecticut tax situation is to be thoroughly rehearsed on the convention floor.

"The Connecticut law has already attracted nation-wide interest," said Richey in a statement to exhibitors, "and those who sit idly by and only read of what happens out there without thinking of the possibilities of its application to their own sections may get caught holding the bag.

"It is to foreign exhibitors against such a contingency that we want to go over the Connecticut matter thoroughly and awaken every member to the danger of such a situation. The old story about the ounce of prevention is going to be our cue in this case."

Arbitration is another matter that will occupy much attention on the convention floor next Tuesday and Wednesday and in addition there are a number of matters to be taken up that concern Michigan exhibitors and their relations with the producers.

Principal speakers at the convention will be Judge Alfred J. Murphy of the Wayne County Circuit Court; Lieutenant Governor George Welsh; Martin Quigley of the Exhibitors Herald; John M. Lovett, president of the Michigan Manufacturers Association, and Arthur J. Vandenberg, editor and publisher of the Grand Rapids Herald.

SMALLEY CLOSES LENGTHY DEAL

After dickering for three years, William Smalley, of Cooperstown, owner of a dozen motion picture theatres in this part of New York, has now acquired a strip of land in the village of Stamford, and will erect an 800-seat house next spring, that will be modeled after Smalley's houses in Sidney and Cooperstown. As soon as the new theatre has been completed, Smalley will close the one he is now operating in Stamford, and which has many disadvantages through its location on the second floor.

Incorporations

Companies incorporating in the motion picture business in New York state during the past week were: Swingalong Movie Productions, Inc., capitalized at $50,000, with E. E. and B. C. Hart; William G. Bitzer, of New York City; Sears Amusement Corporation, capitalization not stated, Louis Mehl, Anna Radeloff, Adolph Schimel, New York; Forest Avenue Studios, Inc., $25,000; A. S. D'Agostino, Elmhurst; Charles Ohmann, A. T. Mannon, New York; K. W. F. Productions, Inc., $10,000, Clarke Rose, M. W. Dixon, Dorothea Hein, New York City; Universal Artists, Inc., capitalization not specified, Ruth Sherman, Muriel Borrman, P. D. Kaufman, New York City; Landscape Amusement Corporation, $50,000, Mathew N. and Fannie Chrystmos, Athanas P. Terzis, Yonkers; Calderone Valley Stream Corporation, Hempstead, $100,000, S. Calderone, C. W. Carman, Hempstead, G. L. Maggie, New York City; B. R. Producing Company, Inc., capitalization not specified, H. Baren, M. Weiss, F. Risser, New York; E. C. Fielder Co., Inc., $10,000, W. L. Worrall, E. C. Fielder, New York; M. J. Warner, Pine Orchard, Conn.; Ace Productions, Inc., $10,000, Jack McClellan, A. Saul, H. Goldman, New York City.

Hays Organization Announces Completion of New Uniform Exhibition Film Contract

Contains "Lot of Concessions"—Aims for "More Friendly and Better Working Methods Between Exhibitor and Distributor"—Say Hays' Lawyers —Report Arbitration Practically Same

By Tom Waller

A FORM of contract, the sole object of which in the words of Gabriel Hess counsel for the Hays organization, is for "more friendly and better working methods between the exhibitor and the distributor," is completed and only awaits the last minute approval of a few before it will be presented to the film industry through the Motion Picture Producers and Distributors of America.

Moving Picture World, in an exclusive interview secured today, September 30, with Attorneys Hess and C. C. Pettijohn, learns that rough drafts of this contract already are in the hands of distributors and leaders of what Hess describes as "representative exhibitors."

The new contract, hailed as the Uniform Exhibition Contract, contains much new material and revisals of clauses in the contractual form now in use, the attorneys declared.

It contains a "lot of concessions," according to Pettijohn and is "a fine mutual contract—one that I don't think they can find anything wrong with," according to Hess.

The document, work on which was commenced by a continuing committee, comprised of exhibitor representatives, distributors and their counsel and members of the Hays organization in the M. P. P. D. A. headquarters last May, has already been approved 100 per cent by distributors and their counsel, Hess makes known.

Copies of this contract during the past few days have been submitted for the decisions of Charles O'Reilly, chairman of the Theatre Owners' Chamber of Commerce of Greater New York, R. Biechele, president of the M. P. T. O. of Kansas and Missouri and M. J. O'Toole, ex-president of the Motion Picture Theatre Owners of America. These exhibitor leaders were among those representing theatre owners who sat in the continuing committee meetings and made many recommendations, most of which were incorporated in this new contract, according to Hess.

It is mainly upon the verdict of these men that announcement of the contract and its details to the industry is awaiting.

The fact that the contract is the work of the continuing committee and that such committee is described as including all interests of the industry will make this document subject to any changes at future times which this committee may deem advisable, we were given to understand.

Although the Hays attorneys refuse to discuss the details in the new form of contract and the manner in which it differentiates from the present form, the World understands that the present system of arbitration remains practically unchanged.

Another point in the new formula which all sides, particularly exhibitors according to the informants, will find highly satisfactory is the clause relating to play dates.

Amend Lobby Law

Following a controversy of several months over proposed changes in the ordinance governing the crowding of theatre lobbies, the various interests involved reached an agreement at a hearing held recently by the Building Committee of the Board of Supervisors of San Francisco. It was decided to allow the old ordinance to stand, with an amendment providing for a fine of $500 for permitting the crowding of theatre lobbies. This action was taken following a discussion of the subject before the board of governors of the Civic League of Improvement Clubs and Associations which voted to oppose the proposed ordinance as being too drastic.

REORGANIZE WINNIPEG MANAGERS

An important organization of managers in Winnipeg, Manitoba, has been effected by H. M. Thomas, Winnipeg, western division manager of Famous Players Canadian Corp., Toronto. L. Charles Straw has been appointed manager of the Metropolitan Theatre in succession to H. A. Bishop and the latter has been made assistant to Mr. Thomas in the general supervision of theatres. E. A. Retallick of Winnipeg has been appointed house manager of the Capitol Theatre, Winnipeg, over which Mr. Thomas has general personal direction.

Music Tax Opposed by Iowa and Nebraska Men in Convention

IN spite of the unusually inclement weather forty exhibitors from Nebraska and Iowa attended the annual convention of the Motion Picture Theatre Owners Association of Nebraska and Western Iowa, held at the Hotel Loyal, at Omaha, September 22 and 23.

A resolution was adopted opposing the so-called music tax exacted under the copyright law by the American Society of Composers, Authors and Publishers, and an effort will be made to have that section of the copyright law repealed.

Another resolution was adopted setting in motion the machinery to seek to get the exchanges to be more accurate in affixing the right amount of postage to parcels containing reels, as the allegation was made that some exchanges used an arbitrary method of arriving at the postage and thus ran up a needless expense on the exhibitors.

C. E. Williams, Omaha, was re-elected president; H. F. Kennedy, Broken Bow, was re-elected vice-president; Miss Esther Andersen was elected secretary, and George H. McArdle, Omaha, was re-elected treasurer.

Following is a list of those in attendance: Max Drefke, Empress Theatre, Cherokee, Ia.; J. Douglas, Strand Theatre, Pierce, Nebr.; Marie Douglas, Pierce, Nebr.; Geo. O. Monroe, Omaha; Morris Cohn, Council Bluffs, Ia.; Ben Harding, Council Bluffs, Ia.; Chas. Nepodal, Omaha; G. H. Dennis, Weeping Water, Nebr.; Elmer Gailey, Wayne, Nebr.; Mr. and Mrs. H. C. Peterson, Genoa, Nebr.; H. A. Larson, Oakland, Nebr.; Dudley C. Scott, Le Mars, Ia.; R. W. Small, Wymore, Nebr.; Jas. Schoonover, Aurora, Nebr.; F. M. Honey, Lincoln, Nebr.; R. H. Robinson, Blair, Nebr.; R. E. Falkinburg, Lexington, Nebr.; Jack Rousek, Schuyler, Nebr.; Oscar Gross, Verdigree, Nebr.; J. M. Reynolds, Elwood, Nebr.; Lee F. Cowger, Coin, Ia.; William H. Creal, Omaha; Geo. H. McArdle, Omaha; C. E. Byars, Valley, Nebr.; Jos. Jicha, Milligan, Nebr.; Harry Sheman, Sioux City, Ia.; W. C. Whiting, Whiting, Ia.; Ralph Kissinger, Omaha; W. A. Bowker, Onowa, Ia.; Floyd Wolfe, Lynch, Nebr.; Frank Trullinger, Clarks, Nebr.; G. W. Morgan, Gothenburg, Nebr.; Walter H. Creal, Omaha; E. L. Davies, Laurel, Nebr.; C. J. Kremar, Stanton, Nebr.; C. J. Latta, Shenandoah, Ia.; Chas. Prokop, Wahoo, Nebr.; A. Burrus, Crete, Nebr.; Mr. Brown, Neola, Ia.

Exonerate Bradley

The case against James Bradley, union motion picture operator of Kansas City, charged with assaulting E. J. Lime, head of the non-union projection school sponsored by the M. P. T. O. Kansas-Missouri, was dismissed in a justice court in Independence, Mo., this week, Lime failing to appear in court.

B. & K.'s Relations with First National Unaffected by Merger

FAMOUS PLAYERS-LASKY officials said that other than the details concerning their affiliation with the Balaban and Katz Circuit as published in Moving Picture World last week there were no further details yet ready for publication on the merger.

Of particular significance, however, is an announcement coming earlier in the week from First National that that company's affiliation with Balaban and Katz is effected in no adverse way by the merger. The statement reads:

"Balaban and Katz's recent theatre deal with Famous Players will in no way alter its long standing affiliation with First National Pictures. This fact was emphasized in a telegram sent by Sam Katz yesterday to all First National's original franchise holders. Mr. Katz's wire reads:

"Knowing your interest in the negotiations between Balaban and Katz and Famous Players, I want to advise you that our board of directors today ratified our deal with Famous Players. The first and most important thing is that the status of Balaban and Katz remains unchanged. Balaban and Katz remain the original franchise holder of First National and intend to contribute in the future as they have in the past to the continued development and success of First National. The success of First National is an integral part of your business and ours and our efforts will be directed to maintain the important position First National now holds in the industry.

(Signed) SAM KATZ."

A dispatch to the World from Chicago states:

Announcement by Leo Spitz of Hall and Spitz, attorneys for Lubliner & Trinz, that the recently formed theatrical combine of Balaban & Katz and Lubliner & Trinz Theatres, Inc., will start construction at once on a $1,500,000 moving picture theatre, to seat 2,500 persons, at Cicero and Belmont Avenues, points to the huge building program the company is actually engaged in Chicago.

When it is realized the buildings that are now under construction within the next few months, represent a cost of more than $19,000,000, the public can obtain a new conception of the vast activities of Chicago's largest theatrical circuit. It is obvious that so extensive an operation in the building field constitutes one of the biggest chapters in the progress of Chicago, not to be compared unfavorably with great civic enterprises, as not only one part of the city, but the north, south and west sides will be improved. For, there can be no doubt motion picture theatres increase realty values in every community and give the city its finest temples of architecture.

The World's Detroit correspondent advises:

In a statement issued last week, George W. Trendle, general manager of the John H. Kunsky Enterprises, Mich., stated that any deal between Famous Players-Lasky and the Balaban and Katz enterprises would in no way affect the Detroit situation.

Big West Coast Deal

The Bear State Theatres Corporation, a $2,000,000 corporation, has been organized in Los Angeles to take over the T. and D., Jr., Circuit. Those back of it are West Coast Theatres of Northern California, Inc., Mike Nafy and Nasser Brothers. West Coast owns one-half of the interest and Nafy and Nasser the other half. At least 250 theatres will be controlled by West Coast and its allies through this expansion. West Coast now operates 111 theatres and is building seventeen others. The building plans involve over $8,000,000.

Bear State Theatres Corporation will not have complete control of T. and D., but it will hold a majority interest. The T. and D. holdings include about thirty theatres and probably will be increased to seventy-five, all in Northern California towns. Their building program involves five new houses. Possibly, later on, Nafy's seven theatres and the eight owned by Nasser Brothers will be acquired by Bear State. This latter company also is about to invade the Colorado field, it is said.

O'Toole Now Major in U. S. Reserves

M. J. O'Toole of New York and of Scranton, Pa., associated with the Comerford Amusement Company in different theatrical enterprises, with headquarters at 1600 Broadway, has been appointed Major in the Reserve Corps of the United States Army.

This appointment was made at the direction of President Coolidge and is in recognition of Mr. O'Toole's services for the Army through the motion picture theatre screens while he was president of the Motion Picture Theatre Owners of America and chairman of the public service department of that organization, as well as for editorial and public service rendered to different divisions of governmental activities during the World War.

O'Toole will serve as required in the office of Secretary of War at Washington and in General Summerall's Second Army Corps Area, with headquarters at Governor's Island, New York.

KNAPPEN SUCCEDS SCHMUCK

Pathe announces the following changes in branch manager personnel just effective; H. L. Knappen has been appointed branch manager at New Orleans succeeding P. A. Schmuck who has been transferred to the Charlotte branch; while E. E. Heller, formerly Charlotte branch manager has been appointed special district serial representative.

Laemmle Returning to U. S. After Epochal Trip Abroad

CARL LAEMMLE, president of the Universal Pictures Corporation, is returning to the United States after the most consequential trip taken by him in a number of years. He has been in Europe all summer, visiting the important film centers of that continent and furthering Universal's interests there and elsewhere.

He sailed from Cherbourg last week aboard the Berengaria and is due in New York late this week. With him is his secretary, Harry H. Zehner, and his two children, Carl Laemmle, Jr., and Miss Rosabelle Laemmle.

One of the most important events of Laemmle's stay in Europe was the holding of a Universal Sales Convention in Berlin. This was the first Universal convention ever held in Europe, and it was attended by Universal office managers from France, Czechoslovakia Italy, Spain, Holland and Sweden, in addition to the German representatives present.

This convention was similar in scope to sales conventions held in the United States. The visiting managers reported the current conditions in their territories and previewed coming Universal films. They reported that recent Universal Jewels, the pictures of the spring release schedule, have been exceptional box-office successes throughout the European field. It was the consensus of opinion that "The Phantom of the Opera" will be even greater than "The Hunchback" for European audiences. Up until now "The Hunchback" has been the biggest American success recorded on the other side.

Laemmle was the guest of honor at two important banquets in Europe. The first was held in the Hotel Pupp, Prague, Czechoslovakia, and was given in his honor by the exhibitors of Prague. The second was given in Berlin by the film writers and critics of that city. Both dinners were marked by enthusiasm and amity. In each case the Universal president was hailed for the excellence of Universal's product and assured that Universal pictures had won for themselves a warm spot in the hearts of the continental film fans.

During his stay in Berlin, Laemmle was the guest of the Ufa organization on a tour through the big Ufa studio plant at Neubabelsberg, on the outskirts of the German metropolis.

Shortly before he returned to America, the Universal chief acquired the rights to an important invention recently developed in Germany. It is a method of trick photography said to be very simple and very effective. The discovery of this invention led directly to the recent decision by Laemmle to make "Gulliver's Travels" as a big super-picture. The making of this story requires unheard-of camera stunts and almost impossible sets. In fact, the great story never has been made because it has been deemed impossible to make at a figure within the widest limits of reason.

The new German invention solves the great technical problems of "Gulliver's Travels," and at slight expense, it is said. As soon as Laemmle saw this device, he realized that he could make the famous Jonathan Swift satire and romance, a desire he long had cherished. Right to the invention were acquired forthwith.

The great camera problems of "Gulliver's Travels" include showing Gulliver in a land of little people, only a few inches tall, another sequence showing him in a land of giants, and other sequences.

M. P. T. O. A. Will Endorse Hays Contract If Found to Be Equitable, Says Seider

But Exhibitor Arbitration Chief Cites "Buried Clause Secretly Appended to Present Contract" as "Intentional Fraud" to "Hoodwink" Owners —Incorporates Charge in Letter to Hays

By Tom Waller

"IF the contract they are preparing is fair and equitable we will be the first to endorse it," commented Joseph M. Seider on the report that the Hays organization is soon to present to the industry a formula as told on another page of this issue of Moving Picture World.

But in the same breath the chairman of the Motion Picture Theatre Owners of America's committee on arbitration and contract, who recently presented to the film world a contract form of his own, termed as "despicable propaganda" and "intentional fraud" what he described to be a "hidden clause secretly appended to the uniform contract now in use."

"The Hays organization expected sales resistance because of the campaign of the Motion Picture Theatre Owners for a fair contract. To overcome this it is my opinion they inserted this clause," Seider told Moving Picture World.

The chairman of the arbitration and contract committee said that the clause was buried in such a way as to be wholly inconspicuous unless the exhibitor carefully read over a contract form with which, in most cases, he would believe was entirely an "old story" and one which he had read until he had almost memorized it.

Seider showed the writer two filled in contracts. Both were made out in August of this year and were two of over fifty cases in which he claimed his investigation had proven the exhibitors were unaware of the so-called new clause. This clause reads:

This contract and each and every term and condition hereof except number of pictures, rental price and play date herein specified shall be deemed amended, modified, added to and or abrogated by the terms and conditions of the proposed new Uniform Exhibition Contract, if and when finally adopted and approved by the Motion Picture Producers and Distributors of America, Inc., in so far as the terms and conditions of such new Uniform Exhibition Contract shall or may be in consistent with or additional to the terms and conditions hereof, and the provisions, terms and conditions of such new Uniform Exhibition Contract when so adopted and approved shall be deemed to be incorporated herewith to form a part hereof and to be binding upon the parties hereunder.

Seider today, September 30, announced that he has written to Will Hays about this clause. The text of this letter appears in full later in this story.

When the World questioned him about the clause and when it first made its appearance in contracts he stated:

"They employed much secrecy in the inserting of this clause. In not one of over fifty cases I have investigated has the distributor told the exhibitor that he inserted a new clause.

"The purpose is obvious. Where the exhibitor would object to the contract and insist upon a fair contract or the contract composed by us the distributor would be in a position to point out that it was the purpose of this clause to provide for the new contract in the event our proposed contract would be accepted by the Hays organization thereby giving the inference that it would be accepted."

At this point Seider declared the clause apparently was inserted to "hoodwink the exhibitor into believing it was the contract proposed by the M. P. T. O. that was the new form referred to."

"They have however kept the door open through the ambiguity of the clause," he continued, "so as to positively not recognize our proposed contract and to substitute any contract of their own.

"The clause is so constructed that at first glance, particularly to the layman, it gives the impression that it is intended for the benefit of the exhibitor. The opposite, however, is the case.

"Under the terms of the clause the exhibitor obligates himself to accept any contract in any form that the distributor wishes to force upon him, even to the extent of so ridiculous and confiscating a provision as the demand for a deposit of any sum of money without limitation.

"Nothing short of a fraud has been practised on the exhibitor in this case."

Seider's letter to Will Hays is as follows:

Hon. Will H. Hays, President.
Motion Pictnre Prodncers and Distributors of America, Inc.
469 Fifth Avenue,
New York City.

Dear General Hays:

You, no doubt, are aware of the fact that the members of your organization, without advice to their customers, have added a clause to the exhibition contracts that they enter into with theatre owners as follows:

"This contract and each and every term and condition hereof, except the matter set forth in the Schedule, shall be deemed amended, modified, added to and, or abrogated by the terms and conditions of the proposed new uniform exhibition contract if and when finally adopted and approved by Motion Picture Prodncers and Distribntors of America, Inc., insofar as the terms and conditions of such new uniform exhibition contract shall or may be inconsistent with or additional to the terms and conditions hereof, and the provisions, terms and conditions of such new uniform contract, when so adopted and approved, shall be deemed to be incorporated herewith, to form a part hereof and to be binding upon the parties hereto."

We can call it nothing but fraud when a distributor adds a clause to a contract that contains in bold faced type the words, "UNIFORM EXHIBITION CONTRACT," thereby leading his customer to believe that the contract that he is signing is the so-called Uniform Contract without change from the form that you have promnlgated.

The clause is so drawn that it would give the impression upon a first reading that the proposed new uniform exhibiton contract referred to is the form of contract proposed by us and it is only after a careful reading that it becomes apparent that it refers to a contract that yonr organization is obviously preparing.

We have no objection to your organization ignoring our proposed form and instead preparing one from your own viewpoint. On the contrary, we will welcome a contract drawn by you that is fair to both sides.

We must, however, protest, on behalf of our membership, against this newly added clause.

Through this clause an exhibitor agrees in advance to accept a contract, the terms of which are unknown to him. Your members require of the exhibitors to sign a check in blank for your organization to fill in the amount and the payee.

We have tried very hard, but in vain, to find a reason for this action other than an effort by your organization to overcome sales resistance because of the demand of the theatre owners for a fair contract to forestall the acceptance of our proposed contract by the Independent Motion Picture Association of America and to provide against a possible decision adverse to the form of contract now in use by your members.

In the event a decision is rendered, holding the present contract inequitable, we assume it is the intention of your members to substitute a new form for the present one and this clause makes it possible for you to do so. You purpose, thereby to make valid the present contracts, which we claim are invalid because they lack mutuality.

We can characterize this procedure in no other way than unethical, unjust and strategy.

Sincerely yours,
Joseph M. Seider,
Chairman, Contract & Arbitratiou Committee, MOTION PICTURE THEATRE OWNERS OF AMERICA.

Pettijohn's Reply

When questioned about what Joseph M. Seider calls the "buried clause secretly appended to the uniform contract," C. C. Pettijohn of the Hays office, said that it clearly conveys its message.

"It is our contract, of course, that the clause refers to. The clause was put in by some companies in anticipation of changes. We do not know anything about Seider's contract. We have not read it. We are interested in our own contract. This contract is practically completed. We have already prepared rough drafts of it and have submitted it to some of the distributors and exhibitors for consideration by their attorneys."

BIG THEATRE FOR SEATTLE

Harry C. Arthur, Jr., as president of Washington State Theatres, Inc., a subsidiary of the Motion Picture Capital Corporation, has announced definite plans for the immediate construction of a big down town moving picture theatre on the site of the old Hippodrome, Seattle, Wash.

"American Film Finest," Says Canadian on Return from Europe

N. L. NATHANSON, managing director of Famous Players Canadian Corp., Limited, Toronto, has some very important views regarding the International aspects of the moving picture business since he returned from a lengthy visit in Great Britain and on the Continent. These views were forthcoming a few days ago in a recent interview.

Referring to a statement by Lord Newton that "American films in England are trash or worse," Mr. Nathanson declared:

"Partly inspired by the British producers but not altogether wrong and in no way different from the case here. We get poor pictures here—and we get most of the best. The best American film is the finest in the world. The poorest is no worse than the poorest of any other country; technically not quite so bad. What Lord Newton meant I suppose was that any nation has a right to make its own bad pictures and to sell them to itself."

"How are British facilities for production?" he was asked.

"Not so good as they should be. The industry needs organization. In fact, it needs a subsidy."

"Protection against American films?" the interviewer suggested.

"I don't say that. Till producers over there can turn out more good pictures judged from every angle, using the stage talent of which they have no end, as freely as the American producer does—well, of course, doesn't it after all come down to money, most of which is paid in salaries? And what British company can pay salaries such as stars get in Hollywood and New York? Why, there isn't a firm in Britain that could afford to spend half a million dollars on a picture unless they were sure of getting it all back from the market. American film companies can do it and take a chance because they have such an enormous home market before they touch a five-reel film for export."

"How do British exhibitors compare with American?"

"No comparison. We in Canada are decades ahead of the British exhibitor in showmanship. Even a fine film isn't given a decent setting over there. The British exhibitor does not understand the game of building up a show. Yes, I hope to bring over some good British films here. I'd like to have more of them to balance up the American. But the prospects now are not rosy. A great deal will have to be done to buck up the industry."

"After a vacation have you any fresh ideas about American film production?"

"Yes, I think too many pictures are produced without enough regard for the story, the drama, the life. Personally, I believe in building up picture interest, theatre interest, show interest. You cannot do that with hokum pictures or promiscuous sex film and slam-bang music. The claim of the moving picture must be established in its fidelity to life and its inter-relation to good music. That's why the Hippodrome (Toronto) spends more on music than on pictures. And it is time States producers paid more attention to subjects from other countries. There's a big life in Canada, for instance, that the film only touches now and again. That life ought to be featured, not only for this market and Britain, but for the American home life. The country is a link between the rest of the Empire and the United States. Moving pictures should be a part of the link. Not merely propaganda, but life. Let these people understand one another better and come together."

After a brief discussion of the legitimate stage, the interviewer asked: "So you do not evidently agree with those who say that the screen is strangling the drama?" Nathanson replied:

"Obviously not. Why, you can't kill drama. It's as old as the human imagination. The screen is only a juvenile to the stage. And the stage cannot hurt the screen either. Each helps the other, so long as the best in each is busy at the game. Mind you, the screen has killed off cheap melodrama for good and it has given the knockout to the high priced, machine-made stage comedy and a few other things. But it cannot kill drama and it would be a bad day for the screen if it could—because the motion picture has to depend for its future big development on people who know how to write for the stage and people who know how to act on it."

Federal Inquiry

Several Indianans who lost large sums of money in the Consolidated Realty and Theatre Corporation deal a few years ago, investments which totaled millions, have been subpoenaed to appear before the United States federal grand jury at Chicago, which is investigating charges that officials of the concern had used the mails in a scheme to defraud. The company operated a number of motion picture theatres in several Indiana cities.

9,577,243 Feet of Film Exported by U. S. in August

Preliminary figures just issued by the Department of Commerce show that exports of motion picture films, sensitized but not exposed, from the United States to all countries reached, in August 1925, a total of 9,577,243 linear feet valued at $175,816. This is nearly 13,000,000 linear feet under the unprecedented total of 22,000,000 linear feet of raw film exported in July 1925, but it tops by slightly over 3,000,000 feet the amount of raw film exported in August 1924.

Exports of negatives for August 1925 amounted to 1,760,117 linear feet, valued at $260,475 as against 671,765 linear feet valued at $106,559 in July and 1,188,238 feet valued at $244,339 in August 1924.

Exports of positives also showed a slight increase for August 1925 over the two previous periods, the figures reading, 20,368,923 linear feet valued at $572,782 for August 1925, as against 17,589,866 linear feet valued at $552,633 in July and 19,636,791 linear feet valued at $685,140 in August 1924.

Personals

John H. Kunsky, Detroit showman, left last week for an extended trip through Europe, accompanied by several friends. He will be gone about two months.

W. S. Butterfield and Edward C. Beatty, of the Bijou Theatrical Enterprises, Michigan, returned last week after spending two weeks in the northern part of the state duck hunting.

A. J. Kleist, head of the Kleist Enterprises at Pontiac, Mich., has returned from an extensive motor trip through Northern Michigan. While in Marquette for a week he was the guest of "Doc" Gallup, Marquette chain theatre operator.

A. W. Smith, Jr., assistant to E. A. Eschmann in the distribution department of First National Pictures, left last week on a three week's trip to the company's branch offices in the Mid-West and the Central districts. He will cover most of the territory in the Middle Western states in the interest of First National distribution before he returns to the home office.

Cleve Adams, Central Western Division Manager for Film Booking Offices is in New York for a few days conferring with the home office executives of F. B. O.

Walter Woods, production editor of the James Cruze unit at the Lasky studio, is en route to New York City.

J. Leo Meehan, the son-in-law of Gene Stratton-Porter, director of the famous author's "The Keeper of the Bees" which F. B. O. is distributing, is visting New York with Mrs. Meehan.

E. Bruce Johnson, foreign manager for First National, has sailed for the Continent where he will attend the opening of a number of new exchanges, the results of his work the past year in the augmentation of First National's branches abroad.

J. L. Schnitzer, first vice-president of Film Booking Offices, in charge of production, returned to New York after a five weeks' stay at the Coast studios where with General Manager B. P. Fineman, he lined up an unusually imposing array of material for the coming programs.

Paula Gould, general press representative in the East, came back to her New York desk recently after a busy session with the West Coast publicity staff.

East Coast scenario editor John Brownell has just concluded a five weeks' sojourn at the Coast, and is again busy in New York.

N. J. Exhibitors Hold Directors' Meeting at Asbury

The Motion Picture Theatre Owners of New Jersey recently held a directors' meeting at Asbury Park. Among those present were President Joseph M. Seider, Vice-Presidents Charles Hildinger, Peter Adams and Louis Rosenthal, Secretary Leon Rosenblatt, Treasurer Wiliam Keegan and Directors Sidney E. Samuelson, Benjamin Schindler, I. M. Hirshblond, Jacob Fox, J. J. Unger, Leo Newbury, E. Thornton Kelly, Louis Gold.

The reduction in power rate has been brought to a head and the data that was collected for the past year has been put in shape for presentation to the Public Utility Commission.

A campaign has been inaugurated in the City of Newark, comparing the amusements of that city with other cities of its size, in an effort to get the theatre-going public to patronize the local theatres.

DINNER TENDERED PATHE PRODUCERS AND HOME-OFFICE EXECUTIVES AT HOTEL ROOSEVELT

Paul Fuller, President of Pathe Exchange, Inc., at head of table (Toastmaster); at right, E. C. Lynch, Chairman of Board of Directors; at left, Elmer R. Pearson, Vice-President and General Manager of Pathe Exchange, Inc. Seated at far-side of table: William R. Frazer, Emanuel Cohen, Pete Carroll, Charles MacDonald, Frank Harris, Fred Aiken, Miss Regge Doran, Stanley B. Waite, W. C. Smith, Tom North, Sam Blair, Jack Peggler, S. Barret McCormick, George Gray, Harry Lewis, E. F. Supple, P. A. Parsons. Seated at near-side of table: Hal Roach, A. Van Beuren, John Waldron, Harry Scott, W. B. Frank, John Ragland, Mrs. E. R. Dessez, Alfred Shipman, L. S. Diamond, J. E. Storey, Irving Green, R. S. Shrader, William Mack, Charles Henschel, E. Oswald Brooks and Oscar Morgan.

Convention of Pathe Executives and Field Force Enthusiastic, Fruitful

THE convention of district-managers and home-office executives of Pathe Exchange, Inc., held during the past week at the Roosevelt Hotel, New York, was brought to a close on Saturday with a general discussion of ways and means to improve service in the field. Subsequent to the general sessions meetings were conducted at Pathe home office on Monday and Tuesday of this week, at which individual problems in the various districts were taken up and disposed of.

The convention marked the most enthusiastic and fruitful gathering of its kind in the history of Pathe. Harry Scott, general sales manager, who presided at all the sessions, struck the key-note of the convention in his opening address by urging the company's field representatives present to lay their problems and recommendations.

"We desire to base the decisions of this convention on first-hand knowledge of actual conditions in the field," declared Mr. Scott. "What we want are facts, not theories. If old methods and established procedure have outlived their time, we want to know it. This business of ours is constantly going forward in leaps and bounds. We must progress with it or be outdistanced. But we must proceed in accord with actual conditions as found in the field. Hence we want our field representatives to tell us completely and without reservations just what their observations are. We want your recommendations and we want your criticism without fear or favor."

Mr. Scott's invitation to discuss all problem candidly was accepted with enthusiasm by the district managers present. On the basis of subsequent discussions was laid the ground work for lasting and far-reaching results in the matter of Pathe policy and service. Several of those present who have been prominently identified in the past with other organizations declared that the practical results secured and the actual business accomplished at this conference were truly remarkable and surpassed anything they had ever seen in their experience in the industry.

The convention opened Wednesday evening, Sptember 23, and continued daily thereafter, beginning at 9.45 a. m. and adjourning each evening shortly before midnight. All the sessions were given over strictly to business, the only diversions of a social kind being a banquet tendered on Friday evening in honor of the Pathe producers and a theatre party on Saturday evening at which the managers and their wives were entertained.

One of the important phases of Pathe service up for discussion was the recently established staff of field exploitation men who are to work under the supervision of S. Barret McCormick, exploitation manager. The district managers were unanimous in their approval of this plan and hailed the idea so enthusiastically that Pathe officials decided upon an expansion of the original plan.

Plans also were discussed in detail for national advertising of a kind with which exhibitors can tie-up with direct benefit to their box-offices. Recent instances of Pathe's advertising campaigns, tying-up with Pathe-serial contests on "The Ideal American Family" and a beauty contest on "Sunken Silver," were cited as descriptive of the advertising policy which Pathe intends to pursue in the future. In both these instances were enabled to tie-up locally with resultant advantage to their own business.

The matter of Pathe product for the new season was also gone into thoroughly. At the opening of the 1925-26 term Pathe has lined up the most formidable program of feature-length productions and short features of its entire career. In addition to "The Freshman," "Black Cyclone," "Kivalina of the Icelands" and the forthcoming Hal Roach feature release, starring Rex, temporarily titled "The Devil Horse," Pathe has acquired within the past few weeks the distribution of a series of Harry Carey Westerns, a group of comedy-dramas starring Larry Semon, and four of Charlie Chaplin's famous screen successes—"A Dog's Life," "Shoulder Arms," "A Day's Pleasure" and "Sunnyside."

Also scheduled for the new season are 104 two-reel comedies from the comedy studios of Hal Roach and Mack Sennett. Four new Patheserials are lined up for release within the next year, starting with "Wild West," released September 27, and

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High Sounding Titles All Right But Trailers Actually Sell Seats

By Tom Waller

A HIGH sounding title may draw in a high-brow Broadway crowd that "understands the language" but such means little or nothing—more especially nothing—to fans in the alley section of the city, or some inhabitants in most of the small towns.

This is the reasoning of the Motion Picture Theatre Owners of Brooklyn. They have decided that the solution is trailers that all classes will understand. Not only that but they want trailers to boost the producer and make his brand of pictures wanted in their respective houses.

A committee of three Brooklyn exhibitors this week went before President Woodhull of the M. P. T. O. A. and laid before him their plan.

After that they paid visits to most all of the big and little independent producer offices in Manhattan, the men, Eugene Zerner, Abe Phillips and Louis Schiffman told Moving Picture World that they were courteously treated but that only about one company, F. B. O., of all the offices they visited promised to aid them and provide trailers for any of the F. B. O. product that may be desired.

President Woodhull's letter to the Independent Motion Picture Association of America gives the action of these Brooklyn exhibitors a national angle. Woodhull seeks to have the independents issue trailers with all of this product, so that not only Brooklyn but the entire country will be relieved of the situation so truly characterized by the Brooklyn M. P. T. O. The letter:

Make It National

"We are presenting for the consideration of the members of your association, a resolution adopted by the Motion Picture Theatre Owners of Brooklyn urging the Independent Producers and Distributors to furnish theatre owners with free trailers on their productions, as in their opinion such a course will result in increased business both for the distributors and the theatre owners.

"They point out the exploitation possibilities of such trailers and the great publicity value.

"We are very pleased to transmit this resolution to you at the request of these theatre owners, and would urge your giving the same your serious consideration at the earliest opportunity. We join in the belief of the Brooklyn theatre owners that such a practise will prove of great benefit and advantage to the producers, distributors and theatre owners."

Formal Request by Commission

In a brief filed with the Federal Trade Commission, its counsel asks for an order directing respondents, who are engaged in production and distribution, to divest themselves of theatre holdings, estimated to be more than $100,000,000. This brief seeks to prove attempted control of the industry by Adolph Zukor and others. It is 280 pages in length and purports to show that Famous Players owns from 40 to 100 per cent. of the various theatre-owning corporations throughout the country. Naturally, it does not take cognizance of the fact that Famous Players has already announced its intention to divorce its theatre interests from production and distribution.

Legislator Will Look Into Music Trusts

Exhibitors in Buffalo and western New York are enthusiastic over the announcement of Representative Clarence MacGregor that he will seek congressional aid to "throttle the music trust." Representative MacGregor, who gave invaluable aid in obtaining the repeal of the admission tax, declares he will seek an investigation of the American Society of Composers, Authors and Publishers to determine to what lengths it is going to enforce claims for the use of copyrighted works to which the organization considers itself entitled under what MacGregor considers an unwarranted interpretation of the copyright statutes.

..J. H. Michael, chairman of Buffalo Zone, Motion Picture Theatre Owners of New York, declares that the repeal of this music tax is second only in importance to the admission tax repeal. It is expected that every exhibitor in this as well as other states will lend support to MacGregor in his fight as every motion picture house in the land is now paying tribute to the music society. "It is unthinkable," declares Mr. MacGregor, "that any person and group can be permitted to continue such a course. It is contrary to the American sense of fairness or decency."

Welsh Joins Associated as Advertising-Publicity Head

OSCAR PRICE'S forecast of wide expansion and renewed vigor for Associated Exhibitors, Inc., control of which he recently acquired, is given another item of proof this week with the news that Robert E. Welsh, until last week editor of Moving Picture World, has been secured for an executive post in the picture organization. Since it became known two weeks ago that Mr. Welsh was about to relinquish the editorial reins there had been considerable speculation as to the connection he had planned. His acquisition by Associated Exhibitors rounds out a home office staff that gives strong promise of the big things planned for that organization.

"Every week must bring its headline," seems to be Oscar Price's motto these days. It is only two weeks ago that announcement was made that he had completed negotiations to assume control of Associated Exhibitors, which will hereafter be divorced from Pathe in every respect by physical distribution. Then last week he crashed into the headlines with the news that Associated's new Board of Directors would include such prominent picture figures as P. A. Powers and Elmer Pearson, while John S. Woody was named for the post of general manager and Jay A. Gove retained as general sales manager.

The current headline means the bringing to Associated of one of the best known figures in the editorial end of the motion picture game. He assumes the duties of director of advertising and publicity and is preparing to organize one of the most complete and efficient departments in the industry. In this respect the new Associated Exhibitors starts entirely from scratch, these departments having in the past been handled through the Pathe organization.

Through his service as managing editor of Motion Picture News for five years and in recent years as editor-in-chief of Moving Picture World, Robert E. Welsh has been known to exhibitors throughout the country for ten years. Though young in years he is a veteran of the picture industry and probably numbers as many exhibitors as personal friends as any other figure in the business.

In making this latest announcement Oscar Price, president of Associated Exhibitors, Inc., declared: "I could use many hundreds of words in trying to tell exhibitors of our broad plans for advertising and publicity, especially as it concerns that all-important task, helping the theatre to sell the picture to the public, and I would not make it half as plain and emphatic as I do with the simple mention of Mr. Welsh's name. For a decade he has been brought into first hand, intimate contact with theatre men, has listened to their problems and has helped to solve them. His viewpoint is that of the exhibitor and the box office—and that is the sort of executive direction we want for our enlarged advertising and publicity departments."

Kansas City's Theatre District Moving Uptown

Theatre construction in Kansas City appears to have shifted from the southern section of the city to the older district of the city in the northeast section. One new theatre has been completed, another is under course of remodeling and enlarging, a third is under construction, while a fourth is planning to increase its seating capacity. The Vista Theatre has opened under the management of L. J. Lenhart, who also operates the Roanoke Theatre, while the Belmont Theatre, which is under construction, is nearing completion.

First National Makes Franchise Holders Sales Heads

FIRST NATIONAL'S franchise holders are to become sales representatives in their various districts, as well as exhibitors of its products.

This was one of several sweeping alterations in the distribution machinery of that concern, just announced by E. A. Eschmann. It involves the complete abolishment of First National's present system of district managers and the substitution of franchise holders in their places.

Eschmann points out that while they are exhibitors, primarily, the franchise holders are also partners in First National. And he contends that being partners they are as much interested in the sales as they are in their own exhibitions of its products. Therefore, they should throw their strength into the sales as wholeheartedly as they do into their showings.

The franchise holders, First National announces, were by no means backward in agreeing with Mr. Eschmann when he submitted his plan to them at their last meeting in Indianapolis. The suggestion was accepted unanimously and put into action at once. And those who agreed to take on the new labors of district managers insisted upon doing so without compensation.

"In fact, at the close of the meeting all the franchise holders volunteered their cooperation in their respective communities, even to the point of going out into the field and selling the pictures, themselves, if necessary. They also agreed to lend their assistance, whenever and wherever required, in smoothing out such difficulties as may arise in trading between seller and buyer," the statement says.

By virtue of this arrangement, First National's field forces will now operate under twenty-six district managers, instead of seven, as heretofore. Canada will remain under the supervision of a general manager, who will act as district manager, as well. The statement continues:

"Eschmann explained that the change in no way reflected upon the ability of the former district managers. In fact, under his new plan, they will remain with the company, but in the capacity of branch managers.

"In this manner, it is believed that considerably greater strength can be maintained throughout the field. For, while functioning ordinarily in the territory mapped out for them, provision is also made whereby any one or more of the branch managers, as required, can be switched at a moment's notice to any other territory that might show signs of weakening. This continued concentration of an augmented force (which will carry with it a variety of experience) upon the weak links is calculated to bring them out of their lethargy and place the entire distribution machinery on an even basis of 100 per cent. returns.

"A still more direct contact between the field agencies and distribution headquarters is also incorporated into the new arrangement. It is Mr. Eschmann's intention that executives from the personnel of the distribution department will circulate constantly around the cycle of the exchanges so that there will be no loss of direct contact between them and the home office. He holds that this will be one of the vital aims of his organization.

"Since the inception of the present distribution machinery, it has been Mr. Eschmann's consistent policy constantly to increase the responsibilities of the branch managers and he feels that after the two and a half years of training they have received under his regime each branch manager now actually considers First National's branch business as his own. The authority invested in him cements that feeling and brings out the highest type of loyalty to the organization and his keenest efforts to further the interests of First National. Such loyalty and effort also inure to his own best interests.

"By this change in policy Mr. Eschmann is calling to his distribution strength, the brains, acumen and force of the owners and partners of First National, and at the same time bringing about a closer and more direct co-ordination between the home office and the branches, as at least one of his associates in the home office will be making the round of the various branches, when he is not doing so himself. The points visited by himself or his associates will be those where the greatest benefit can be derived by direct contact."

Pathe Meeting

(Continued from page 461)

including "The Green Archer,'" by Edgar Wallace; "Janie," a western by Raymond S. Spears, and a thrilling, actional romance built around the United States Coast Guard service. In the short-feature department Pathe continues the distribution of its Grantland Rice "Sportlights," "Stereoscopiks," "Aesop's Film Fables," "Topics of the Day," Pathe Review, Pathe News, "Chronicles of America" and a special "Pilgrimage to Palestine" series of single reelers.

Those who attended the regular convention sessions included: Harry Scott, general sales manager, chairman; Pat Campbeli, feature sales manager; Stanley B. Waite, sales manager of two-reel comedies; E. Oswald Brooks, serial sales manager; W. A. V. Mack, short-feature sales manager; Charles Henschel, eastern district manager; Fred C. Aiken, mid-west district manager; R. S. Schrader, central district manager; Oscar Morgan, southern district manager; Frank Harris, western district manager; L. S. Diamond, manager of sales statistical dept.; S. Barret McCormick, exploitation manager; P. A. Parsons, advertising manager; E. F. Supple, publicity manager; Miss Regge Doran, manager of public relations dept.; Mrs. E. R. Dessez, manager of educational dept.; George Gray, editor of Pathe Sun, and W. C. Smith, controller.

At the banquet in honor of the Pathe producers, held on Friday evening, September 25, at the Hotel Roosevelt, there were present in addition to those already named: E. C. Lynch, chairman of the Board of Directors; Paul Fuller, president of Pathe Exchange, Inc.; Elmer R. Pearson, vice-president and general manager of Pathe Exchange, Inc.; J. E. Storey, assistant general manager; Hal Roach and W. B. Frank, for the Hal Roach Studios; William R. Fraser and John Ragland, for the Harold Lloyd Corporation; Pete Carroll and John Waldron, for the Mack Sennett Studios; A. Van Beuren and Charles McDonald, for "Aesop's Film Fables" and "Topics of the Day;" Emanuel Cohen, for Pathe News and Pathe Review, and Irving Green for the Yale University Press.

Retain Hayward

According to a most reliable source Colonel William Hayward has been retained as special prosecutor and "czar" by the Independent Motion Picture Association of America. Official announcement of this fact is expected on October 2 when the organization meets in New York.

ROB TWO CALIFORNIA HOUSES

The Senator Theatre, Sacramento, Cal., was the scene of a bold hold-up on the evening of September 20, when two youthful bandits followed two employees from the box office to the theatre office on the mezzanine floor, secured $4,500 in cash at the point of revolvers, and made their escape.

A daring attempt at robbery at the State Theatre, Oakland, Cal., recently resulted in the arrest of Jose Herrera. Approaching the ticket office he asked the cashier, Miss Mae Roche, for a ticket, but suddenly reached through the window, seized $48, and fled. He was captured after a chase of several blocks.

BUTTERFIELD BUYS ANOTHER

Another link was forged in the chain of Butterfield theatres last week when the Dawn Theatre at Hillsdale was sold by Nick Pappas to the Bijou Theatrical Enterprise Company of Detroit, better known as the Butterfield organization. This addition means that the Butterfield circuit now has a total of thirty-seven theatres in operation in Michigan and several new houses under construction.

Fox Heads Realty Unit

What promises to be quite a most novel and unique real estate development on Long Island is foreshadowed in a statement just issued by Deauville Estates, Inc., headed by William Fox, president of Fox Film Corporation, but which has no connection whatsoever with the motion picture or theatrical interests controlled by Fox and his associates.

Deauville Estates, Inc., recently took title to what for almost three centuries has been known as the Floyd-Jones estate consisting of 557 acres at Massapequa, Nassau County, Long Island. The property has a frontage of 2200 feet on Merrick Road and 9100 feet on Great South Bay. The Floyd-Jones estate had been held in the same family for nearly 300 years.

NIAGARA STRIKE CONTINUES

The strike of musicians, stage hands and operators still is in force in the Strand, Bellevue and Cataract Theatres in Niagara Falls. It promises to continue indefinitely. High officials of the stage hands union were in town last week end but were unable to get together with the theatre interests. They returned to New York. Charley Hayman, president of the company operating the Strand and Cataract, has gone on a two weeks' hunting trip in the wilds of northern Ontario and Herman Lorence of the Bellevue has started on a motor trip through the Adirondacks to New York City.

Production News

A scene in "The King on Main Street," starring Adolphe Menjou, a Monta Bell production for Paramount.

"Iron Horse" Heads October Schedule of Feature Releases from Fox Film Corp.

"THE IRON HORSE," "Thunder Mountain," Tom Mix in "The Everlasting Whisper," George O'Brien in "The Fighting Heart" and "The Winding Stair" comprise the list of supreme attractions and starring vehicles to be released by Fox Film Corporation during October.

Supplementing this line-up of feature box-office attractions are the two-reelers, "Transients in Arcadia," "The Heart Breaker," "A Cloudy Romance" and "All Abroad"; the one-reelers "With Pencil, Brush and Chisel" and "Cuba Steps Out," and the usual twice-a-week issue of the Fox News reel.

"The Iron Horse," which is now released for general distribution after innumerable sensationally successful pre-release runs throughout the country, needs no introduction to exhibitors who read the trade journals. The tales of its triumphs in New York, Chicago, Los Angeles, San Francisco, Cleveland and other places have been making interesting reading for the past year, and as a result exhibitors everywhere are familiar with its unquestioned box-office value.

On October 11 Fox will release the Tom Mix starring vehicle, "The Everlasting Whisper," and the supreme attraction, "Thunder Mountain." The former is an adaptation of Jackson Gregory's story of the same name. J. G. Blystone wielded the megaphone. Tony is seen and the cast of humans includes Alice Calhoun, Robert Cain, George Berrell, Walter James, Virginia Madison and Karl Dane.

"Thunder Mountain" is an adaptation of John Golden's stage success, "Howdy Folks," by Pearl Franklin. It was directed by Victor Schertzinger. Madge Bellamy, Leslie Fenton and Alec B. Francis have the leading roles. The supporting roles are filled by Jay Hunt, Zasu Pitts, Paul Panzer, Otis Harlan, Arthur Houseman, Emily Fitzroy, Dan Mason, Natalie Warfield, Maine Geary and Russell Simpson.

Smiling George O'Brien's starring vehicle, "The Fighting Heart," is scheduled for release October 18. This was directed by John Ford. O'Brien is supported by Billie Dove. The cast includes J. Farrell MacDonald, Victor MacLaglen, James Marcus, Francis Powers, Harvey Clark, Colin Chase, Bert Woodruff, Francis Ford, Lynn Cowan, Diana Miller, Edward Piel, Jack Herrick and Hazel Howell. "The Fighting Heart" is based on Larry Evans' Saturday Evening Post story, "Once to Every Man."

On October 28 comes "The Winding Stair," John Griffith Wray's first directorial effort for Fox. It was adapted from A. E. W. Mason's novel of the same name. The locale is war-torn Morocco. Alma Rubens is the dancer, with Edmund Lowe enacting the part of the French officer. The others are Warner Olandfi Mahlon Hamilton, Emily Fitzroy, Chester Conklin and Frank Leigh.

"A Cloudy Romance" and "With Pencil, Brush and Chisel" head the Fox short subject releases on October 4. The former is a two-reel Imperial Comedy directed by Lew Seiler, with Harold Austin, Hazel Dawn, Harry Dunkinson and Jules Cowles supplying the fun. "With Pencil, Brush and Chisel" is a one-reel Fox Variety which shows Emil Fuchs, America's foremost living artist, at work and play in his marvelous New York studios.

"All Abroad" is the second of the "Married Life of Helen and Warren" series, scheduled for release October 11. Hallam Cooley and Kathryn Perry are continued in the title roles.

On October 18 Fox will release three short subjects, the one-reel Variety, "Cuba Steps Out," the two-reel Imperial Comedy, "The Heart Breaker," and the second of the O. Henry two-reelers, "Transients in Arcadia."

"Cuba Steps Out" shows the Pearl of the Antilles at work and play; "The Heart Breaker" is a typical Imperial with laughs from one end to the other, while "Transients in Arcadia" shows the adventures of a little shop girl in "high society."

Cast Complete for "Lord Jim"

All the principal roles have been filled for Joseph Conrad's "Lord Jim," which Victor Fleming is now directing for Paramount.

The featured masculine players are Percy Marmont, Noah Beery, Raymond Hatton, Joseph Dowling, George Magrill and Duke Kahanamoku. The leading feminine role is being played by Madeline Hurlock.

Other well-known actors who will take part in "Lord Jim" include Jules Cowles, J. Gunnis Davis and Nick de Ruiz.

The story of "Lord Jim" was adapted by John Russell, an authority on Joseph Conrad's works. The picture will follow the novel closely, according to George Hull, who has just completed the scenario.

Butler in Leading Role

David Butler has been assigned the leading role in the third Royal Picture distributed throughout the world by the Henry Ginsberg Distributing Corporation with the balance of the cast to be announced next week when the picture goes into production.

The picture, an adaptation from "The Taxi Mystery," a story of the same name by Jules Furthman, is one that demands all around versatility and Royal production officials are very well pleased with the signing of Butler.

Production Plans by Ginsberg

By the first of November the Henry Ginsberg Distributing Corporation plans to have all details for the second half of the year's schedule of Banner Productions and Royal pictures completed. The Banner series in the last half are "The Checkered Flag," a story of the automobile speedway to be directed by John Adolfi, "Whispering Canyon," a story of the lumber forests of the northwest, and "Brooding Eyes," a mystery drama of the underworld.

The second half of the Royal series will be "The Millionaire Policeman," "A Desperate Moment" and "The Phantom Express."

Vignola to Direct "Fifth Avenue"

Robert G. Vignola, veteran director, has been engaged by A. H. Sebastian, general manager of Belasco Productions, Inc., as the director of that company's next big production: "Fifth Avenue," to be released by Producers Distributing Corporation.

"Fifth Avenue" will be a dramatization of Arthur Stringer's story, just accepted for publication by The Saturday Evening Post, that will visualize the mystic romance, adventure, pathos and gaiety of the great metropolitan thoroughfare from which the story takes its title.

Louis B. Mayer, on Trip East, Announces Great Production Program for M.-G.-M.

THE GREATEST FALL PRODUCTION SCHEDULE in the history of motion pictures is just being put into effect at the Metro-Goldwyn-Mayer studios at Culver City, according to an announcement made by Louis B. Mayer, head of the organization now conferring with executives in the East.

The usual fall production is to be more than doubled, states Mr. Mayer, while the scenario and production departments have already entered upon a state of intensive activity in preparing to put through the ambitious production schedule mapped out by executives of the organization.

Within the next four months at least twenty feature productions, many of them superspecials, will be sent east either completed orin a state nearing completion.

King Vidor, who has, in "The Big Parade," starring John Gilbert, made what is said to be one of the best productions in the history of the industry, is just beginning his fall productions by directing Lillian Gish's first Metro-Goldwyn-Mayer starring vehicle, "La Boheme," in which John Gilbert, another M.-G.-M. star, will also appear. Mme. Fred Degresac has scenarized the Henri Murger classic for this production, while Harry Behn has made the adaptation. It is planned to make this picture one of the best films of all times and a notable cast of big artists has been assembled to support the star. Renee Adoree and Karl Dane, who played to make cinema history in "The Big Parade," are members.

"The Big Parade" is based on an original story by Laurence Stallings, adapted to the screen by Harry Behn.

"Four Flaming Days"

Elinor Glyn, who has just completed the supervision of "Four Flaming Days," written by herself and directed by Jack Conway, has been promoted to the directorial ranks and will personally direct her next story, "The Only Thing." While it is her first effort at directing it is the result of her intimate knowledge of that art through supervision of her productions.

Tod Browning has just completed another of his original melodramas of the half-world, which will be made under the title, "The Mocking Bird," and will star Lon Chaney. It is a story of a conflict between London's fashionable West End and the Limehouse district. Waldemar Young is completing the script and filming will begin at an early date.

George Hill has been assigned to direct Rex Beach's "The Barrier," adapted by Harvey Gates, which will be the second Rex Beach story in production this year. The other, "The Auction Block," has not yet been assigned. Hope Loring and Louis Leighton have adapted the latter story to the screen.

"Nocturne"

Leon Abrams, director of Sarah Bernhardt's last motion picture, and author of "The Masked Bride," in which Mae Murray is now starring with Christy Cabanne at the megaphone, has been assigned the much-coveted English novel, "Nocturne," one of the best fiction works of Frank Swinnerton.

Benjamin Christianson recently brought to America on contract by Louis B. Mayer, has completed "The Light Eternal," slated to go into production some time this month. It is a story with an old world locale and will be interpreted by an all-star cast of renowned players. It is Christianson's initial effort in America but his record in Denmark, Sweden and Germany is one of the brightest.

Hobart Henley, one of the M.-G.-M. aces, will this week begin production of "Free Lips," an original story by Carey Wilson, scenarized by Hope Loring and Louis Lighton. Norma Shearer, star of "The Tower of Lies," will be starred in "Free Lips" and Lew Cody will be featured.

One of the most pretentious efforts of the Metro-Goldwyn-Mayer schedule will be the filming in technicolor of "Bardelys the Magnificent," a romantic and colorful story of medieval France by Raphael Sabatini. Because of his success in directing "The Big Parade" and "La Boheme" this plum has been drawn by King Vidor. For his priceless acting in both productions just named John Gilbert has been assigned the starring role.

Scenarists are now adapting several stories suitable for Marion Davies, Cosmopolitan star who has just completed "Lights of Old Broadway" under the direction of Monta Bell. One of these will be selected for this young star's next vehicle and production will start next month. "Lights of Old Broadway" has been adapted to the screen by Carey Wilson from the stage success "Merry Wives of Gotham," by Laurence Byre.

"Paris"

Paul Bern, who won his directorial spurs with the Paramount organization, will direct "Paris" as his initial M.-G.-M. picture. The story is an original from the pen of Carey Wilson and has been adapted by Jessie Burns. It will be an extravagant production of modern Parisian life with the theatre and stylish clothes as a background. The film will feature the creative work of Erte in both ballets and costuming effects, notable among which will be the famous "pearl ballet."

Edmund Goulding has just completed his script of "Sally, Irene and Mary," based on the successful musical play of Edward Dowling adapted to the screen by Louis Leighton and Hope Loring and direction will begin this week.

Robert Z. Leonard is now directing his first fall picture, "A Little Bit of Broadway," co-starring Charles Ray and Pauline Starke. Upon its completion he will be assigned another vehicle which will in all probability be interpreted by an all-star cast. Richard Connell wrote "A Little Bit of Broadway," while Jessie Burns made the screen adaptation.

Marshall Neilan is completing his last picture under his present contract with the studio, "The Great Love," based on his own original story, and adapted by himself and Benjamin Glazer. Christy Cabanne has been assigned the direction of "Dance Madness," written by S. Jay Kaufman and adapted by Max Marcin, who is now engaged on an original story for fall production.

"The Mysterious Island"

"The Mysterious Island," picture rights of which have just been purchased from the estate of Jules Verne, is to be directed by Jack Conway, who will take a company to the Bahamas. Many of the scenes will be made under water in the harbor of Nassau and vicinity, under the direction of J. E. Williamson. Harvey Gates has scenarized the novel for this production.

"WELCOME TO OUR STUDIO!" Louis B. Mayer (right), head of the Metro-Goldwyn-Mayer studios at Culver City, greets Col. W. J. McIntosh, United States Comptroller of the Currency and President Coolidge's chief lieutenant in the program of national financial stabilization. The Colonel was in Hollywood recently.

A suitable story for direction by Mauritz Stiller, famous Swedish director who has just arrived to begin work under a M.-G.-M. contract, is now being sought and will be announced at an early date. Greta Garbo, who has also just arrived in America, will be assigned a suitable vehicle sometime this month.

Monta Bell, who made a number of Metro-Goldwyn-Mayer pictures this year, including Marion Davies' "Lights of Old Broadway," ZaSu Pitts' "Pretty Ladies" and Norma Shearer's "Lady of the Night," will return from the East very soon in order to help select his next story, the direction of which is included in the fall schedule.

One of the superspecials of the year, to be made under the supervision of Hunt Stromberg, will be a propaganda picture of high entertainment value aimed at the arousing of the nation against the peril of fire. Mr. Mayer has recently concluded an arrangement with the International Order of Fire Chiefs and the Pacific Coast Fire Chief's Association whereby this picture will be made and released by his organization. It will also have the moral backing of the Lions Clubs and the Kiwanis Clubs.

Among the other stories slated for fall production are Vicente Blasco Ibanez' "The Temptress" and an original by Donald Ogden Stewart, who is returning to America from Europe to complete the story.

PRESERVING IRELAND FOR THE IRISH

Here's Maurice Kavanaugh, one of highest of Free State officials now administering the affairs of Erin's Isle (at right), snapped just a few seconds after he had assured (and reassured) Thomas Meighan, our handsome Paramount star, that a whole lot of fellows over there have been preserving Ireland against the day of Tom's arrival. The latter went over, taking Lois Wilson as his leading lady, to make his forthcoming picture under the influence of Irish atmosphere and aspirations.

"Flames" to Be Included in Stromberg Supervised List

PRELIMINARY work on six pictures to be supervised by Hunt Stromberg has been begun at the Culver City studios, announces Louis B. Mayer. The initial picture to go into producton under Stromber's supervision is to be Rex Beach's "The Barrier," which George Hill is to direct from the adaptation now being made by Harvey Gates.

Stromberg will supervise the making of a great feature with a colorful fire menace background in co-operation with the International Order of Fire Chiefs and the Pacific Coast Fire Chiefs' Association. Metro-Goldwyn-Mayer has purchased C. Gardner Sullivan's original story, "Flames," for this vehicle.

Fire Chief William Scott, of Los Angeles, is to be technical adviser of the production. The story is laid in New York City and has a background that includes a fire underground, one above ground, one in the air and one at sea, which together call for the use of modern fire-fighting equipment including the harbor fire patrol. This background, however, is of secondary importance as the centrol theme of the story is an ardent and romantic love tale.

"Monte Carlo," a new and original story by Carey Wilson, is another Stromberg production scheduled for early production. Special effects and costumes by Erte are among the features announced for this production. Robert Z. Leonard will direct this film from the adaptation made by Alice D. G. Miller.

Archie Mayo has been signed to direct Rupert Hughes' "Money Talks." Hope Loring and Louis Leighton are adapting this work to the screen.

"The Mysterious Island," by Jules Verne, is another big production to be supervised by Stromberg. Harvey Gates has been assigned the task of scenarizing this famous novel.

Two other picturizations upon which production is to start soon under Stromberg's supervision are "Bellamy the Magnificent," the stage success by Roy L. Horniman, and Blasco Ibanez' "The Torrent." The latter work is now being adapted to the screen by Dorothy Farnum.

Gala Night at Warners

Distinguished Audience Attends Premiere of "The Man on the Box"

Warner Bros. were hosts at Warners Theatre, New York, last Friday night at 11:30 o'clock to probably as distinguished an audience as ever assembled for a picture showing. The occasion was the world premiere of Syd Chaplin's new special production, "The Man on the Box," and was the first midnight performance given by the Warners in their new house.

In the large company of guests were Helio Lovo, consul-general from Brazil and J. C. Muniz, deputy Brazilian consul-general; P. R. Rincones, consul-general of Venezuela; William Wallace White, consul-general of Paraguay; Berea Alejanro, acting Spanish consul-general, and the consuls-general of Nicaragua, Colombia and El Salvador; Helen MacKellar, Edith Talliaferro, Pauline Lord, Gloria Gould, Pedro De Cordoba, Arthur Hammerstein, George Jessel, Frank McGlynn, Lee Shubert, Brock Pemberton, Graham McNamee, radio announcer at WEAF; Hugo Riesenfeld, Cari Edouard, Algernon Tassin, Frank Sullivan, "Bugs" Baer, Konrad Bercovici, Karl K. Kitchin, Jack Lawrence, Milt Gross, Representative Sol Brill, Police Commissioner Richard E. Enright, John McE. Bowman and Major J. Andrew White.

Praise for "The Circle"

Frank Borzage's "The Circle," at the Capitol Theatre in New York, has won enthusiastic comment from the Manhattan critics, who have lavished particular praise on the cast. Eleanor Boardman, Eugenie Besserer, Malcolm McGregor, Creighton Hale, Alec Francis and George Fawcett have been eulogized by the press for exceptional work in this Metro-Goldwyn-Mayer picturization of the stage success by W. Somerset Maugham.

Selects Ethel Wales

Ethel Wales, who scored so big in "The Covered Wagon" and more recently in "Steppin' Out," a Columbia feature comedy, has been selected by Harry Cohn of Columbia to play with Dorothy Revier in "The Penalty of Jazz," one of the forthcoming Waldorf releases which Columbia will distribute.

H. M. Warner, Back from Coast, Announces 1926-27 Plans

SO far advanced are Warner Bros. with their 1925-26 production schedule that the company is already announcing plans for next season. According to H. M. Warner, who arrived back from Los Angeles yesterday, his company will make forty pictures on the 1926-27 schedule and books and plays are now being bought so that work on next year's output can be prepared with the completion of the current picture program around January 1.

Six Supers Next Year

Mr. Warner said plenty of time will be given to preparation of scripts and selection of directors and next year's program would be headed by six super-specials, all of these being photoplays of the $2.00 class. An idea of the superior character of the 1926-27 production can be gleaned from Mr. Warner's statement that the six biggest pictures would consist of two by Ernst Lubitsch along an entirely different line from his past efforts, two starring John Barrymore and "Syd" Chaplin in two big comedies.

Twenty-five productions of the forty comprising Warner Bros.' 1925-26 schedule already have been completed, although the first official release on the program was less than a month ago. With only fifteen pictures remaining to be made, and twelve underway, the West Coast Studios are placed in a more enviable position than ever in the past, one more favorable probably, than any other company has ever enjoyed.

Despite this unprecedentedly early start, however, there is to be no let-up in studio activities. In fact, so favorably impressed are the studio and production officials with the advantages which an early start gives, that they propose to move forward with renewed energy, in order that the next year's program also may get off to an early start.

Will Keep Crosland

Warner Bros. Sign Director of "Bobbed Hair"; to Work With Barrymore

Alan Crosland, the director, has just been signed to a long term contract by Warner Bros., according to an announcement made by the company's officials in the main offices in New York. He was signed after the completion of "Bobbed Hair," the picturization, soon to be released, of the sensational novel which was the composite work of twenty famous writers.

With the signing of the contract came the additional announcement that Crosland will direct "Don Juan," second of John Barrymore's new specials for Warner Bros., and that production work on this tale of the romantic adventures in Lord Byron's life will start soon. Elaborate perparations are under way for the making of this photoplay on an elaborate scale.

Chaplin Dines Reviewers

Charlie Chaplin presided as host at a luncheon at the Ritz Carlton last week, his guests being the picture reviewers of the New York newspapers, when he discussed freely those of his plans that are sufficiently definite and stated among other things that he will soon begin work on his new picture, "The Dandy," in which the comedy element will be dominant throughout.

M.-G.-M. Borrows Warner Star

Through special arrangements with Warner Brothers, Louis B. Mayer, head of the Culver City studios, has arranged to borrow Willard Louis for the role of Attorney Slodden in "Free Lips," Norma Shearer's new starring vehicle for Metro-Goldwyn-Mayer. Louis' role in this picture is to be an important one. Hobart Henley is producing this Carey Wilson story with Lew Cody playing opposite Miss Shearer.

Goldwyn Signs MacIntyre

To cope with his augmented production activities, Samuel Goldwyn, independent film producer, has engaged Robert D. MacIntyre as production manager. Mr. MacIntyre, casting director for Goldwyn and Metro-Goldwyn-Mayer pictures for the last four years, assumes his new duties with Mr. Goldwyn at once. He will supervise the three production units under Mr. Goldwyn's supervision, viz: George Fitzmaurice productions, Potash and Perlmutter productions and the Henry King productions.

SPLENDID DOG ACTOR IN A FINE PICTURE

Rin-Tin-Tin, Warner Bros.' canine star, is seen to excellent advantage in "Kentucky Hills," a production that is scoring successful presentations throughout the country.

"The Freshman" Shatters All Records Wherever Shown

THAT "The Freshman," Harold Lloyd's new Pathe feature comedy, is a world-beater for breaking box-office records, is attested to by the following telegrams received at the Pathe Home Office.

Manager Gillick of the Pathe Chicago Branch, wired: "Roosevelt broken every record for the house with 'The Freshman.' Picture is doing tremendous business and everyone is talking about it."

J. A. Epperson of the Kansas City Branch, wired: "Opening day of Freshman at Royal Theatre, Kansas City, Missouri, broke every record in history of theatre by number of paid admissions and box office receipts. Royal has played practically every big picture released, in past eight years, so this record proves beyond any question of doubt that Harold Lloyd is biggest box office attraction in show business. Press and public claim 'Freshman' Lloyd's greatest."

Manager Moran of the Pittsburgh Branch, wired: "One hundred per cent. Pathe show —'Freshman,' 'Tee For Two,' and 'Pathe News.' Opened the new Wilmer and Vincent Theatre in Altoona yesterday. It went over with a bang, continual applause." S. C. Jacques, of the Cincinnati Exchange, wired: "The Freshman opened at the Rialto Theatre, Hamilton, Ohio, yesterday and broke all house records for gross receipts and number of admissions. Despite hot weather in afternoon and intermittent showers at night. Would have done even better had not majority of people stayed to see picture twice."

W. W. Anderson, of the Atlanta Office, wired: "The Freshman in spite of heat and the curtailment of electric light throughout the entire city of Atlanta opened up Monday to a very successful business standing them out at all performances and showed much larger increase Tuesday holding out at least eighteen hundred people at nine P. M. last night with little world series opening here today between Crackers and Fort Worth. And the opening of the football season here Saturday with thousands of visitors in our city looks as if 'Freshman' would shatter all records in attendance and box office receipts at Howard Theatre."

Harry Graham, of Chicago, wired: "Freshman opened Danville Sunday and in spite of thermometer being around the hundred mark during the day and rain at night, Sunday, grossed big. Expect picture to exceed Covered Wagon gross."

Saturday records also were smashed at the Victory Theatre, Denver. Sunday exceeded Saturday by 1,646 people.

Marion Davies, Star of "Beverly of Graustark"

MARION DAVIES will begin work shortly on "Beverly of Graustark," her next staring vehicle for Metro-Goldwyn-Mayer. Sydney Franklin has been engaged to direct the production.

"Beverly of Graustark" is from the pen of George Barr McCutcheon, and, as a sequel to "Graustark," was one of the best sellers of its day. It is a modern story with a mythical kingdom as a setting. This story will be the first of a goup of important productions to be made by Metro-Goldwyn-Mayer under the personal supervision of Irving Thalberg.

It was Miss Davies' original intention to make "Buddies" or "Polly Preferred" as her next picture, but Norma Talmadge, who recently achieved a great success in "Graustark," persuaded her to forego plans for the above productions until "Beverly of Graustark" had been completed.

Miss Davies recently finished work on "Lights of Old Broadway," her first starring production for Metro-Goldwyn-Mayer. This photoplay, adapted from Laurence Eyre's play "The Merry Wives of Gotham," will have its world premiere in Los Angeles, October 17th. In this picture Miss Davies plays a dual role.

F. B. O. Has Many Big Pictures in Work; Planning New Program

OCTOBER and November bid fair to be the most active months of the entire year at the F. B. O. Studios. Despite rumors of slackening production the schedule prepared by F. B. O. executives calls for the employment of more players and directors, more writers and more artisans than have ever worked at F. B. O. over a like period of time.

Not only is F. B. O. concentrating attention on the completion of its mammoth sixty-four unit program for the season of 1925-26 but executives are already at work assembling the program for the year to follow.

Late September finds the studio working at full blast. Tom Forman is at work on location with the "Midnight Flyer" company, filming a railroad melodrama by Arthur Guy Empey, the world war hero. It was adapted by J. Grubb Alexander and in the cast are Dorothy Devore, Cullen Landis, Buddy Post, Claire M'Dowell, Frankie Darro and others. It is slated for early winter release.

Casting is under way for "Flaming Waters," a drama of the oil industry based on an original story by E. Lloyd Sheldon. This will be produced by Associated Arts Corp., under the supervision of Ludwig Erb for F. B. O. release. Mary Carr, Malcolm M'Gregor and Pauline Garon have already been signed for principal roles and Harmon Weight will direct.

Fred Thomson is on location in the San Fernando Valley, filming ranch scenes for "All Around the Frying Pan," a Frank Richardson Pierce story. David Kirkland wrote the continuity and is directing.

Maurice Flynn is on location filming "Between Men," a comedy melodrama for F. B. O. Spectacular dam break scenes feature the story which is being directed by Harry Garson. Kathlyn Myers and Helen Lynch have important roles in support of the star.

Richard Talmadge is at work on an unsettled story under the direction of Sam Nelson.

Continuity writers are at work on the Laura Jean Libbey stories, "When His Love Grew Cold" and "A Poor Girl's Romance." These productions will be numbered among F. B. O.'s twelve Gold Bond specials for the coming season.

Tom Tyler, F. B. O.'s new Western star, is at work on an unnamed vehicle under the direction of Bob De Lacey and Jimmy Gruen.

Alberta Vaughn, Larry Kent and the F. B. O. comedians, Kit Guard and Al Cooke, are working in the fourth episode of "The Adventures of Mazie" series while preparations are going forward for the early filming of two other series from the pens of H. C. Witwer and Sam Hellman.

Emory Johnson, having completed his newspaper melodrama, "The Last Edition," starring Ralph Lewis, is at work on the story for his next F. B. O. production. Its theme is being withheld for the time being.

Evelyn Brent will shortly return from a month's vacation in New York to resume work in her popular series of melodrama, in which the little star is achieving wide prominence.

Ulrich with Pro-Dis-Co

Charles Kenmore Ulrich, for many years editor of Paramount Press heets, is now associated with Producers Distributing Corporation in the same capacity. Mr. Ulrich is a veteran newspaperman having been identified with the San Francisco, Chicago and New York press for years before taking up motion picture publicity work.

United Artists Pictures for Iowa State Students

THREE of the greatest film stars in the world will be shown this fall on the screen of Iowa State University through the recent action of the college movie committee. These stars are Mary Pickford, Charlie Chaplin and Douglas Fairbanks. Their productions to be shown in the very near future are "Little Annie Rooney," "Don Q," and "The Gold Rush," respectively.

Other United Artists Corporation releases booked by the university committee are D. W. Griffith's "Sally of the Sawdust," Rudolph Valentino in "The Eagle," William S. Hart in "Tumbleweeds," and "Wild Justice," a John W. Considine Jr., production, directed by Chester M. Franklin and featuring Peter the Great, celebrated canine movie star.

The movie committee has arranged for an eight piece orchestra to furnish adequate musical settings for these noted features, and there are up-to-date machines in the projection room. The movie season opened with a revival of D. W. Griffith's "Way Down East," and the booking schedule includes pictures featuring George Arliss in his best films; Charles Ray, Jack Pickford, Richard Barthelmess and Carol Dempster. The programs also include the latest news reels and a fair share of short subjects in the way of comedies and educationals.

WARNER BROS. EXECUTIVES PLANNING A CAMPAIGN

Myer Lesser, director-general of advertising, publicity and exploitation (left), discusses with Samuel E. Morris, general manager of distribution, the details of the campaign for "The Man on the Box," the exceptional success in which Syd Chaplin is starred, now on the screen in the Warner Theatre, New York City.

"The Best People" Finished

On the completion of "The Best People," Sidney Olcott, who produced the picture for Paramount, left Hollywood for a vacation at Big Bear Lake, Cal.

On his return to the studio announcement will be made of his next production.

"The Best People," from the play by David Grey and Avery Hopwood, was adapted by Bernard McConville.

"Rocking Moon" Cast Completed

The casting of "Rocking Moon," the forthcoming George Melford production, has been completed with the engagement of Rockliffe Fellowes, Laska Winters, Luke Cosgrave and Eugene Pallette to support John Bowers and Lilyan Tashman in the featured roles.

"Rocking Moon," one of the biggest book hits this year, was adapted for the screen by Jack Cunningham. It will be presented by Metropolitan Pictures through Producers Distributing Corporation.

To Direct "Million Dollar Handicap"

Scott Sidney has been selected to direct "The Million Dollar Handicap," which will be a Metropolitan production for release by Procers Distributing Corporation.

"The Million Dollar Handicap" will be an adaptation of W. A. Fraser's story "Thoroughbreds." Scott Sidney, in conjunction with F. McGrew Willis, is now working on the continuity script and William Sistrom, general manager of the Metropolitan Pictures, states that filming will begin the latter part of September, with an all star cast.

WILLIAM JAMES CRAFT

The director of the Bob Custer "Westerns" for Film Booking Offices of America, Inc., is demonstrating his ability to freshen up this particular type of picture.

"Off the Highway" Proclaimed At Los Angeles Premiere

THE public and the critics of Los Angeles combined to classify the Producers Distributing Corporation release, "Off the Highway," as a box office and an artistic success recently when the production received its world premiere showing at the Forum Theatre.

When the critics endorse a picture as a technical and an artistic success, it does not always follow that the public supports it at the box office; but "Off the Highway" received the enthusiastic commendation of the press and the appreciation of the public as well.

Especially noticeable, during the engagement of "Off The Highway" at the Forum was the way business increased during the week. Saturday and Sunday, the opening days, drew the usual steady hold-out business, but instead of business dropping down during the week, as is usually the case, the box office revealed a daily increase, with Friday, the closing day, actually registering a slightly larger total than the opening Saturday.

There was not a dissenting note in any of the newspaper criticisms—one and all they hailed "Off the Highway" as a decidedly worthwhile dramatic production saying in part:

"'Off the Highway' is a photoplay abounding in atmosphere and color and possessing a strangely haunting theme. This picture is a notable achievement for many reasons; the first being the work of William V. Mong. This veteran plays a dual role and the double exposures that result are the most remarkable I have ever seen."—The Daily News.

"'Off the Highway' is interesting and unusual. William V. Mong plays the dual role and he gives a fine performance—finished and convincing. Charles Gerrard is unforgettable as the sleek hypocrite. His scene with Mong, where he piously explains his aims in life, is one of the cleverest pieces of acting seen on local screens for a long while."—Los Angeles Times.

"'Off The Highway,' showing this week at the Forum is well named. It is quite out of the beaten path . . . the points of the story have been skillfully brought out . . . William V. Mong plays the dual role splendidly . . . he mimes the patience of the valet and the outbursts of the choleric old gentleman with rare understanding—The Examiner.

"A gripping story totally different from any heretofore seen on the screen. Forman has taken this novel of the queer life of Caleb Fry and made an entertaining study of human nature. The realism of some of the sequences remind one forcibly of some of Poe's immortal hair-raisers."—The Evening Herald.

Finds Heavy Demand for Warner Pictures in West

HEAVY sales and an extraordinary interest on the part of exhibitors throughout the West were reported by Harry Lustig, Western division manager for Warner Bros., on his arrival in Los Angeles last week. It was his first visit to that city since his appointment to his new post and was timed to make possible a conference with Harry M. Warner before the latter's departure for New York.

For several weeks Lustig had been traveling about the territory between Denver and the Pacific Coast. Though finding a heavy demand for all Warner pictures, he reported a special exhibitor interest in dates for John Barrymore in "The Sea Beast," Syd Chaplin in "The Man on the Box," and Monte Blue in "The Limited Mail."

One theatre each in Portland, Ore., Seattle, Tacoma, Denver, Salt Lake City and Ogden is booked solidly for the entire Warner product and this is true also of many smaller cities in towns in the West and Northwest, Lustig reported. Washington, Oregon, Montana, Wyoming, Colorado and California are all heavily represented in the bookings and the Consolidated Amusement Company of Honolulu has booked the Warner product solidly for the year.

The division manager called attention also to the wide interest shown, notably in many of the smaller communities, in Ernst Lubitsch and his productions. Lubitsch's pictures, with their sophistication and subtlety, apparently carry a universal appeal, regardless of locality.

Lustig found business conditions in Southern California in a particularly healthful condition.

New DeMille Production

After several years devoted exclusively to directing, William De Mille has turned author again and has written the story for his new production for Paramount. Through a change in production plans, this photoplay, tentatively titled "Magpie," will be next on Mr. De Mille's schedule instead of "Polly of the Ballet," which previously had been announced. Bebe Daniels will have the featured lead. The choice for the chief male role has not yet been made.

BETTY BRONSON IS THE "GOLDEN PRINCESS" OF A MINING CAMP

In her current release the screen Peter Pan is called upon to wear hoop skirts and crinolines, and she does it with rare artistry for a young girl. Neil Hamilton has the leading role opposite the dainty star, and a fine cast is added to the charming story. "The Golden Princess" is Miss Bronson's fourth Paramount picture.

Cecil B. De Mille Studio Now at Production Height

THE Cecil B. De Mille studio at Culver City is witnessing the greatest activity in its entire history with the fifth, sixth and seventh pictures on De Mille's 1925-26 schedule now under construction; the De Mille personally directed production, "The Road to Yesterday," being edited and titled; and active preparations being made for the filming of three other productions including the second big De Mille special, "The Volga Boatman."

Cecil B. De Mille has returned from a two weeks' outing on his yacht "Seaward," and has plunged into the cutting and titling of "The Road to Yesterday," and immediately upon the completion of this work he will go into conferences with Jeanie Macpherson on the adaptation of "The Volga Boatman" which she has prepared from the story written especially for De Mille, by Konrad Bercovici.

"The Volga Boatman" as the title implies, is a Russian story, in which the pomp and panoply of the old Russian aristocracy will be pictured in brilliant contrast with the frugal and strenuous life of the hardy, plodding workers in the lower social strata. The author, although thoroughly familiar with the subject, went to Europe last spring, especially to write this story in the actual atmosphere that will be reflected on the screen.

"Three Faces East," the famous romance of the secret service by Anthony Paul Kelly which has to its credit one of the biggest stage runs in the theatrical history of Broadway, New York, is in production under the direction of Rupert Julian, with Jetta Goudal, Robert Ames, Clive Brook and Henry Walthall in the principal roles, while Julian in addition to directing is filling the part of the "Kaiser," the role in which he scored a dramatic triumph in "The Beast of Berlin."

Alan Hale with Rod La Rocque and the company which will support him in Braveheart," his second starring vehicle for Producers Distributing Corporation, is working on the initial scenes of this production. Some exceptionally interesting Indian sequences have already been filmed along the picturesque Russian River in northern California, and later scenes from one of the biggest foot-ball games of the present year will be included in the action.

"Braveheart" is an adaptation by Mary O'Hara from Strongheart the famous stage play of modern Indian and college life by William C. De Mille. Lillian Rich plays opposite La Rocque, while the featured players include: Robert Edeson, Tyrone Power, Jean Acker and Sally Rand.

Paul Sloane is directing "Made for Love" an original story by Garrett Fort. This will be the third Leatrice Joy starring vehicle under the De Mille regime. The story is a satirical modern romance staged in the ancient atmosphere of Egypt, where King Tut and other rulers of long lost kingdoms are being unearthed.

"Don Q" Breaks Record

"Douglas Fairbanks in 'Don Q,' broke all opening day records for the last nine months," reports Roy LaVoise, manager of the Strand Theatre, Huntington, W. Va., after a big box-office engagement for this United Artists Corporation release. "My patrons were very high in their praise," the message reads. "Any exhibitor who has an opportunity to book this picture and does not book it, is missing a real bet as 'Don Q' certainly whips them into line."

Harold Lloyd's Latest Captivates N. Y. Critics

"THE FRESHMAN," Harold Lloyd's latest Pathe picture, enjoying a run at the Colony Theatre, New York City, has received a shower of extravagant praise from the New York newspapers. The following are extracts:

The New York American—"Beg, borrow or steal, but get the price somewhere for a ticket to the Colony Theatre this week to see Harold Lloyd in 'The Freshman.' By no means miss getting the best laugh of the year."

The New York Times—"Judging from what happened in the packed theatre in the afternoon, when old folks down to youngsters volleyed their hearty approval of the bespectacled comedian, the only possible hindrance to the physical well being of the throngs was an attack of aching sides."

The Daily Mirror—"Harold Lloyd charged the Colony yesterday and kicked a goal with his latest college football comedy, 'The Freshman'."

The Daily News—"'Your money refunded if you don't laugh.' The Colony would have been perfectly safe in handing out laugh insurance to its audience yesterday—and for all days to come."

The Morning Telegraph—"You'll forget that it is a symbol of bad manners to laugh out loud when you view 'The Freshman' at the Colony. In fact, you'll be lucky to be able to control your laughter at all."

The Herald-Tribune—"It's quite funny enough to suit the most exacting, and, thank heaven, most of its humor is derived from situations and not from throwing things and kicking people about."

The Evening World—"'The Freshman' is Harold Lloyd at a new high level. One gale of laughter after another swept the spectators and then rippled back again in infectious giggles. For hilarity it marks the high point of the season."

The New York Evening Post—"Harold Lloyd's newest comedy, 'The Freshman,' which opened at the Colony yesterday, is a very funny movie, and like all really funny movies, it contains, likewise, a distinct element of pathos."

The Sun—"Laughter, loud, hearty, laughter, filled the Colony yesterday when Harold Lloyd's new comedy, 'The Freshman' — a strikingly humorous slapstick affair which turned academic ways to burlesque account—made its first appearance hereabouts.

The Evening Journal—"'The Freshman' is without a doubt one of the funniest, most spontaneous comedies that ever flickered to a happy fade-out. All of Lloyd's comedies have been excellent, but this one surpasses everything he's done.

NOBODY EVER WANTS THREE THIRTEENS ON HIS AUTO NUMBER PLATE

In his speedy current offering Richard Dix, the Paramount star, has a fast picture in "The Lucky Devil," directorial credit going to Frank Tuttle. Esther Ralston plays opposite the speed demon.

Rosher Contracts With Ufa

Charles Rosher, one of the most capable cameramen, who has been with Mary Pickford continuously for eight years, has signed a contract with Ufa, the noted German film concern. He will go abroad right after the completion of Miss Pickford's "Scraps," now in production.

In Germany Mr. Rosher will be associated with Herr Murnau, famous director who made "The Last Laugh."

"My association with Miss Pickford has been most pleasant, and I am leaving only because of the opportunity for additional experience in foreign fields," said Mr. Rosher.

Miss Pickford said she is most sorry to lose Rosher, as she always had valued his services highly, but did not want to deprive him of any opportunities.

Rosher has photographed fifteen Mary Pickford productions—a record for a cameraman with a single organization. These films include "Dorothy Vernon of Haddon Hall," "Rosita," "Little Annie Rooney."

Concerning "Dorothy Vernon" the British reviewers had this to say: "If there were a Nobel prize for photography it should go to Charles Rosher."

Rosher studied technical and artistic photography abroad.

"Nightie Night, Nurse"

"Chuck Reisner Directing Syd Chaplin in New Warner Bros. Comedy

A remarkable list of screen favorities appears in the cast of Warner Bros. "Nightie Night, Nurse," with the line-up yet to be completed. Syd Chaplin started work on this picture only a few days after finishing the production of "The Man On the Box." Patsy Ruth Miller, will play opposite Chaplin. Others in the cast are Gayne Whitman, Pat Hartigan, Edith Yorke, Dave Torrance and Raymond Wells.

Big "Gold Rush" Staged for Chaplin Film in California

A BIG EXPLOITATION STUNT in connection with Charlie Chaplin's "The Gold Rush" has been put over in Los Angeles, where this United Artists Corporation release is now playing an indefinite run at Grauman's Egyptian Theatre in Hollywood, and is past its tenth week. The stunt was put over in a tie-up between the theatre and the Los Angeles Examiner, and arranged after Sid Grauman had a long distance telephone conversation with Charlie Chaplin in New York.

A representative of Chaplin and Grauman made a survey of the territory to be covered by the stunt, and heralded it as the "Gold Rush."

The soles from twenty of Charlie's shoes were spotted along Santa Monica, Washington, San Vicenta, Wilshire and Pico Boulevards, all running through the select Santa Monica bay district to the beach. The Los Angeles Examiner notified the public that finders of these shoe soles could have them redeemed at Grauman's Egyptian Theatre for a pair of the best seats for the "Gold Rush."

This planting of treasure tokens was done daily, with an announcement in the newspaper, while diagrams of the treasure hunt territory were flashed on the screen at the Egyptian in order to give some clews as to treasure location.

In order to make the stunt more thrilling, twenty sacks of treasure, some of them containing as much as $100 in gold, were buried along the beach. These sacks of money were made more difficult to find than the shoe soles, the latter being more or less in the nature of consolations.

"Sally, Irene and Mary"

Sally O'Neill is to have the role of "Mary" in Edmund Goulding's "Sally, Irene and Mary," now in production at the Culver City studios. Constance Bennett, as previously announced, has been assigned the role of "Sally" and Joan Crawford is to appear as "Irene" in this elaborate picturization of the Crawford musical stage success, adapted to the screen for Metro-Goldwyn-Mayer by Louis Leighton and Hope Loring. Other additions to the cast are: Ray Howard, who played the juvenile lead a few years ago in "Courage," and who has been cast as the college boy; Aggie Herrin, who is to play Mrs. O'Brien; Kate Price, who will be the Mrs. Dugan; Henry Kolker who will have the role of Marcus Norton; Edna Mae Cooper, who will appear as Maggie; Gene Miller, cast as the call boy and Voya Georges, cast as Hyra. These additions practically complete the cast, William Haines, Karl Dane, Belva McKay, Doris Cleveland and Douglas Gilmore having been assigned roles some time ago.

Schulberg Seeking New Material; To Lay Out Plans for Next Season

WITH more than half of his current program of twenty Preferred Pictures now finished, B. P. Schulberg has arrived in New York from the coast to confer with J. G. Bachmann, general manager of distribution, regarding the purchase of story material for the 1926-1927 season. He will make a survey of the current Broadway stage productions with a view to securing several for filming as Preferred Pictures and will also negotiate for a number of best-sellers from the lists of current fiction. It is expected that he will remain in the east sufficiently long to array all plans for the coming year and that before his departure he will be ready with an announcement.

The producer brought with him the master-print of the latest Preferred Picture, "The Other Woman's Story," by Peggy Gaddis' novel founded upon a sensational American divorce suit. He stated that this story has proven a successful experiment in a new plot construction which consists of taking the main thread through one courtroom scene and working out the story-proper in fifteen or more retrospective episodes.

WALLY WALES IS OFF TO AN AUSPICIOUS START IN THIS PICTURE

"Tearin' Loose," a very fine Western, gives Louis Weiss' new Artclass star just the opportunity Wally has needed to enable him to "go over the top" with the fans who like this type of film.

Record Breaking Program of Productions for F. P.-L.

ALTHOUGH production activities have ceased temporarily at Paramount Long Island studio, where only two companies are now working on the big stages, plans are in preparation at the Lasky studio on the West Coast for a record breaking production schedule.

Charles Eyton, general manager of the West Coast plant, is in receipt of instructions from Jesse L. Lasky, first Vice-President in charge of production, covering the company's producing schedule for the fall and winter months.

Within the next thirty days, seven feature productions will be in the making at the Hollywood studio and the momentum of filming pictures is counted upon to increase from then on.

Pola Negri began work on September 21 on her new starring picture, "The Tattooed Countess," under the direction of Malcolm St. Clair. The story, by Carl Van Vechten, is a best seller.

On the same day James Cruze started filming "Mannequin," an adaptation of Fannie Hurst's $50,000 prize contest novel.

Raymond Griffith is also in action on his new starring feature, "Stage Door Johnny."

The same week that the Pola Negri and James Cruze pictures were placed in production, Raoul Walsh called "camera!" on an elaborate film presentation of "Hassan," with a feature cast soon to be announced.

September 28 will see the beginning of "The Enchanted Hill," with Irvin Willat wielding the megaphone on this Peter B. Kyne story.

On October 5, William DeMille will launch production on his own story, "Magpie," with Bebe Daniels in the featured lead.

During the same week Victor Fleming will begin filming "Two Soldiers," which marks the return to the screen of Mildred Davis for the first time since she became Mrs. Harold Lloyd three years ago. The story, by Hugh Wiley, has a war background, and will feature in the cast Wallace Beery and Raymond Hatton, in addition to Miss Davis.

During October, at least seven companies will be actually shooting at the Famous Players-Lasky studio in Hollywood or on location.

Eight pictures have been definitely scheduled for November and December, and preliminary plans are now being made for production activity beginning January 1 that will rival or possibly eclipse the gigantic program of 1925.

The past week at the Eastern plant saw the conclusion of three new productions to be released among the Golden Forty. One of these was Monta Bell's screen version of "The King on Main Street" with Adolphe Menjou, Greta Nissen, Bessie Love and Oscar Shaw.

"Stage Struck"

Gloria Swanson completed her latest starring vehicle, "Stage Struck," under the direction of Allan Dwan, with Lawrence Gray opposite Miss Swanson. An unusual locale was used as background for this picture, the company making a ten days' location stay at New Martinsville, W. Va., where scenes were filmed on board a floating theatre—a ship that plies up and down the Ohio River, stopping at towns not reached by the usual rail routes. Among the supporting players in this comedy were Ford Sterling, Gertrude Astor and Marguerite Evans.

D. W. Griffith has put on celluloid the last scene for "That Royle Girl," his first picture for Paramount, with Carol Dempster, W. C. Fields, Harrison Ford and James Kirkwood in the principal roles. "That Royle Girl" was adapted from Edwin C. Balmer's Cosmopolitan Magazine serial of Chicago's jazz and underworld districts.

The last of the beautiful ballroom scene for Herbert Brenon's "A Kiss for Cinderella," with Betty Bronson and Tom Moore, has been taken down, and the picture is now in the cutting room. Esther Ralston, Henry Vibart and Dorothy Cumming are among the principal players in the supporting cast.

Thomas Meighan is working on the interiors of "Irish Luck," his latest effort, under Victor Heerman's direction, for which the company journeyed to Ireland for authentic locations. Lois Wilson has the chief feminine role.

"Womanhandled"

Two companies of Paramount players are working far from the studio on exteriors. One is the Richard Dix unit, making "Womanhandled," at Houston, Tex., with Gregory La Cava, a newcomer to the ranks of Paramount directors, at the megaphone. They have engaged a large herd of cattle for the filming of a stampede, at the Blakely ranch, 30 miles from Houston. Esther Ralston is the heroine of this companion picture to Gloria Swanson's "Manhandled."

Frank Tuttle, making "The American Venus" from Townsend Martin's original story featuring Miss Ralston, Lawrence Gray, Ford Sterling and Fay Lamphier, the "Miss America" of the Atlantic City Beauty Pageant, has returned from Greenwich, Conn., with a troupe of players for the filming of the interiors.

Herbert Brenon has started on George M. Cohan's stage success, "The Song and Dance Man," with Tom Moore, Bessie Love and Harrison Ford in the featured roles. Others in the cast are Norman Trevor, George Nash and Josephine Drake. The screen version is the result of collaboration between Mr. Brenon and Mr. Cohan, the scenario being written by Paul Schofield.

Another picture which will go into production this month is "Aloma of the South Sea," with Gilda Gray making her official film debut in the New York stage success.

ALBERT SYDNEY HOWSON

The new head of the literary department of Warner Bros. has a wide background of varying experiences in the literary field back of him. Big things are expected during his administration.

M.-G.-M. Ball October 31

The third annual Loew-Metro-Goldwyn-Mayer Ball scheduled for Saturday evening October 31 at the Hotel Astor promises to be the outstanding event of the theatrical year along Broadway.

Major Edward Bowes and the entire house and technical staff of the Capitol Theatre are at work on numerous novelties to be presented and they will all be on hand the evening of the event to see that it is run to perfection.

Nils Granlund, master of ceremonies, is lining up the talent that will appear and we are assured it will include stars and choruses from every Broadway musical hit, revue and the popular night clubs. Dancing will be enjoyed to the music of several of the best known orchestras in the world. An elaborate banquet will be served.

Louis B. Mayer, vice-president in charge of production for Metro-Goldwyn-Mayer, who is now in the East, is arranging for the personal appearance of practically all of the M.-G.-M. stars and featured players. In addition all the stars of every other organization in the East at the time will be on hand.

Our next Mayor, "Jimmy" Walker, will be on hand with a contingent of City, State and Federal officials and prominent personages in all branches of the sporting world will be there.

Two Warner Pictures

"The Cave Man" and "The Night Cry" To Go Into Production

Two more pictures on Warner Bros' 1925-26 schedule of forty are about to go into production at the Coast Studios, according to information received at the home offices this week. These are "The Night Cry," in which Rin-Tin-Tin will be starred, and Gilette Burgess' romance, "The Cave Man."

Herman Raymaker has been assigned to direct "The Night Cry" news which will be gladly received by everybody who has seen Rin-Tin-Tin in "Below the Line," just released. Raymaker wielded the megaphone in the production and won the praise of all the critics who have viewed the picture.

Marie Prevost will star with Matt Moore in "The Cave Man," a thrilling story of a wonderful wooer and a wonderful prize. Lewis Milestone, whose most recent picture was "Seven Sinners," in which Miss Prevost had the lead, with Clive Brook playing opposite her, will direct.

Six Features Ready to Start Production at Universal City

WITH six features ready to start production this week, and five pictures now being filmed, Universal City is experiencing one of the busiest periods of its career.

Charles Brabin, having just finished direction of "Stella Maris," will direct an original photoplay, as yet untitled, written by Raymond L. Schrock, general manager, with Mary Philbin as the star.

Svend Gade is collaborating with Charles Whittaker on a screen story based on a Swedish novel, entitled "Wives For Rent," and expects to start work immediately.

Reginald Denny, having finished his starring production, "What Happened To Jones" will start work this week on "Skinner's Dress Suit," and as with his last picture, will have William A. Seiter behind the megaphone.

Henry McRae is lining up the cast to support William Desmond in "String of Steel," a chapter-play chronicling the building of the railroads.

Jack Daugherty will be featured in "The Radio Detective" a chapter-play adapted from Arthur B. Reeve's latest mystery novel.

In addition to these features, the regular schedule comedies, starring Neely Edwards, Charles Puffy, and the "Sweet Sixteen" troupe, headed by Arthur Lake, will be made. Edgar Kennedy is directing the latter series, Richard Smith is directing Edwards, and George Summerville is handling the Puffy company. All the comedy units are under the supervision of Scott Darling, a pioneer in production.

Features now in production are "The Midnight Sun," forthcoming Super-Jewel under Dimitri Buchowotzki's direction; "Two Blocks Away," directed by Harry Pollard; An untitled historical production, directed by Edward Sedgwick with Hoot Gibson as the star, and "The Scrapping Kid" starring Art Acord, made under Clifford Smith's direction.

Louise Dresser in "Fifth Avenue"

Louise Dresser who registered a remarkable impression by the quality of her work in "The Goose Woman," has been engaged by A. H. Sebastian to play an important part in his forthcoming production, "Fifth Avenue." The initial scenes for this production have been made on Fifth Avenue, New York, under Robert G. Vignola's direction, and upon the return of the company to its headquarters at the Metropolitan Studios in Hollywood, Miss Dresser will join the cast which already includes Marguerite De La Motte, Allan Forrest, Josephine Norman and Sally Long.

"Wanton Kisses"

Independent Production by J. Ray Friedgen, Written by Louis Allen Brown

Harry Chandlee is cutting the J. Ray Friedgen production, "Wanton Kisses," for the independent market. This six-reel feature has Maurine Powers in the leading role, supported by a strong cast, including Frederick Parke. The picture was made in New York, with Walter Strange at the camera. The story is from the pen of Louis Allen Browne, and is a melodrama, with a college life and sporting angle.

J. Ray Friedgen has produced a number of features for independent use. He will announce his releasing arrangements shortly.

Kerr Returns to "Lot"

Robert Kerr has returned to the William Fox West Coast Studios after an illness.

Greatest U. S. Land Rush Filmed for Hart Picture

THE greatest land rush in the history of government homesteading—that of the famous Cherokee land strip—was duplicated last week in a gigantically staged movie scene for William S. Hart's "Tumbleweeds," his first production for United Artists Corporation release.

The location was on La Aguerro Rancho, California. King Baggot directed the big scene, assisted by Justin H. McClosky and thirty others. There was a camera battery of nineteen machines, and a range of 17,000 acres for all the maneuvres.

There were hundreds of extra players, men, women and children; hundreds of wagons and vehicles of all sorts; hundreds of heads of horses, mules and cattle, with the 1925 model automobile mingling incongruously enough with the nondescript vehicles and old-fashioned high-wheeled bicycles.

There was a big crowd gathered to witness the shooting of the big land rush scene, which was gone through with without an accident of any kind. Those interested declare this "Tumbleweeds" scene easily will rank as one of the greatest of its kind ever incorporated into any motion picture.

Barbara Bedford is the leading woman in "Tumbleweeds," and others in the supporting cast are J. Gordon Russell, Richard R. Neill, Lillian Leighton, Lucien Littlefield, Jack Murphy and Gertrude Claire. The picture is being rushed for early fall release.

Dillon to Direct Dean

Preparations are now under way at the Metropolitan Studios for the first Metropolitan Picture in which Priscilla Dean will star under her new contract.

Several stories of the colorful and fast action type, in which the dynamic star achieved her greatest popularity have been purchased for Miss Dean and William Sistrom has signed Edward Dillon, one of the industry's pioneer directors, to handle the magaphone on the initial feature.

THE FOX FILM CORPORATION FLOAT IN LOS ANGELES PARADE—One of the most attractive floats seen during the gala opening of the Greater Movie Season, was made doubly attractive by the presence of the pretty girls, selected from the "extras" at the big Fox Studios on the West Coast.

Prediction By Brandt Three Years Ago Now Fulfilled

WHEN Joe Brandt of Columbia Pictures, said three years ago that the public wants melodramas—of a better sort, of course, than those which flourished on the legitimate stage about a quarter century ago—he made a prediction which since has been borne out by the repeated success of screen productions of this type.

"Today," Mr. Brandt explained, "I find after visiting all parts of the country, repeatedly, and conferring with the biggest, as well as some of the smallest of exhibitors, men who play the most important first run pictures, as well as those who handle neighborhood houses, that they all shout for honest-to-goodness melodrama. Of course, such pictures must have really worth-while stories.

"But the present day exhibitor knows his public. In many instances they know the vast majority of their audiences intimately. This is especially true in the smaller cities. These picture-goers are always communicating their impressions and desires directly to the exhibitors. As a result, the showmen learn first handedly just what is liked, and what is not wanted.

"And today the public is sick of that puerile stuff which so often is supposed to be taken for 'smart' society drama. Also, they don't want so much of the sexy stuff and the threadbare triangle situations.

"They want action. And more action, all the time.

"Not without reason did those great producers of melodrama, Al Woods, Charles Blaney and Corse Payton, attract the greatest audience numbers to their box offices by giving them powerful melodramas—crude and ridiculous though they seem to us when weighed by our modern standards of screen play craft, but powerful plays, nevertheless.

"Melodrama always takes a powerful grip on one's imagination, and the producers who have realized this fact have always made big money. From the very start we have borne this fact in mind and the success we achieved with 'More To Be Pitied,' 'Only a Shopgirl,' 'Temptation,' 'Fighting the Flames' and 'The Midnight Express' have proven that this form of entertainment is what the vast majority demands. Many of these pictures were adapted from famous stage successes. Yet the success which these plays have achieved on the screen is unbelievably greater than was accomplished on the stage.

"Polite dramas, and dramas that treat over-much of sex, even when they are brilliantly done, and have excellent stories for plots, never achieve the mark which a fairly good melodrama reaches. And an overdose of sexy and polite society drama only paves the way for melodrama of 'The Bat' and 'The Gorilla' order.

"When we prepared our present season's production schedule we had this angle in mind and worked hard to put it over. 'The Danger Signal,' first of our Columbia series, as well as 'Enemy of Men,' first of our Waldorf series, our fast action Perfection Series, and those pictures which follow, are all carefully constructed along such lines.

"In our forthcoming production for the future seasons, we expect to adhere to this technic. It is essential so long as the public retains its desire for powerful action drama. We have realized this need from the start, and the film fans who have filled the theatres to see Columbia pictures have attested to our judgment."

HIDING THE CANDLES is a novel way of concealing the exact number of years Aileen Pringle admits on her birthday (and if we knew we wouldn't let on, for the stunning Metro-Goldwyn-Mayer featured player in Tod Browning's "The Mystic," will always be somewhere just around twenty-one—if you succumb to her charming make-up).

JOHN BARRYMORE'S LEADING LADY in his forthcoming Warner Bros. production, "The Sea Beast," is Dolores Costello, the beautiful daughter of Maurice Costello, famous as one of the first screen idols among the men. Herewith is the latest photograph of the lovely Dolores.

Completes "The Bad Man"

Walter Lantz, the comedian star of the Bray Studios, has completed actual production of the "straight" shots of the first of the new Dinky Doodle subjects which are being made for F. B. O. The title of the subject is "Dinky Doodle and the Bad Man."

"One of the Bravest" Cast

Reports received from Renaud Hoffman, supervising director for Gotham Productions West Coast units, has notified Sam Sax that casting on "One of the Bravest" is now complete. Ralph Lewis will star.

Artclass Offering New Series of "Shorts" on State Right Market

LOUIS WEISS, managing director of Weiss Brothers' Artclass Pictures is offering a new series of six single reel special short subjects to the state-right market.

The series is entitled "Guess Who" and is exactly what its title would indicate, a guessing contest.

These single reels will each have shots of twenty five big well known stars. These stars will appear on the screen long enough for them to be plainly seen. They will move about and display many of their individual characteristics and it is the part of the audience to mark the order of the star's appearance on a card provided for the purpose. The cards themselves will be given to the partons as they enter the theatre. The names of the twenty five stars will be printed in alphabetical order and in large type on the card so that all the participant in the "Guess Who" contest has to do is to identify the star and mark the stars number on the reel along side of the star's name.

The press sheet gives the exhibitor a great number of possible ways of attracting attention to the plan. A brilliantly designed one sheet is made up for each reel showing the names of the stars who will appear in the reel. That alone with the drawing power of the stars will prove a big number with the public.

Two reels of the series are already in New York for showing. In them is a great array of stars. Among those in the first reel are Wallace Beery, Betty Blythe, Hobart Bosworth, Margaret De La Motte, Percy Marmont, Nazimova, Anna Q. Nilsson, Pat O'Malley, Charles Ray, Alma Rubens, Milton Sills, Alberta Vaughn, Claire Windsor.

Some of the prominent stars in the second reel are Monte Blue, Ruth Clifford, Corinne Griffith, Elaine Hammerstein, Norman Kerry, Cullen Landis, Laura La Plante, Jacqueline Logan, Ben Lyon, Bert Lytell, Dorothy Mackaill, Antonio Moreno, Marie Prevost, Anita Stewart, Lewis Stone.

ALMA RUBENS

The beautiful star of William Fox photoplays does a truly amazing dance in her forthcoming picture, "The Winding Stair." Some of Alma's closest friends will share in the general surprise felt on discovering what a graceful dancer she is.

Alma Rubens a Dancer

Talent Hidden From Screen Now Shown In New Fox Film

When the screen claimed Alma Rubens for its own, the musical and vaudeville stage lost a headline dancer. The photoplay actress has kept this talent a secret in all of her appearances in the films, mainly because the parts in which she has been cast have not made demands on her accomplishment.

It was her role in "The Winding Stair," the William Fox production of A. E. W. Mason's novel of Morocco, that showed Miss Ruben's ability to dance. Her grace and mastery of the technique of the difficult movements of the wild African dance was a revelation to the Hollywood colony of artists. She is now hailed as a rival of Valentino as a dancer.

Tearle in Fourth Tiffany

Tiffany announces that Conway Tearle has been engaged for the principal role in "Morals for Men," suggested by "The Luck Serum," from the pen of Gouverneur Morris. The story has been adapted for the screen by A. P. Younger, who will also supervise the production. "Morals for Men" is the fourth of the Tiffany "Big Twelve" by famous authors.

Pollard Renews "U" Contract

Harry Pollard, one of the screen's leading directors, has signed a new long term contract with Universal, according to Raymond L. Schrock, general manager of Universal City. The contract will assure Pollard's association with the company for a term of several years.

"The Desert's Price"

Buck Jones is in the midst of filming "The Desert's Price," a thrilling western story by William MacLeod Raine, under the direction of W. S. Van Dyke.

Charles Chaplin Congratulates "Syd"

After attending a preview of "The Man On The Box," starring "Syd" Chaplin, which opened at Warners Theatre in New York last Saturday night for a run, Charles Chaplin sent the following telegram to "Syd" in Los Angeles:

"Congratulations, Syd. Saw 'Man On Box' last night and thought it was wonderful. More power to the family. Love. Charles."

The Western Union Telegraph Company enlarged this message on one of its giant blanks, framed several hundred of them and displayed the telegram in the window of all its offices in New York City.

Cast of "The Barrier"

Henry Walthall and Lionel Barrymore have been added to the cast of George Hill's forthcoming Metro-Goldwyn-Mayer production of "The Barrier," by Rex Beach, announces Hunt Stromberg, assistant studio executive. Walthall will play the role of Jale. Barrymore will have the baleful role of Stark Bennett. As previously announced Norman Kerry is to play Meade Burrell. No leading woman has yet been announced.

Hollywood Studios Rechristened

Coincident with the purchase of the controlling interest in the Hollywood Studios by the Cinema Corporation of America, the name of this big plant has been changed to the Metropolitan Studios. Under the general supervision of Charles and Al. Christie and William Sistrom a most ambitious program of production is being mapped out for the Metropolitan.

Lancaster with M.-G.-M.

John Lancaster has joined the executive forces of Metro-Goldwyn-Mayer, and will occupy a new and important post supervising a number of departments, including the casting department. He will also have charge of the permanent M.-G.-M. stock players. For a number of years Lancaster has headed his own casting organization representing many best known artists.

Lewis in Gotham Film

Sam Sax announces that Ralph Lewis has been signed for the stellar role in "One of the Bravest" which will be released as the seventh Gotham Production for this season to be distributed through the Lumas Film Corporation. "One of the Bravest" is an original story by James J. Tynan the well known West Coast scenarist and has a big city fire department as its background.

Five First National Pictures Listed Among "the Ten Best" at The Eastman

ERIC THACHER CLARKE, managing director of the Eastman Theatre, Rochester, N. Y., has compiled a list of the ten most popular pictures shown at the Eastman, from September 1, 1924 to September 1, this year. Five of the ten are First National pictures. Paramount, and Metro-Goldwyn-Mayer, each have two in Mr. Clarke's list, and Pathe has one. In a supplemental list of four pictures that pressed closely upon "the ten best" are two additional First National pictures, one Metro-Goldwyn-Mayer and one Pathe.

The "ten best" at the Eastman, based on box-office receipts, were announced by Mr. Clarke in the following order.

ERIC THACHER CLARKE
Managing director of the Eastman Theatre, Rochester, N. Y.

"The Covered Wagon" (Paramount).

"Hot Water" (Pathe).

"The Rag Man" (Metro-Goldwyn-Mayer).

"The Sea Hawk" (First National).

"Peter Pan" (Paramount).

"Classmates" (First National).

"Abraham Lincoln" (First National).

"Sally" (First National).

"He Who Gets Slapped" (Metro-Goldwyn-Mayer).

"A Thief in Paradise" (First National).

Closely following these were:

"The Navigator" (Metro-Goldwyn-Mayer).

"The Only Woman" (First National).

"Secrets" (First National).

"Black Cyclone" (Pathe).

HELPING THE OTHER WOMAN

In the B. P. Schulberg Preferred picture, "The Other Woman's Story," Robert Frazer, the distinguished leading man, has one of the principal roles. He goes a long way in helping the other woman tell her story.

Harry Cohn Discusses Present Independent Situation Points

FOR the past few months there have been so many varied statements on the independent picture producing situation that it is interesting to obtain the views of a real producer who has also stood on the sidelines and carefully watched every movement in the industry for at least fifteen years, i. e., Harry Cohn, who with his brother Jack, and Joe Brandt, own and control Columbia Pictures Corporation, who are producing and releasing eighteen pictures this season.

Just before Mr. Harry Cohn, who is vice-president and production head of Columbia, left Hollywood for a visit to New York, he answered a number of questions and also gave some intimate opinions on the progress made by the independent producers, and evidenced his appreciation of the aid and determination of most of the independent theatre owners.

"The independent producers this season," Mr Cohn began, "can point to their greatest accomplishment to the unquestionable fact that they have made a product which is well on a par with those pictures which the big program companies have touted as specials. This statement means that I include all of the independents with Columbia.

"Of course, I am personally proud of the pictures I have made for Columbia this year. But I want to say more than a mere passing word of praise for men like Ben Schulberg, Ike Chadwick, Phil Goldstone, Renaud Hoffman, Hunt Stromberg, Whitman Bennett, Charles Burr, Abe Carlos and a host of other real independent producers who have kept their promises one hundred per cent. to give to the exhibitors a series of pictures that will stand the acid test of hard box-office values."

Explaining what he believes to be the greatest menace to the independent exhibitor today, Mr. Cohn continued: "The indifference on the part of some of the exhibitors to give their whole-hearted support to those deserving independent producers who are, if the proper credit is given to them, the last trench the exhibitor might fall back upon in the war for their final elevation.

"Columbia Pictures is out to keep every last promise which was made to the exhibitor. Sixteen of the pictures finished are evidence of Columbia's determination to keep promises—and the other two are actually in work. This means that Columbia is actually ahead of schedule this season and making good with a real bang.

"We have paid big prices for able directors, strong stories, and stars of real box-office drawing power to prove we have confidence in those exhibitors who have had the guts to stick by us.

"At present we are preparing big plans for next season and those exhibitors who have stuck by us and the independent policy will again be able to stick out their chests and proudly acclaim to the world that they own their own theatres, unfettered by the makers of trade mark stuff."

Fish-Schurman Corp. Fixes Price on Goerz Raw Stock

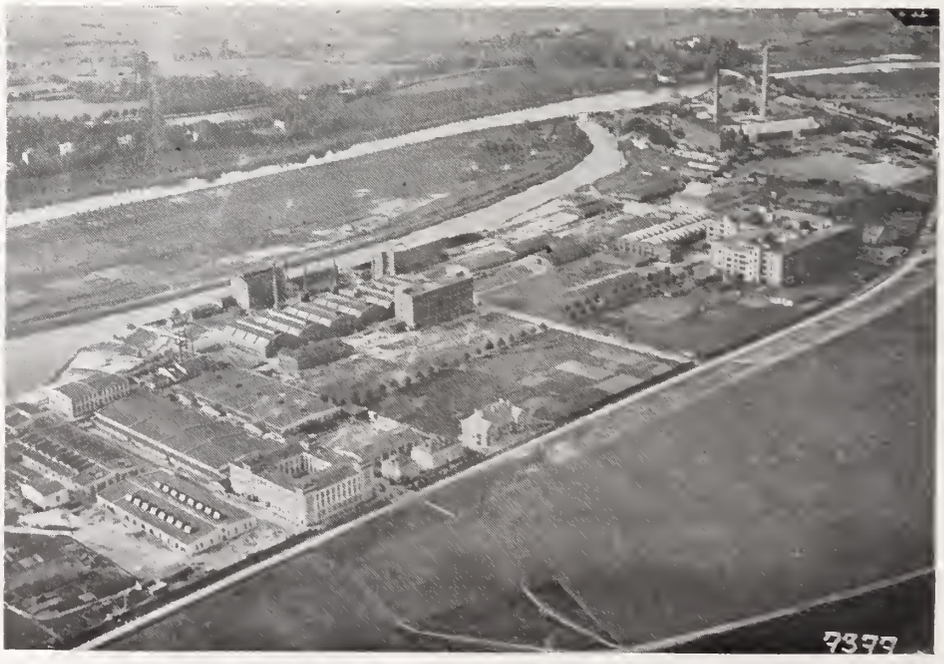
FERDINAND SCHURMAN, president of the Fish-Schurman Corporation in No. 45 West Forty-fifth Street, New York City, sole distributors of the Goerz motion picture raw stock, announces that when present stocks are exhausted, the price of positive raw stock will be 1.65 c. per foot.

In a circular letter to the trade, the distributors say:

"During the past few years, manufacturers of positive raw stock have rightfully endeavored to reduce the cost of their product, thereby assisting the motion picture industry and putting producers in a position to give satisfactory prints even to the smallest theatres. We believe that the mark has somewhat been overstepped by most of them, inasmuch as the quality of the raw stock has undoubtedly been affected.

"It is the estabiished policy of the Goerz Works to manufacture all their products in the best quality possible, at a fair price. They will not sacrifice quality in favor of a small difference in price. They never did with their world renowned Goerz Lenses, and they will assuredly not so with their Goerz Raw Stock.

"As compensation for the small difference in cost, we offer the best raw stock on the market. As to photographic qualities, it has more gradation, more latitude, better half tones, more detail in the shadows, and it produces more plastic effects. As to mechanical properties, it knows no static; has stronger and more pliable celluloid, therefore longer wearing qualities. This latter fact actually reduces the cost of prints on Goerz raw stock, since fewer prints are required. That, it must be admitted, is simple reasoning."



WHERE GOERZ PRODUCTS ARE MADE

Plant of Goerz Works, Near Berlin, Germany.

"Annie Rooney" Breaks Records

All records for attendance were broken at the Criterion Theatre, Oklahoma City, at the opening there recently of Mary Pickford's United Artists Corporation release, "Little Annie Rooney," according to word received at the home office. The house was sold out at two o'clock in the afternoon, and there were long lines of waiting patrons for the rest of the day. "Everybody was delighted with the picture and we heard nothing but favorable comment from those leaving after seeing the performance," said the message.

Selling the Picture to the Public

This Department Was Established September 23, 1911

Edited by Epes Winthrop Sargent

Get Out Special Christmas Gift Books Even if You Have the Regular Style

JUST because you sell coupon ticket books the year around, don't imagine that you do not need the special Christmas Gift book tickets for sale from after Thanksgiving to the eleventh hour shopping on Christmas Eve. To the contrary, if you regularly issue books of tickets, you particularly need a special form of book for the Christmas holidays. At least some of these books will come into the hands of those who are not book holders, and you may get them into the habit of using the books regularly.

Every year more and more houses swing into the year-round column, finding that the idea is highly profitable, and each year sees a greater number of houses offering special books around Christmas time.

If you do not get these out, you are overlooking one of the best ticket selling schemes ever invented.

Simple and Good

The idea in a nutshell is to offer a book of tickets to be given as a Christmas gift. These books vary in denomination, but they all contain admissions to your theatre, and there is nothing that will please the average person more than free theatre tickets. And the giver need have no fear that a duplicated book will have no appreciation. The small boy who gets three dozen handkerchiefs may feel that Santa has been more generous than thoughtful, but he will welcome the gift of a dozen books from as many donors. He'll be glad to have an entire library.

This is what makes the gift book so appealing to the average gift shopper. It will appeal to all ages. It is certain to be welcome.

Do It Right

But while the contents of the book carry the real value, the appearance must not be overlooked. The giver wants to present something that looks like a gift, and if you get out a presentable cover, you will materially increase the sales.

The cheapest way is to select an attractive Christmas card, of about the proper size, and use this for a cover; printing your tickets of a size to match. Another way is to print up a special envelope for your regular book. Fred Meyers got out a special card to be enclosed with the book, and supplied a special envelope to fit.

Whatever the scheme you adopt, make it breathe the spirit of the season, and be sure to have the "To" and "From" lines. If you can command the services of an expert penman, perhaps you can offer to have recipient's name engrossed upon the card in fancy lettering.

Various Forms

The early books consisted of a series of coupons representing five and ten cent values. This was all right, but today prices are higher, and it is better to have your tickets good for a specified number of admissions, with one ticket for each, but each bearing the proviso that in the event of a specially priced attraction a cash payment must be made equivalent to the difference between the regular house price and the special charge. This also may be used where the holiday prices are raised.

One form of ticket is not unlike the old-fashioned meal ticket, a single card with marginal numbers, each good for one admission. A number is punched out each time the ticket is used. Here the contract may be printed in the centre of the ticket. This works well where the admissions do not exceed ten. Above that the card is apt to show wear and tear.

Prices and Concessions

It is customary to issue tickets on some price concessions. The usual scale is $2.50 for $2, and $6 on a $5 ticket. The two and five dollar tickets are most generally offered. The concessions may be made to match your scale of prices. If you charge a 35-cent admission, make the ticket good for seven admissions instead of six. That works out at $2.45. Seventeen tickets, or $5.80, may be given on the $5 book.

Many houses now sell their tickets at face value, the consideration being the time saved through not having to take a place in line at the box office. Here the ticket is good at the door, and does not have to be exchanged, except in the case of advanced prices. Generally, however, it will be better practice to make some price concession.

If you charge a flat rate you should give unlimited tickets. If you make a concession you can make terms, limiting the life of the ticket to six months.

Don't be afraid of giving something for nothing. Be generous. These tickets will be used up faster than paid admissions, and you will lose nothing in the long run.

Bulk Sales

If you have any industry employing twenty or more, suggest to the business head the use of books for Christmas gifts, offering to put the imprint on the cover. You can find some small printer, or perhaps even a small boy with a hand press who will do this work cheaply. On large orders you can well afford to make an additional price concession.

Drive on these tickets and you'll make some real money as well as build patronage. But start in early to make your arrangements and open your campaign as soon as Thanksgiving has been passed.

Made 'Em Look

If you are tired of the kiss imprint on throwaway cards, copy J. L. Cartwright, of the Lyric Theatre, Jackson, Tenn.

He sent a young man down the street with a distinct impression of a pair of feminine lips on his cheek. Everyone laughed and looked back after him, only to see a card for Kiss Me Again on the back of his coat.

Lipstick accidents are so common that this stunt is a real winner. Try it on any kiss title.

A Paramount Release

CAMPAIGNING THE TEN COMMANDMENTS AT THE LUCAS THEATRE, SAVANNAH, GA.

J. G. Evans bannered all bridge approaches. On the left is an old rice mill, which has stood for 150 years on the South Carolina shore. On the right is a store on the Georgia bank. From 500 to 1,500 automobiles cross this bridge daily. Other banners from 30 to 40 feet in length were used "downtown" with one across the street in front of the theatre.

Cleaning Up The Pony Express in San Francisco

Tied Pony Express to California Fete

Playing with a local celebration gave the Imperial Theatre, San Francisco, a wonderful break on The Pony Express. The picture was put over to so much business that an additional morning show and an extra night show was added to the schedule, and they came close to a standout with a performance starting 10:30 p. m. each evening.

Working with the Imperial staff, Oscar A. Kantner, of the Paramount exploitation, tied in with the Wells-Fargo Bank, surviving unit of the express company once the dominant factors in the West.

The bank not only planted a lot of stories in the financial publications, but they helped Kantner make the grade for extra space in the local papers, and syndicated some stories that covered the country and will help other exhibitors when they come to play the picture.

But best of all they helped to land The Pony Express as part of the California Diamond Jubilee celebration, then current.

They built a reproduction of an old stage station which stood in the lobby of the main banking office for ten days before it was removed to the Civic Centre, and on the parade day a pony express rider dashed from the Embarkadero to the reviewing stand, where he delivered a letter to Vice President Dawes.

In addition to the properties used in the play, which were shipped from Los Angeles, the bank loaned many of its own relics, and with this material Kantner was able to land 30 unusually good windows.

The bank also financed the printing and placing of a thousand street car cards, and built the front for the Imperial, a reproduction of a frontier town in the days of the pony express.

There was a decidedly practical angle to the bank's co-operation as well as the moral effect of the interest of this still powerful institution.

One of the old stage coaches was used for a ballyhoo and transported the stars of the production from the railroad station to their hotel. The stars participated in a first night that beat Gloria Swanson and her husband at five dollars a crack at the Rivoli in New York, and broadcasted a talk about the production.

They even tied the song, Jow Bowers, to the civic celebration. It was played by all the bands, and was one of the "official" numbers. As some 750,000 persons took part in the celebration, it was no wonder that the Imperial had to go to extra shows.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

HYMAN'S ANNIVERSARY

Owing to the fact that The Gold Rush was held over at the Mark-Strand theatre, Brooklyn, with the same prologue, the usual production hints are omitted from the page this week. This feature will be resumed next week with a description of the program in celebration of the sixth anniversary of the theatre.

In the past six years the Brooklyn Mark Strand, under the immediate direcion of Edward L. Hyman, and the supervision of Moe Mark, has come to occupy a position unique in the theatres of Brooklyn. Not only has it a regular clientele larger than that of any other Brooklyn house, but the weekly broadcasting from WNYC has made the Strand artists known throughout Radioland because of the excellence of the program selections and the abilities of those engaged in the presentations.

In the theatre the stage productions enhance the value of the selections as heard over the radio, and there are thousands of patrons who regularly attend the performances, regardless of the film attraction, in the confident knowledge that the musical program will be to their liking, whatever the merits of the film feature.

The production hints, published regularly in this department have aided managers from coast to coast, and we are sure that these will join us in our felicitations to Mr. Hyman, who is chiefly responsible for these presentations.

Headed Wrong

Charles Morrison, of the Imperial Theatre, Jacksonville, used the battered car idea on The Lucky Devil, but he gave it a little extra kick by obtaining police permission to head it the wrong way on the street. That got every motorist's attention before he read the sign which ran: "Turned turtle twice and never a scratch on him. Wasn't he The Lucky Devil?"

Morrison also followed Lem Stewart's tip and tied to the camping departments of the big hardware stores. The two stunts brought the receipts to within $100 of the record, which was made in January with the weather cool and the tourist season on.

A Paramount Release

THREE OF THE THIRTY WINDOW DISPLAYS ON THE PONY EXPRESS IN SAN FRANCISCO

Cooperation with the Wells-Fargo bank gave the Imperial Theatre a fine chance to play up the old days, for the bank is all that is left of the old Wells-Fargo Express Co., which was to the West what the Hudson's Bay Company is to Canada. They planted stories, loaned relics and helped to officially tie the picture to the California Diamond Jubilee celebration.

The Display Parlor is Good on Any Big Feature

A Fox Release

ADAPTING AN OLD IDEA TO A SOMEWHAT NEW USE

They used to show the pictures inside the store in the old days. This is a simpler adaptation used by the Palace Theatre, Jamestown, N. Y., to get over the bigness of The Iron Horse. It can be worked in any vacant store on any good picture.

Revive an Old Idea for The Iron Horse

Some years ago a number of pictures were put over through the use of some vacant store fitted up as a Bureau of Information on that picture, the origintl use of the idea being to put over an early "Paramount Week.' The last recorded use was about a year ago, when The Hunchback of Notre Dame was "parlored" on Broadway for its New York run.

After a rest, the idea has been revived and adapted by Peterson and Woods, of the Palace Theatre, Jamestown, N. Y., who plastered the window of a vacant store with about five dozen stills for The Iron Horse, the store being not far from the local Four Corners. It was announced as "The Iron Horse Museum," and it held attention all day long and well into the evening.

This is a cheaper form of the scheme, since the use of the interior requires the services of an attendant, who watches the display and passes out literature, but either form is capital for the advertisment of any really important picture, and it always is possible to obtain additional stills from the home office.

The stunt works even better where oil paintings are obtainable. Try it out some time, but wait until you have a picture that will give you the best profit on your investment.

Beggar on Horseback Stunted in Memphis

To get over the dream angle of Beggar on Horseback, Walter League, of the Strand Theatre, Memphis, got a tie-up with a piano store in the shape of a display of sheet music, all of the compositions carrying the word "dream" in the title. You'll be surprised to find such a number of dreams in any reasonably well stocked store, and the idea makes for public interest.

For a popular angle he gave twenty pairs of seats for the best dreams reported. Instead of tying to a newspaper, the offer was made through a wireless station, getting general publicity.

The "Morning-Evening" was distributed to homegoing patrons at all trolley transfer stations, some 2,000 being used, and a hook was made to a chain of candy stores, with fantastic posters.

After using a dream banner in the lobby for two weeks, it was moved over to the lobby of one of the leading hotels, where the odd art work got a showing where a straight poster would not have been admitted.

The lobby looked as though it had been decorated by a lunatic with bright ideas, including an orange tree with electrically lighted fruit.

It all served to sell the patron the right idea, and with the right idea, they enjoyed the picture. The Beggar is precisely what you make it with your advance work. You can flop it, or you can get the town talking. It's entirely up to you.

Pending the installation of a new organ, Guy O. Kenimer, of the Arcade Theatre, Jacksonville, set up the console in the lobby. It not only advertised the new organ in emphatic fashion, but it got a good advertisement for The Lady, the current attraction.

Wrapped a Victim

A ballyhoo heavily bandaged was a good bet for The Lucky Devil at the Galax Theatre, Birmingham, Ala. Rodney Bush put on a bandage wherever a bandage would stick, gave him crutches and fastened a sign to his back reading to the effect that he was a lucky devil to come through the smashing auto wreck at the Galax "all next week"; which was anticipating matters somewhat.

Another good stunt was a postal reading "You will be The Lucky Devil if you meet me at 1919 Second Avenue any day next week." The address was that of the theatre.

The Commandments

One of the chariots used in the making of The Ten Commandments was J. P. Harrison's best bet when the picture came to the Hippodrome Theatre, Waco, Texas. He selected a charioteer who could drive with one hand and blow a trumpet with the other, gave him an Egyptian costume and sent him around town for several days.

A newspaper permitted the use of its rural mailing list for 4,000 special letters and 15,000 folders were packed out by local wholesale merchants with their fall goods sent to nearby towns.

A Paramount Release

A GOOD WINDOW STUNT ON THE MANICURE GIRL

Charles F. Shire, of the Lincoln Theatre, Lincoln, Neb., arranged for three demonstrations daily for three days, and painted the window for two of his attractions, The Manicure Girl and In the Name of Love. It peaked the sidewalk and then the theatre.

Make a Self Mailer of Paramount Scrap Books

Novel Advance on Not So Long Ago

Two good stunts were worked by George Cruzon, of the Palace Theatre, Lockport, N. Y., on Not So Long Ago.

The first of these was suggested by the play itself and was worked up with the aid of one of the newspapers. A popular business man was presented as offering to bet that a local high schoolboy could outrun an old automobile, and a 1904 Cadillac was arranged for. Police permission was secured to hold the race on the main street, with the terminus in front of the theatre, and the police cleared the route at noon. The manager of the local Cadillac agency followed his entry in a brand new car and when the old boat stalled just short of the finish line he gave it a bump that shoved it across, a tie with the runner. That added to the fun and materially contributed to the discussion the stunt aroused.

The other idea was called a "song-o-logue." A woman singer represented the old and a man the new songs, standing on either side of the stage. After the introductory slide, there came one reading: "Now let's see which songs you folks like best," and "We will start with a new one. Mr. Costello." The song was sung and the slide flashed: "Now let's listen to one of the old ones. Miss Kinzly." An old song followed, with another slide reading: "That's going good. Here is another new one." At the close of this slide read: "And now another of the melodies of 'Not So Long Ago'." This was the plugger song. Then came: "Now for a closing number. Both will sing your choice." "Vote now by your applause which it shall be." "The New or the Old." "The New?" "The Old?" The applause was so evenly matched that the final slide read: "O. K. The Old Wins. So here it is." The two singers joined in a duet. It's a good plan, however, to have two selections, to meet a possible fluke.

Because a local music store was anxious to plug two new songs, C. T. Perrin got a nice prologue on Rugged Water for the Sterling Theatre, Greeley, Col. He let the store supply him a singer and gave the songs a play up in his advertising.

A Metro-Goldwyn Release

THIS IS JUST AS GOOD THIS SEASON AS IT WAS LAST YEAR

Metro exploiteers are again using the live model make-up demonstration for drug store displays. Here is the use on A Slave of Fashion when it was showing at the Stillman Theatre, Cleveland. Tied to a line of cosmetics it practically never fails.

Mapped it Out

Appealing to local pride got the Chamber of Commerce window in Austin, Texas, for I'll Show You the Town.

A large map was posted with all points of interest marked and with the title used as a slogan. It drew crowds, and made business for the Majestic theatre.

Another stunt was the use of windshield stickers with "Hop in, I'll Show You the Town."

Don't forget that one impolite usher can drive away more business than you can make with a big feature.

Makes Self Mailer Of Screen Scrap Book

Perhaps it has been done before, but it seems to be new. Francis M. Kadow, of Manitowoc, Wis., prints his screen scrap books, supplied by Paramount, so that they require no wrapper.

A little more than two thirds of the back page is left blank for the imprint of the house. Mr. Kadow prints so that the upper third of his space carries the postage paid permit and leaves a blank space for the address. Then the sheet is folded in fours so that the address comes outside, and either clipped or pasted.

It saves money, makes for convenience, and assures that the sheet will not be torn getting it out of its wrapper.

This is an old stunt with house programs, but we do not recall having seen it worked on this accessory, though it is just as simple. If desired the lower half of the sheet can carry the remainder of a weekly program, though Mr. Kadow gives all of the space on The Ten Commandments to that picture for a three-day run.

Eleanor Bathed

One of Frank J. Miller's regular stunts for the Modjeska Theatre, Augusta, Ga., is a shadow box which takes the place of a banner across the top of the lobby, and for this he arranges many novel effects.

For Proud Flesh he showed Eleanor Boardman in a bathtub, but as the tub was so far above the heads of the patrons it was perfectly proper. It made for extra business.

A Universal Release

A MINIATURE 24-SHEET MADE BY CUTTING A ONE SHEET

Used by Paul Krier, of the Star Theatre, Walsenburg, Col., for window displays, where a section of the one sheet got more attention than the entire sheet would have gained. It's a great stunt if the one sheet will cut up this way.

A Six Dollar Lobby Front Makes Triple Business

A First National Release

A SIX DOLLAR STUNT THAT TREBLED BUSINESS IN MAINE

George A. Miller, of the Rex Theatre, Norway, Me., writes that this got him three times his usual business for Quo Vadis and adds that the real test of an idea is the box office count-up. He has the right idea. It's the results that count.

Six Dollar Front Triples Receipts

George A. Miller, of the Rex Theatre, Norway, Maine, sends in a picture of his house front with the remark that it cost him six dollars, plus labor.

Norway has a population of about 3,000 factory workers and summer campers. It is not a large town, but it responded to the appeal of exploitation and business on Quo Vadis was about three times the usual summer run.

Mr. Miller writes: "That's what tells the story—when you count up." He backed up his front with ten ones, a three and 500 heralds.

A lot of managers are prone to judge a stunt by its size or appearance rather than by its effect upon business, but the real test is the count-up. If it makes more business, it's a good stunt, no matter what the cost, and the more it makes the better the idea is.

It's simple arithmetic. The dollar that costs you ten cents is cheaper than the dollar that costs you twenty, but if you can buy 300 twenty-cent dollars as against 100 ten-cent dollars, it pays to spend twenty cents for them. Figure it out on this basis and you're safe.

Three Piece Lobby To Sell Wild Susan

D. Roscoe Faunce used a three-piece lobby for Wild, Wild Susan at the Strand Theatre, Birmingham, Ala. The centrepiece was a flat of the rear of a car with Bebe Daniels and Rod La Roque looking at motorcycle cops painted on flats against the side walls, one on each side. It carried out the idea of the story nicely, and made for attention. Arranging a motor to give the car a bumpy effect might have helped a little.

For another approach Mr. Faunce got the Western Union to donate 5000 "send" blanks and as many envelopes. The latter were addressed to "B. A. Patron" and the message ran: "We will arrive in Birmingham eleven A. M. Monday, to stay a week. Stop. Wild, Wild Susan is with us. Stop. Meet us at the Strand prepared for a gingery time." This was signed by both players.

Mr. Faunce paid for the printing and for the distribution by four uniformed W. U. messengers, and found the results well worth the cost. It boosted the play over to a nice income.

Old Time Week Got Planck Business

George E. Planck, of the Sedalia theatre, Sedalia, Mo., worked an old reliable when he put on an old time week recently, but he gave it a modern appeal by contrasting an old Mary Pickford picture with Meighan in Old Home Week.

The Pickford was "Friends," an old Universal Imp, in two long reels, and it gave emphasis to the improvement in picture making. One of the house staff worked the old illustrated song, and except for the modern feature the show was all along the old lines.

It was novelty in Sedalia, and it made a nice clean-up for Planck at a very small extra cost.

He used an 11x14 window card headed "Don't long for 'the good old days' and don't miss the old time movie show, presenting in contrast—" That gave the full idea in few words.

He uses the small sized window card because he finds that he can get in easily with these where a larger card requires a lot of argument and he prefers more windows even at the cost of smaller cards.

If you have trouble with your stores, why not try them with a nicely printed smaller card?

A Mysterious Voice

For three days before Her Sister from Paris came to the Capitol theatre, New York, a voice could be heard announcing that "Constance Talmadge is bringing Her Sister from Paris to the Capitol theatre, beginning Sunday."

The voice did not seem to come from anywhere in particular, and it was strong enough to rise above the din of traffic on the theatre section of Broadway.

Very few located the voice in the third story of an office building, for the magnavox horns were inconspicuous, especialy at night, when the stunt was most used. It was cheap and very effective.

A Fox Release

A SIMPLE FORM OF PERAMBULATOR USED ON THE IRON HORSE

Peterson and Woods, of the Palace Theatre, Jamestown, N. Y., used this to put over the Fox release to unusually good business. The long New York run of this production makes it easy to sell in towns within this radius. Only the title need be told.

Here's a Good Teaser Throwaway on Lost, a Wife

Good Throwaway Asked for Wife

Most missing persons and reward circulars fail because they try too hard to connect with the picture. This type of throwaway should be purely teaser and be backed by other material. Walter League got out a clever circular on Lost, a Wife for the Strand Theatre, Memphis. This is how it looks:

BEAUTIFUL YOUNG WIFE LOST—
Light blonde Hair and Blue Eyes
She is most likely using the name— "Charlotte Randolph"
LOST— A WIFE
Suitable reward if finder will return to Tony Hamilton

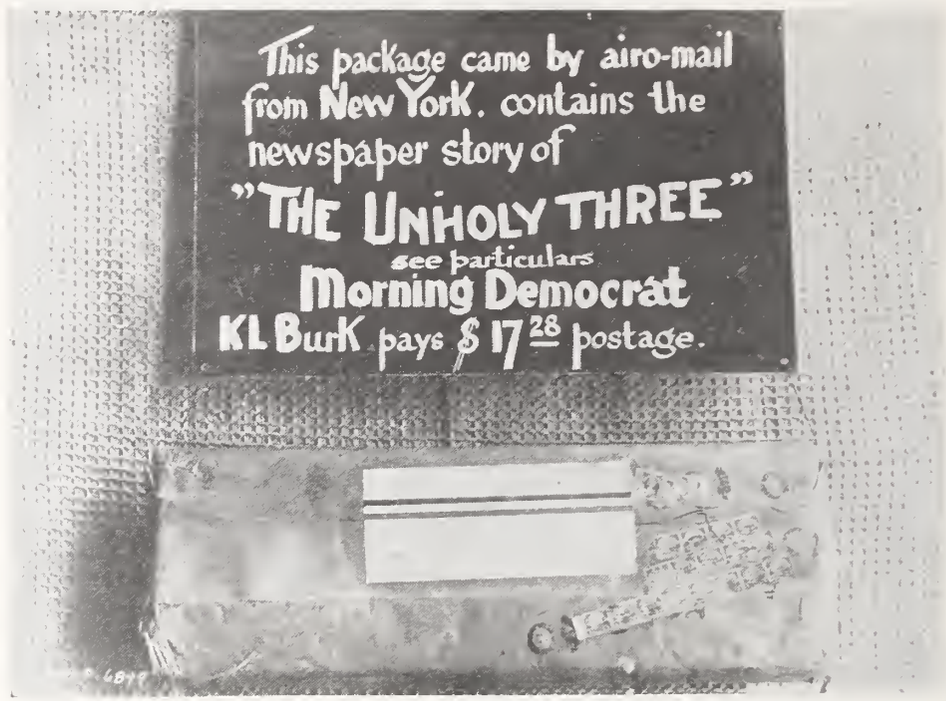
Please Watch the Newspapers For Further Information or Call Tony Hamilton, 6-0538

I HAVE RECEIVED WORD SHE WILL BE IN MEMPHIS ALL NEXT WEEK

LEAGUE'S CIRCULAR

The telephone call is that of the theatre, where inquirers were told about it. A classified ad along similar lines was used in the daily papers, with the telephone number, and this helped to get them in.

Car cards were used in the form of a newspaper headline, and window displays were made in a chain of candy stores, the suggestion being given that she was lost because not provided with Betty Brown candy. It all helped to run the receipts up.


This package came by airo-mail from New York. contains the newspaper story of
"THE UNHOLY THREE"
see particulars
Morning Democrat
KL Burk pays $17.28 postage.

A Metro-Goldwyn Release

USING THE AIR MAIL TO GET A WINDOW DISPLAY

There is a fascinaiton to the idea of a package costing $17.28 to mail, that got the best window in town for The Unholy Three for K. L. Burke, of the Orpheum, Baker and Empire Theatres, Baker, Orgeon. This beats mailing the film cans.

On a Palette

The painted head of George O'Brien and a cutout of Dorothy Mackail facing each other were mounted on a compo board palette as the lobby sign for The Painted Lady at the Rialto Theatre, Augusta, Ga., Daubs of paint around the edge helped the suggestion.

A Fox Release

A TEASER ON EAST LYNNE USED BY THE PALACE, CLEVELAND

For three days Lady Isabel and Barbara Hare were driven around town in this old fashioned rig, and for three days more banners told of the coming of this standard drama in film form. It's old stuff, but it had the town talking.

Girls in a Contest Carried the Banner

Aided by a Universalist, Pop Hartman, Leff and Beglichter, of the Star Theatre, in the Bronx section of New York, staged a bathing beauty contest to put over Fifth Avenue Models, but the contest was worked before the showing of the Universal-Jewel.

It was figured that those who would be attracted by the model appeal would come to the beauty contest and there be fully sold on the feature to follow, so two shows were helped by one stunt.

In furtherance of this idea each girl who paraded across the stage carried a light card banner selling some feature of Fifth Avenue Models. It took somewhat from the dignity of the contest, but on the other hand it sold more seats, and that was the main object of the contest.

The management had no difficulty in getting a whale of a lot of girls, and there was plenty of show, including some dress models who modeled the late styles for nearby shops.

It's too late in the season now for a bathing beauty contest, but start in early next year. They work in any size house.

Played Television

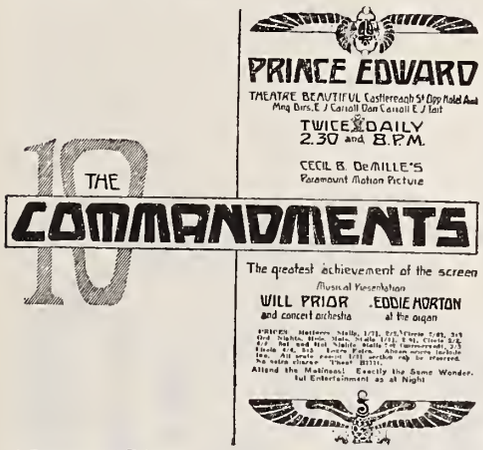
Telephone hangers in all public telephones in Warren, Ohio, told the user that presently he would be able to see the person at the other end of the wire as is done in "Up the Ladder" at the Opera House.

Twelve tickets were sent the chief operator of the local central explaining about television and asking that the tickets be given some of the girls. It was figured that these would tell others and perhaps gossip over the wire a little.

Samples From Australia on Two Star Paramounts

Australian Ads Unusually Good

Probably Australian advertising in general is no better than the run-of-mill samples in the States, but some of the displays which come up from there are ahead of our average best. One of the most frequent contributors of these better-than-usual displays is Hal H. Carleton, now of the Prince Edward Theatre, Sydney. He was formerly connected with the Union Theatres Company, but on the completion of the new


PRINCE EDWARD
THEATRE BEAUTIFUL Castlereagh St Opp Hotel Aust
Mng Dirs. E. J. Carroll Dan Carroll E. J. Tait
TWICE DAILY
2.30 and 8 P.M.
CECIL B. DeMILLE'S
Paramount Motion Picture
THE
10
COMMANDMENTS
The greatest achievement of the screen
Musical Presentation
WILL PRIOR and concert orchestra
EDDIE HORTON at the organ
Attend the Matinee. Exactly the Same Wonderful Entertainment as at Night

A Paramount Release

AN ODD MAKEUP

Prince Edward went over to that house as General Manager, with the advertising in his charge as well. He has been with them more than a year, but some nifty stunts on Beaucaire served to remind him to send them along, and he includes a set of displays on The Ten Commandments. The Commandments opened at the Prince Edward November 22, 1924, and was successfully re-

PRINCE EDWARD
CECIL B. DE MILLE'S PARAMOUNT PICTURE
"The TEN COMMANDMENTS"
WILL PRIOR CONDUCTING CONCERT ORCHESTRA
EDDIE HORTON AT THE ORCHESTRAL ORGAN

A Paramount Release

THE USUAL STYLE

tained at the theatre for nine months, being withdrawn last July 30. Naturally Mr. Carleton ran up a big string of advertising examples on the picture, but we can make room only for two. Both run about three sixes, and the more striking layout is one which makes a rather unique distribution of the white space. The title is run clear across the space, but the rest of the copy is held to the right hand half of the space. This still gives a nice type display with the added value of the white space attractor playing up the title to the limit. This evidently is for a period well along in the run, for there is no heavy selling argument, but rather a reminder announcement. That lower bank gives the scale of prices, which run from $1.25 to 50 cents on Saturdays and holiday nights, with a dollar top on ordinary nights and holiday matinees and from 75 to 39 cents at the regular matinees. Loges are extra. With the exception of the 30-cent seats all are reserved. Put on with a fine prologue and orchestra accompaniment, the business held up well through the run. The other example is more in the usual style. This ornament was largely used, but with a number of changes, sometimes being worked into a full frame, shown in outline and sometimes only one was used, either at top or bottom.

LAST TWO DAYS of "THE TEN COMMANDMENTS"
Rudolph Valentino in
"Monsieur Beaucaire"
STARTING FRIDAY NIGHT NEXT
GALA OPENING PERFORMANCE
Prince Edward
Box Plan Now Open for First Week, at Paling's and Theatre
WILL PRIOR Conducting Concert Orchestra in "Mignon Overture"
Eddie Horton

A Paramount Release

AN ADVANCE AD

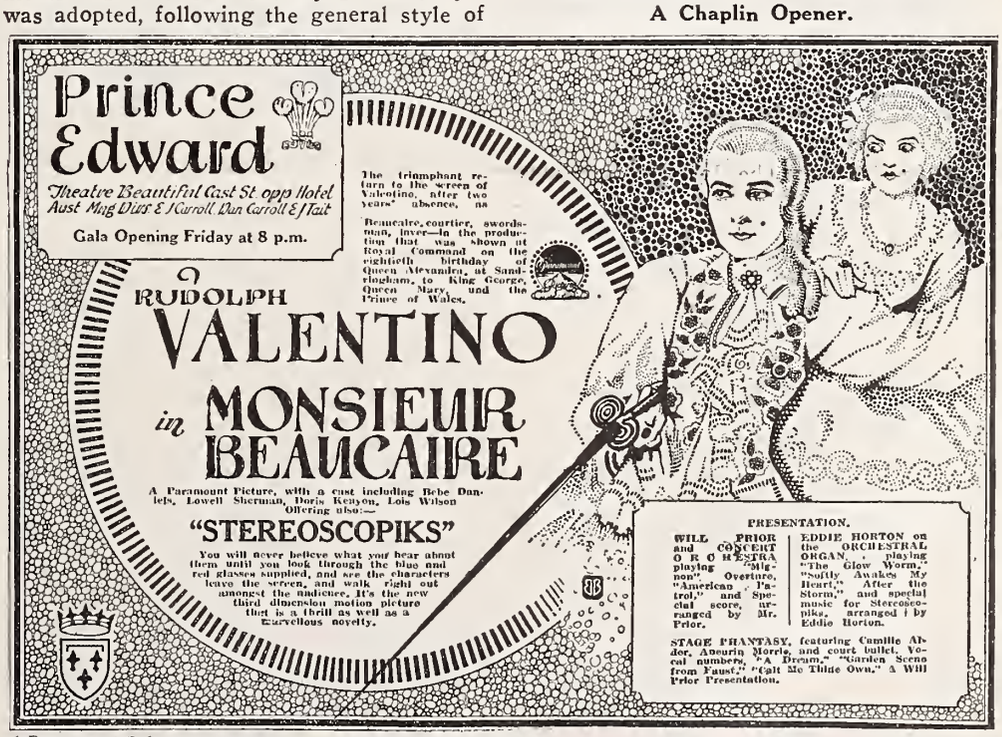
Toward the end of the run the ads were jazzed up a little to drive in the stragglers. White space was more freely used, and the "last" was played up. Stress was given the fact that no other theatre in Sydney would be permitted to show the picture within six months. Beaucaire followed the Commandments and for this an entirely different style was adopted, following the general style of the advertisements used here. The larger cut shows a nice stipple effect with the drawn figures of Miss Daniels and Valentino. The prices were the same as for The Commandments. The smaller cut shows an advance, used two days before the opening, and carrying a line for the current show. This is a three sixes, where the other is a four sixes. It is developed in the same style, with a lined background. Evidently the management is not superstitious, for the engagement opened on a Friday night instead of on Saturday. Here the added features are carried in a set of drop panels below the art work, and much stress is given the stereoscopiks, evidently a new departure for Australia. The art work on Beaucaire is superior to that for the Commandments, but both sets will stand comparison with our best work.

Newark Teaser Has No Appeal

Taking a two fours to tease on the opening of a new house, the Capitol Theatre,

A United Artists Release

A Chaplin Opener.


Prince Edward
Theatre Beautiful Cast St opp Hotel
Aust Mng Dirs E J Carroll Dan Carroll E J Tait
Gala Opening Friday at 8 p.m.
RUDOLPH
VALENTINO
in
MONSIEUR BEAUCAIRE
A Paramount Picture, with a cast including Bebe Daniels, Lowell Sherman, Doris Kenyon, Lois Wilson
Offering also:—
"STEREOSCOPIKS"
You will never believe what your hear about them until you look through the blue and red glasses supplied, and see the characters leave the screen, and walk right out amongst the audience. It's the new third dimension motion picture that is a thrill as well as a marvellous novelty.
PRESENTATION.
WILL PRIOR and CONCERT ORCHESTRA playing "Mignon" Overture, "American Patrol," and Special score, arranged by Mr. Prior.
EDDIE HORTON on the ORCHESTRAL ORGAN, playing "The Glow Worm," "Softly Awakes My Heart," "After the Storm," and special music for Stereoscopiks, arranged by Eddie Horton.
STAGE PHANTASY, featuring Camille Alder, Aneurin Morris, and court ballet. Vocal numbers, "A Dream," "Garden Scene from Faust," "Egit Me Tillie Own," & Will Prior Presentation.

A Paramount Release

AN ARTISTIC THREE SIXES FOR MONSIEUR BEAUCAIRE

Good Display Advertising From Many Places

Newark, N. J., suffers at the hands of the printer. This is the most modern house, but the printer has turned out an advertisement that would not be good in a tank town. There is no suggestion of elegance in this gothic type; nothing to create the impression that both the picture and the house are to be out of the ordinary. The familiar cut of Chaplin gets attention, but there is not much to be gained by getting attention for something that does not give the proper impression. Probably in the mass of other detail incident to the opening the printer was not watched, so he took the easiest way, and made a botch of the job. If you are going to open a house, be particularly particular about your type faces for the opening announcements.

Outline Letter Helps This Ad.

Outline letters give a large display to signature and title without making this 75x3 unduly black. It was laid out by the Rialto Theatre, Washington, D. C., on The Iron Horse, and makes the New York run

A Fox Release

OUTLINE SAVES SPACE

the chief selling appeal, though five six point lines recapitulate the number of persons and animals employed in the production. In this day The Iron Horse needs no very elaborate explanation. Most persons have heard of it and a majority are anxious to see it, so it scarcely is necessary to go into elaborate details as to the story itself. Cutting down the size of the lettering just below the title would have helped considerably to give display, but with the light cut the title is better displayed than it would have been in a heavy black, which would have overbalanced the space. This seems to be a house cut rather than one taken from the plan book, and we think that with such a wealth of melodramatic situations a better picture than the clinch could have been arranged. The chief point of interest lies in the balance preserved between cut and lettering.

Reader Copy Was Splendid Seller

This space on The Sky Raider is rather ancient history now, but it is so good that we are including it as an example of a good style to follow on a picture to which it is desired to give particular emphasis. This was laid out, including the marking of the type faces, by A. S. Rittenberg, of the Fulton Theatre, Jersey City. Copies were sent to the Pathe office, so he did not send one in direct. However the Pathe office lost the copies, and so Mr. Rittenberg is repeating because he feels that the layout will gain interest. That opening "Read this aloud" really means nothing, but somehow it will impress the average reader. He doesn't know just why he should read it aloud, but since he is asked to, it must be

READ THIS ALOUD
Capt. Charles Nungesser, Famous French Ace, Greatest World War Hero alive, appearing in person and on the screen. Extraordinary engagement. Exclusive first run before New York City and Newark.
THE SKY RAIDER
A drama of romance, adventure and daring. Will make you gasp. Greatest airplane picture ever made. Wonderful entertainment for the whole family. Genuine movie ace. Star cast includes Jacqueline Logan
STARTS TODAY
A second feature entitled "The Street of Tears" is also shown. In addition you will get the laugh of your life when you see simple Harry Langdon in his new riot of fun. Don't miss this big show
AT THE FULTON
Jackson Avenue, Corner Fulton, Jersey City, N. J.

A Pathe Release

A READER STYLE

something important. It is a trick catchline that works well. The sales copy is emphatic, and yet it does not suggest overbooming, because the general tone of the talk is moderate and "greatest" and "wonderful" seem natural to the chat. To make a special line of the "greatest airplane picture ever made" would have challenged the reader. Occurring in the body of the text, it does not seem to be so extravagant a claim and so it is allowed. It made good business for the Fulton, and the same style can be applied to any picture out of the ordinary. This is a much larger space than the Fulton usually takes; a four thirteens, and the size helps to create the impression of bigness.

Cooked a Cake

Baking a cake in a perambulating kitchen is a new exploit. It was planned by James Roach, of the Farash Amusement Co., Schenectady, for Drusilla With a Million.

The Light and Power Company supplied all of the furnishings for a complete kitchen, and in this perambulating affair a woman mixed up the cake, baked it and passed out sample slices to those who happened to be along when the cake was done.

Large banners credited the Power Company and told that Drusilla was at the Albany theatre. It made for a large volume of business.

Hyman Display in Forceful Letters

Edward L. Hyman still holds to his advertising form. It is always about the same and so characteristic that his public can spot the advertisement of the Brooklyn Mark-Strand as far as they can see it. With

4 Fox Release

A FORCEFUL TITLE

what is virtually a four letter title, his artist got an exceptional display for The Fool. There was no getting away from it, and yet there was ample space for the announcement of the musical program which is one of the best sellers. This is entirely hand lettering, but the lettering is so well done that it possesses type value.

Got the Resorters To Come in to Town

When the Star theatre, Arnold's Park, Ia., put on The Hunchback of Notre Dame for a Summer date, Jack Edwards, of the Universal exploitation, got into town ahead of the picture, and worked a scheme to reverse the usual Summer procedure.

Instead of trying to keep them from the resorts, he got them from the resort places on Lake Okoboji. He got the owners of the steamer which circuits the lake to make a joint price of seventy cents for a ticket to The Hunchback and the trip. Then he advertised in all the hotels through the mail boxes and with posters and fitted the steamer out with a large banner.

There are numerous places around the lake and the people fairly swarmed in with the result that the previous house record was about doubled.

But this also was helped by going to nearby towns and posting them. There are two good feeder towns, one four miles south and the other five miles north, and they contributed their share toward the result.

Little Pictures with the Big Punch

News, Reviews and Exploitation on Short Subjects and Serials

A Department Devoted Exclusively to the Pictures, Short in Footage But Long in Drawing Power

"A Cloudy Romance"

(Fox—Comedy—Two Reels)

Here is a snappy little comedy well acted by a cast including Harold Austin, Connie Dawn, Harry Dunkinson and Jules Cowles. Elopers are arrested for speeding. The judge, the girl's father, wants her to marry another man, so he sends the youth to jail. The latter, on release, impersonates a negro maid to be near her sweetheart, who is about to marry her father's choice. A genuinely colored butler runs off with the supposed maid. When the youth escapes the butler, he finds the wedding of his sweetheart and the other man just beginning. He mounts a steel girder and is hoisted into the room where the ceremony is beginning. The girl is captured, and the minister as well, and the girl and the youth are married in mid-air. As this synopsis shows, the subject has a thrill ending. Whatever trick stuff there was to protect the players' lives in the making of these scenes isn't at all apparent. They are real thrillers.—S. S.

"The Sky Tribe"

(Fox—Magazine—One Reel)

Pueblo Indians are shown in their native haunts in this subject. You see their fantastic villages amid the vast plains and painted deserts of the Southwest, and the men and women at work at basket weaving and pottery. Ancient religious rites also are shown. It is a picture of beauty and rare educational value. It ought to please every audience.—S. S.

"Just Cowboys"

(Universal—Western—Two Reels)

While the locale of this picture is in the ranch country, and the featured players are cowboys, and it is offered under the Mustang brand, it is more of a comedy than a straight western. Two familiar but frequently unidentified players, Ben Corbett and Peewee Holmes are featured as two thick-witted ranch hands who are fired for incompetency. They rescue a child in distress and find it to be a dummy used by a movie cast. Both boys fall in love with the leading woman and meet with various adventures in seeking her favor, including having their only trousers accidentally burned up and swiping others. A jail sentence and having to substitute for a wheel and hold-up the end of a buggy in which the other hero is riding with the girl are among the adventures. They finally break up a hold-up scene and rescue a lot of stage money which they receive as a reward. The situations are far-fetched and overdrawn and are only mildly amusing.—C. S. S.

"Hello!"

"HELLO," the very first word, spoken into the telephone when Alexander Graham Bell's invention was given its first public test, is short and implies much that may remain unsaid. Thomas A. Edison, the other night, was dragged to the microphone at a telegrapher's banquet to make a radio speech. He merely said "Hello!" a most significant oration in the light of what that word meant to the world. It is a big little word.

Big things can be done in a quiet way. Little pictures can be made, and are being made, to fill a big place in public entertainment.

This department will grow in every way. It will expand with the increasing volume of business done with short subjects. It will broaden out, with the support of every interested branch of this business. It will be made to serve every sincere and progressive move emanating from this important division of the production field.

With this issue, we merely say: "Hello!"

—THE EDITOR.

"Dog Daze"

(Educational—Comedy—One Reel)

Rivalry of two cake-eaters for the hand of a banker's daughter who loses a pet pup and sends them out to hunt for it, is the idea behind the Educational Cameo comedy. Helen Marlowe is the girl and Cliff Bowes and George David are the rivals. Of course the dog manages to get mixed up with traffic and get the boys in various complications with the result that the action moves at good speed and is fairly amusing. Cliff wins out by causing George to dive through a window.—S. S.

"The Hero Wins"

Mouse which he uses as a decoy on a fishing expedition. A shark liberated the mouse who in turn sets free a "beautiful" female rodent from the clutches of the cat. This cartoon testifies further to Terry's remarkable imagination. It provides plenty of mirth and makes quite a hero of the mouse.—T. W.

"Pathe Review No. 40"

(Pathe—Magazine—One Reel)

This magazine reel features Ann Pennington, Broadway dancing star, in a novelty made by Alvin V. Knechtel's "process camera." The combinations of figures he obtains in showing Miss Pennington dancing the Charleston are really remarkable. One striking scene is where the star directs a chorus of six, all herself. The chorus consists of miniature figures while the directing star is large. It's great multiple action stuff. Other subjects are "A Gem of the Jura," Pathecolor scenes of Salina-les-Bains, a vacation resort, and "The Rock of Ages."—S. S.

"The Caretaker's Daughter"

(Pathe—Comedy—Two Reels)

Nearly everyone becomes a caretaker in "The Caretaker's Daughter." Charley Chase and Jim Finlayson became two of the chief caretakers through matters of chance. How they happen to blunder into the activities of one another is highly ludicrous. The comedy should contain laughs for any type af audience. Chase leads off with a bad car and a suspicious wife. A gunman buying the machine at a second hand dealer's shop and Chase's boss inveigling Chase into taking the gunman's wife on a trip to the caretaker's cottage introduce the characters and the action in perfect sequence. Most of the comedy takes place in the cottage. It gets away from the ordinary methods of slapstick. Should appeal to higher class of fans. —T. W.

What Others Think

5.

ERIC T. CLARKE
Mgr. Eastman Theatre,
Rochester

"I need not tell you that I think highly of Red Seal Product. The quantity we have used during the last year speaks for itself."

729 7th Ave. RED SEAL PICTURES CORP. N. Y. C.

Edwin Miles Fadman, Pres.

"Love and Kisses"

(Pathe—Comedy—Two Reels)

The much-worn theme of matchmaking under clownish circumstances is again utilized in "Love and Kisses." This Mack Sennett two-reeler, although resplendent with all of the tried and true gags, should please less discriminating audiences because it has a good cast of funsters, among whom are Alice Day, Sunshine Hart, Raymond McKee and Jack Cooper. A social climber wishes to preserve family heirlooms by marrying off a son to an heiress and her spinster daughter to a young man of Rolls-Royces. A maid turns out to be the daughter of an oil magnate. One pair are nearly married. Then comes the discovery that the oil field has lost its dome.—T. W.

"Toiling for Rest"

(Fox—Variety—796 Feet)

Under this clever and decidedly appropriate title. Fox is offering a single reel showing how a few men with a train of pack horses spent a vacation in the Canadian Rockies, by taking a journey which includes fording the icy waters of a mountain river, skirting a cataract, climbing a mountain side, ploughing through deep snows and even accomplishing the unheard of feat of taking their horses over the slippery ice surface of a glacier. The film is decidedly entertaining. There is no more beautiful scenery in the world that the section traversed and in addition there is the thrill of adventure in these exploits.—C. S. S.

"Taking Chances"

(Universal—Western—Two Reels)

There is a rather good idea behind this two-reel Universal Western starring Fred Humes and it should prove satisfactory to the average Western fan as there is considerable action of a familar type. Hume, the new star proves to be a good horseman and rides a broncho bareback. He, however, seems the vigorous he-man type of outstanding personality that shines as a western hero. In this story, the star, by winning a wager that he could not ride a ferocious horse is made boss of the ranch for twenty-four hours during which time he stirs things up generally, gets the best of the villain, and marries the girl, whose father proves to be a good sport although he had opposed the match.—C. S. S.

"The Green Eyed Monster"

(Universal—Comedy—One Reel)

Everyone knows that jealousy is the "green-eyed monster" and this single reeler in the series starring Arthur Lake gets its title because this is the weapon Arthur uses effectively to bring Isabelle around, by making violent love to another girl. In addition, Arthur gets in dutch by trying to keep his rival away on the plea she is ill. The rival, Eddie spreads the news, and father and mother rush home and finding it untrue give Arthur "the rush." The situations are of a familiar type and are only mildly amusing—hardly up to the standard of the majority of the series.—C. S. S.

"Felix The Cat on The Farm"

(Educational—Cartoon—One Reel)

Pat Sullivan's cartoon cat Felix proves such a pest to its owner by keeping him awake that he is shipped to a farm. Felix, hungry, milks a cow and is booted by the farmer. He lands in a swamp and a drove of mosquitoes follow him. This introduces a novelty, for these voracious insects hold the centre of the stage. They "tap" a cider keg, get all "swelled up" and jazzy and then attack the farmer, rendering him "groggy" too. Just as Felix is about to get his revenge one stings him and he gets hilarious too. Up to the usual standard and should please Felix fans.—C. S. S.

Here They Are!

Carctaker's Daughter, The—Pathe
Cloudy Romance, A—Fox
Dog Daze—Educational
Felix the Cat on the Farm—Educational
Green-Eyed Monster, The—Universal
Hero Wins, The—Pathe
Just Cowboys—Universal
Love and Kisses—Pathe
Pathe Review No. 40—Pathe
Pathe Review No. 41—Pathe
Raid, The—Universal
Sky Tribe, The—Fox
Smoke-Eater, The—Winkler
Solid Ivory—Pathe
Story Teller, The—Educational
Taking Chances—Universal
Toiling for Rest—Fox
Who's Which—Educational

"Who Which"

(Educational—Comedy—One Reel)

The always amusing complications due to mistaken identity furnish the idea on which this Educational-Cameo comedy is based. This time, use is made of the more or less familiar situation of a real burglar being mistaken for a masquerading one at a costume ball. The usual complications develop, including the phoney burglar being arrested and the real one entertained by the guests, followed by a chase through the house with the masquerader getting the worst of it in the general mix-up. The result is fairly entertaining slap-stick with several humorous moments. Phil Dunham, Helen Harlowe and James Hertz are featured—C. S. S.

"The Story Teller"

(Educational—Magazine—One Reel)

An old man tells a boy of his exploits in this Lyman H. Howe Hodge-Podge. The incidents are tarpon fishing and scenes of Mexico, Scotland, England, the Alps, the Montana Rockies, China and the frozen north. It is an interesting presentation of views of different corners of the world and ought to please audiences with a liking for travelogues. The final scenes are thrillers, showing some wicked spills in an auto race.—S. S.

"The Raid"

(Universal—Western—Two Reels)

Cattle-rustling and romance furnish the basis of this Universal-Mustang featuring Edmund Cobb who appears in the role of a cowboy who, getting a job on the ranch of the girl he loves, succeeds in rescuing her and her father who have been captured by the rustlers. This causes the girl to make her decision between Cobb and another chap who turns out to have a "yellow streak." The action throughout is of a familiar type and it should prove of fair interest for "western" fans.—C. S. S.

"Pathe Review No. 41"

(Pathe—Magazine—One Reel)

"Pathe Review No. 41" is one of the most thrilling, interesting and instructive that has ever been issued in this series. The subject "There She Blows" deals with whaling in the Antarctic and should have the average audience up on the edge of its seats. The whaling vessel, partly submerged by the wash of heavy seas, the proximity of massive icebergs and the final capturing of the giant whale make this review a subject truly worth while. "Lively but Refined" shows how rubber is refined and rolled and cut into elastic bands and bouncing balls. "The City of Half-and-Half" includes Pathecolor views of Ronda, Spain.—T. W.

"The Smoke Eater"

(Winkler—Cartoon—One Reel)

The comical cartoon character, Krazy Kat, gets in bad with a farmer by stealing his chickens and eggs and is kicked so hard that he lands on a cannibal island. Krazy proves a hero by rescuing a dusky belle from a burning hut and hopes to win the praise of the chief. It develops however, that the chief was the one who set the place on fire and our hero finds himself catapulted back to more familiar surroundings. There is an average amount of humor in this cartoon together with a lot of highly imaginative and clever impossibilities which will amuse the average fan.—C. S. S.

"Solid Ivory"

(Pathe—Comedy—One Reel)

Earl Mohan and Billy Engle, as prize fighter and manager, respectively, tour about in a broken down car of obsolete make before they arrive at a fight. Mohan, pitted against a French pugilist of the kissing bug variety, stages an amusing bit of fistic buffoonery.—T. W.

THE CHAPLIN VOGUE is so strong these days (as on all other days), Pathe Exchanges, Inc., gladden the showman's heart with the announcement that "A Dog's Life," seen five years ago, will be resubmitted to the public. Here we see Charlie, Edna Purviance and the player carrying the title.

Pathepicture

Pathé pays Half a privilege of bringing back to Charlie Chaplin famous Million Dollar with First National

Pathépicture

TRADE MARK

Million for the the screen the First Four Pictures made under his Eight Picture Contract

Four triumphant successes, "A Dog's Life," "Shoulder Arms," "A Day's Pleasure" and "Sunnyside," which include some of the greatest pictures this amazing screen personality has ever made!

Never before have pictures for re-presentation brought such a price. Only Chaplin productions could have done it.

These Chaplin pictures are always first runs. As box office attractions *today* they are in a class by themselves.

The first, "A Dog's Life," will be released Nov. 22.

For the first time in the business, rights for re-presentation of pictures have cost as much as on original release ----They are Charlie Chaplins of course

When, a number of years ago, First National made a million dollar contract with Charlie Chaplin for eight two-reel pictures, the price was considered very high.

Since that time it has been amply demonstrated that the price, far from being excessive, made that contract one of the very best buys any distributor has ever made.

Every one of those pictures was good. Among them are some of the outstanding successes of the business.

Chaplin's screen career is absolutely unique. His pictures have undoubtedly played over 500,000 bookings, yet who ever heard of a booking that wasn't a success?

All of his pictures have made money for everyone. There is probably not one exhibitor in the many thousands all over the world but what has money he wouldn't have if he hadn't played Chaplin.

PATHE HAS JUST PAID HALF A MILLION DOLLARS FOR THE PRIVILEGE OF BRINGING BACK TO THE SCREEN THE FIRST FOUR CHARLIE CHAPLIN PICTURES MADE UNDER HIS FAMOUS MILLION DOLLAR CONTRACT WITH FIRST NATIONAL FOR EIGHT PICTURES

AND—

THE PRICE PAID IS THE SAME PRICE THAT WAS PAID FOR THEM ON ORIGINAL ISSUE.

"A Dog's Life" will be released on Nov. 22nd. "Shoulder Arms," "A Day's Pleasure" and "Sunnyside" will follow.

In all honesty I do not know where so much box-office value can be secured, dollar for dollar and foot for foot.

If there is any box-office certainty in any product, it is in these pictures. Like diamonds their value has grown with time. They are PROVEN product, the best that can be bought.

To be able to offer pictures so certain to make money for exhibitors is a privilege indeed.

We are confident that exhibitors will be as eager to welcome them as we were to get them.

ELMER PEARSON,
Vice-President and General Manager,
PATHE EXCHANGE, INC.

What Leading Short Subject Specialists Say

MOVING PICTURE WORLD has received many letters and statements from the leading experts in the Short Subject field commending it on its plans for increased selling and exhibition power behind these little features. A number of these statements will appear in full in subsequent issues of this paper. The following highlights have been taken from these sources and clearly indicate the ever-growing sentiment of the public toward the short features, as reflected through the box-office window:

"It can be stated without fear of contradiction that our comedy studios are turning out in two-reel lengths what are, truly, features in every sense of that term—features in casts, in direction, in production effects, in lighting and photography. And with the added advantage of compressing the entertainment into briefer length and thus making possible greater program variety."

ELMER R. PEARSON,
Vice President and General Manager,
Pathe Exchange, Inc.

"Try to run your house on features alone, and in one week you can close up shop and throw the key in the lake. I can name you a dozen short subjects, right now, that are issued regularly, that can absolutely outdraw the biggest features. F. B. O. has been, and is today, putting out a series of short subjects that are unparalleled in the field. They fill a definite niche... They are as 'sure fire' in their ability to draw patronage regularly as the biggest and best of the features. How many theatre owners boost these gems of showmanship?"

NAT G. ROTHSTEIN,
Director of Publicity, Advertising and Exploitation,
Film Booking Offices of America, Inc.

"The Short Subject is a feature picture in every sense despite its short length if it offers the quality of entertainment and box-office appeal. Showmen in all parts of the country have been demonstrating for months that a good Short Subject properly presented and forcefully exploited is just as much a feature of entertainment and just as much a money-maker as any long picture could be. With the help of your new Department and with the consistent co-operation of the whole trade press, the exhibitor's neglect of the opportunity to make extra profit through proper exploitation of the whole program should and will become only a bad memory."

E. W. HAMMONS,
President, Educational Film Exchange, Inc.

"The Fox Film Corporation has turned the spotlight on the Short Subject, and the effort has fully justified the conviction that the public held a warm spot in their consciousness for the material in these comedies and picturized educational features. If there is one quality that can be made to stand out prominently in the stories of O. Henry, Richard Harding Davis and Mabel Herbert Urner it is their conciseness. They are acknowledged master of the short story. The short subjects produced by the Fox Company have their own directors, who do nothing else but these films. The sales of the Fox Short Subjects to date are double those at mid-season last year."

FRED C. QUIMBY,
Short Subject Sales Manager,
Fox Film Corporation.

"Universal is definitely in the forefront of the Short Product field this Fall, and is taking the lead in the matter of supplying exhibitors with well-balanced one- and two-reel releases. All along the line, vast improvements have been made in the quality of short product entertainment put out by the Universal studios, and the releases scheduled have been arranged with an eye to the best interests of the theatre owner. The releases are not only suitable for the exhibitor who is supplementing his long features with carefully chosen comedies or other shorts, but the grouping of Universal short product has been made to fit the man who runs all short product programs."

F. J. McCONNELL,
Director, Division of Short Subjects,
Universal Pictures Company.

"The Short Subject is an essential part of motion picture entertainment, and its importance in adding variety and distinction to motion picture theatre programs cannot be over-emphasized."

JACK COHN,
"Screen Snapshots."

"This is the first concrete effort, I am sure, to bring every one concerned into line, to show the exhibitor that the short feature is worthy of consideration."

CHARLES B. MINTZ,
Manager, M. J. Winkler,
Distributors of "Krazy Kat" and "Alice."

"More and more, exhibitors are beginning to realize the fundamental value of Short Subjects; their drawing power and their aid in building up a steady patronage, and their importance to the program."

EDWIN MILES FADMAN,
General Manager,
Red Seal Pictures Corporation.

Mr. Shoman, Let's Hear from YOU!

Fox Studios Start Work on Program of Comedies

FOX FILM CORPORATION has started a most extensive comedy production program, according to an announcement by supervising comedy director-in-chief, George E. Marshall.

Director Albert Ray will start production on a new Helen and Warren production, "Hold Everything," with Kathryn Perry and Hallam Cooley again playing "Helen and Warren." Supporting Miss Perry and Mr. Cooley will be Sidney Bracey and Frank Rice, with several of the characters yet to be cast. "Hold Everything" is the fourth of the "Married Life of Helen and Warren" series to be filmed at the William Fox West Coast Studios.

Director Ben Stoloff has just completed "East Side, West Side" first of a new series of Irish-Jewish comedies with Georgie Harris and Barbara Luddy in the leading roles. Mr. Stoloff has already started preparing the script on the second of the series which shortly will go into production.

Beatrice Van is preparing the scenario for the next William Fox-O. Henry comedy, captioned "Cupid A la Carte," which Daniel Keefe will direct. "Cupid la Carte" is the fourth of the O. Henry series to be screened at the West Coast Studios.

Robert Kerr has commenced production on a Fox Imperial Comedy, "The Brain Storm," with Sid Smith and Katherine Bennett in the two principal roles.

Director Lou Seiler is preparing a script on an Imperial Comedy as yet untitled which deals with the efforts of a movie struck girl getting into the pictures.

Tom Buckingham recently added to the Fox comedy directorial staff, is also preparing an Imperial Comedy, shortly to go into production.

Boosts Short Subjects

The Milwaukee Theatre Plays Them Up On Front Page of Program

In line with the wide-awake policy of building up the short subject to its deserved place as an attraction, the Milwaukee Theatre, Milwaukee, Wisconsin, devotes the entire front cover of its four page program to an intimate chat with its patrons on "The Spice of the Program" which, in the case of the issue in question, includes the Hodge-Podge, Kinograms, Felix the Cat cartoons and the feature-comedians of the Educational Pictures list.

"When you select an evening's entertainment, you want to see a whole show, with comedy and novelty as well as a good feature" is one of the highlights of the argument boosting the short subjects.

"Dog's Life" from Pathe

To Be First of Charlie Chaplin's Revived Under Half Million Dollar Contract

Pathe announces that "A Dog's Life" will be the first of the Charlie Chaplin comedies to be brought back to the screen under the terms of the notable half million dollar contract between the famous comedian and the distributing concern. November 22 has been set as the release date for this fun-film. Edna Purviance is in "A Dog's Life" and Albert Austin is another one of the funmakers.

Pathe will provide exhibitors with a complete line of accessories on the Chaplin series.

Lupino Lane Makes Debut With Educational in 2-Reel Comedy

LUPINO LANE, famous English comedian, master of pantomime and former Follies star, makes his debut as an Educational Pictures comedy star in one of the most elaborate two-reel laugh subjects ever produced, "Maid in Morocco." The picture has just been completed under the direction of Charles Lamont and the first print reached New York only a few days ago, but shipment of prints to all Educational Exchanges is being rushed so that "Maid in Morocco" will be available to first run theatres early this month.

Lane's first picture in his series of six Lupino Lane Comedies took the Educational home office executives by storm. For several days reports had been reaching the New York headquarters of the remarkable reception given "Maid in Morocco" at previews in Los Angeles. But even these failed to take the edge off the outburst of enthusiasm throughout the whole Educational home office staff over the lavishness of the production as well as over Lane's great comedy work in it.

"Jack White, in charge of production at the Educational Studio, announced at the beginning of the production year that the studio's policy was to be 'every comedy a feature,'" said Mr. E. W. Hammons, president of Educational, in discussing Lane's first appearance on the Educational program. "He certainly has lived up to this slogan—with room to spare—in the first Lane comedy. This new star is famous all over the world for his ability. We expect much from him. But he has exceeded our expectations. Before his first series of six pictures is completed I am confident Lupino Lane will be acknowledged one of the greatest comedy stars on the screen, by both exhibitors and public.

"As to the quality of production, no comedy ever distributed by Educational, or by any other company, has surpassed 'Maid in Morocco.'"

Lane is now at work on the second picture of the series which will be titled "Time Flies."

Clift to Direct Big Film

Dennison Clift, author, dramatist and motion picture director, who recently returned from England where he directed a series of eleven productions for Ideal Films, Ltd., has signed a contract with A. H. Sebastian to direct a big production for release through Producers Distributing Corporation under the title of "The City of Play."

"The City of Play" is an original story by Mr. Clift, on the theme of mass amusement in its most heterogeneous and cosmopolitan phases.

TO BE A TRANSIENT IN SOMEBODY'S ARCADIA IS ONE THING, but to be a transient in O. Henry's Arcadia, as Director Daniel Keefe has screened this charming short story for William Fox, and with lovely Marion Harlan to be found in this Elysium, is quite another thing. We almost envy Marion's leading man in "Transients in Arcadia." This is one of a series of two-reel O. Henry stories on the Fox program of shorts.

EDUCATIONAL
FILM EXCHANGES, Inc.
E. W. Hammons
President

"BIG BOY"

This new baby star will captivate the hearts of any audience. He is just about the cutest kid that ever donned his daddy's derby and big shoes and "played big boy." If you want to hear the "Ohs" and "Ahs" of love and admiration from your audiences, as well as the laughs, show them "Big Boy" with the host of other clever youngsters in the new

Juvenile COMEDIES

E. W. Hammons Presents

"BABY BE GOOD"

Directed by CHARLES LAMONT

First of a new series of six

Here's a great new selling feature for your advertising. Play up "Big Boy" and Juvenile Comedies for Extra Profit.

For foreign rights address
Far East Film Corporation
729 Seventh Avenue
New York, N. Y.

Member
Motion Picture Producers
and Distributors
of America, Inc.
Will H. Hays, *President*

Educational Pictures
"THE SPICE OF THE PROGRAM"

Sennett and Roach Two Reelers Top Pathe List for October 11

TWO-REEL comedies from the Mack Sennett and Hal Roach studios head the Pathe short subject entertainment program for the week of October 11. The Sennett two-reeler is "Over There-Abouts" with an all-star cast including Billy Bevan and the Roach two-reel subject is "The Caretaker's Daughter" with Charley Chase. Other releases of the week are "Solid Ivory," a single reel Roach comedy; the third chapter of "Wild West," current Patheserial; Pathe Review; "Aesop's Film Fables"; "Topics of the Day" and two issues of Pathe News.

"The Caretaker's Daughter," a two-reel Charley Chase comedy gives the rapidly rising comedian a most amusing vehicle with a real plot and plenty of action. "Over There-Abouts" is a Mack Sennett comedy with an all-star cast of well-known comedians. As the title indicates this is a comedy of war times, with Billy Bevan.

"Solid Ivory" is a Hal Roach one-reel fun-film with atmosphere of the prize-ring with the popular pair of Roach jesters, Earl Mohan and Billy Engle. "The Outlaw Elephant" is the title of the third chapter of the current Patheserial "Wild West" made on the 101 Ranch with the famous Miller Brothers' Wild West Show. Pathe Review No. 41 presents three subjects of interest: "The City of Half-and-Half," Ronda, Spain, shown in Pathecolor; "Lively But Refined," the manufacture of rubber bands and rubber balls; and "There She Blows!" scenes of whaling in the Antarctic.

"The Hero Wins" is the latest animated cartoon of the "Aesop's Film Fables" series, and the schedule for October 11 is completed by "Topics of the Day" and two topical issues of Pathe News.

700 Exhibitors Sign for Red Seal

Edwin Miles Fadman, president of Red Seal Pictures Corporation, announces that with a sales campaign only three weeks old, more than seven hundred exhibitors have already been signed up to play Red Seal pictures for 1925-26. Of these more than 100 have contracted to play the entire output.

Books Fox Short Subjects

The Izaak Walton League of America, with 2,000 clubs throughout the country, has contracted for Fox News, Fox Vanities and the various brands of comedies produced by Fox Film Corporation. Each of the club's will exhibit Fox subjects during the coming season. The showings will be restricted to members. That the Izaak Walton Disciples find amusement in other things than fishing is proved by this extensive contract.

Van Bibbers To Be Continued

Screening of the famous Richard Harding Davis Van Bibber stories will be resumed early in December at Fox Film Corporation's West Coast Studios, with Earle Foxe and Florence Gilbert continuing in the leading roles, according to George E. Marshall, Fox comedy supervisor.

"All at Sea" New Fox Comedy

"All at Sea," another Imperial Comedy, has just been finished by Fox Film Corporation. Sid Smith, who plays the leading part, has a role that furnishes opportunities for a full display of his bubbling humor. With Judy King, the leading lady, as a co-conspirator, this funny pair have hatched a comedy that is irresistible in its appeal to the risibilities.

October Educationals Include Dooley, Hamilton, Lane Films

WITH two of Educational's comedy stars, Lloyd Hamilton and Lupino Lane getting under way with their new series the October schedule of releases is the most notable in several months. In all, five two-reel and five one-reel comedies, as well as the customary twice-a-week releases of Kinograms, Educational's news reel, will be issued during the current month.

"The Movies" is the first of this season's Hamilton Comedies, and will be released on October 4. The well known English comedian, Lupino Lane, who will be remembered for his excellent work in "Isn't Life Wonderful?" has injected his distinctive screen personality into "Maid in Morocco," the first of Educational's 1925-26 series of six releases which will star him. It will be released October 11.

Educational's October 4th releases will also introduce a new Christie comedian, Billy Dooley in "A Misfit Sailor." The role is similar to the part in which he built up such an enviable reputation in vaudeville circuits.

Coincidentally with the first Lane two-reel subject on October 11 there will be released a one-reel Cameo Comedy, "Dog Daze." The first of the new season's two-reel Juvenile Comedy "Baby Be Good," appears on October 18, introducing two of the screen's most skillful child comedians, Bonnie Barrett and "Big Boy" (Malcolm Sebastian). Felix, the cat, "On the Job" and "Knickerknacks of Knowledge," a Lyman H. oHwe's Hodge-Podge, both one-reel offerings complete this week's schedule.

A Mermaid Comedy, "Spot Light," the two-reel release for the final week of October, features Lige Conley in a most enjoyable satire on "back stage" life. Another Cameo one-reeler, "Scrambled Eggs," completes the comedy schedule for October 25.

Critic Hails "Our Gang"

Praises Pathe's Famous Series of Comedies Highly in Comments

"Our Gang" and other two-reel comedy series made by Hal Roach and released by Pathe are being played in the houses of the Keith-Albee vaudeville circuit. In Rochester, recently, the critic of the *Democrat* and *Herald* had the following to say about the "Our Gang" offering.

"Not the least important offering on Keith's bill is the supplementary screen offering, an 'Our Gang' number, entitled 'Your Own Backyard.' It is announced that a number of the 'Our Gang' comedies are to be shown in Keith houses this season. Their inclusion in any theater program is a wise move, for statistics prove that they are the most popular short-reel screen comedies of the day."

ONE OF THE MASTER FEATURES AMONG CURRENT "SHORTS"—Standing in a class by itself is the "once-a-month" tribute from the tiny stars of Hal Roach's "Our Gang" comedies. Here we see Allen Clayton Hoskins (center), the featured member of the gang in this particular offering. Better known as "Farina," Master Hoskins is given the rare opportunity to sport a "swell outfit." The picture is called "Your Own Back Yard" and is a Pathe release.

Press Book Indexed

Pathe's "Wild West" Exploitation Handy to Find

Pathe has followed up its fine pressbook on "The Freshman" with another of exceptional quality and carrying an unusual index feature that is certain to make a hit with showmen. The new book, supervised by S. Barret McCormick, director of exploitation for Pathe, covers "Wild West," the Patheserial starring Jack Mulhall and Helen Ferguson.

The "Wild West" press book is approximately 14 inches deep and 21 inches wide. The front cover page, however, is only 15 inches wide. Other pages are graduated to the full width of the book, with index lines which cover each department. These are so arranged that they can all be seen at one time and turned to immediately without thumbing over any pages. The first index is Posters, then comes The 101 Ranch, Stories of players, Exploitation, Accessories, Publicity Ads., and The Scope of Pathe Serials.

Kathryn McGuire With Fox

Miss Kathryn McGuire has the leading role in "Failure," another of the William Fox O. Henry two-reelers. "Tillie Jones," the role portrayed by Miss McGuire, is a young woman stenographer whose chief aim in life is to let some other person do her office work.

"All at Sea"

Director Lew Seiler has started production on his latest William Fox Imperial comdey, "All at Sea," with Sid Smith and Judy King in the leading roles.

Kinograms Editor Back From Europe With Many Contracts

BRINGING with him long term contracts for news reel pictures and cameraman service from some of the biggest news reel producing firms in Great Britain and Continental Europe, Forrest Izard, managing editor of Kinograms, released by Educational, has returned from an extended trip abroad.

During his absence the cables were kept humming between Mr. Izard and E. W. Hammons, president of Educational, while negotiations were being completed for Kinograms' foreign expansion. While Mr. Izard had been given carte blanche he at all times kept in touch with the home office with what he had accomplished.

Mr. Izard's trip has resulted in Kinograms being served with a most complete foreign service. First a contract was signed with the foremost "Gazette" producers of the British Isles whereby their product and staff of cameramen, numbering twenty operators, are available for Kinograms. This includes service from England proper, Ireland, Scotland, Wales and nearby islands such as the Isle of Man, Isle of Wight, etc.

For Continental Europe Mr. Izard first established a main office or clearing house in Paris which serves as a main shipping point for all news reel negative from Europe (except England), Turkey, Asia Minor, Africa, Arabia and India. Points in the Orient such as China and Japan will continue to ship across the Pacific. The Paris Office consists of a manager, Louis Dansee, and a staff of cameramen who cover Belgium, Austria and Switzerland as well as France.

Another most important affiliation was made in Germany with one of that country's leading news reel producers whereby Kinograms is assured of full and prompt service of all news events, and special news features from Germany, Holland and Russia. Another contact was made in Stockholm giving Kinograms full service in Sweden, Norway, Finland and Denmark.

Mr. Izard then journeyed to Rome, where a staff was organized to cover fully Italy and Greece. Special staff representatives were also secured in Spain, Portugal and Malta.

This, Mr. Izard believes, places Kinograms in an enviable position in the news reel field and guarantees to exhibitors a service covering all possible points of news interest in the countries named. Arrangements were also made whereby, in case of some extraordinary happening requiring additional cameramen, operators will be enabled to jump from one country to another to give the necessary assistance.

Other foreign points are being built up as rapidly as possible. Contacts already in existence include Japan, China, South and Central America, Mexico and Australia. A complete Canadian staff has always been a complement of the Kinograms' domestic staff.

26 OF THE FAMOUS AND TREMENDOUSLY POPULAR
BRAY ONE REEL COMEDY COMBINATION CARTOONS
FROM THE PEN OF THE CELEBRATED WALTER LANTZ
You Can Get 'em From
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The new Bray Cartoons (Combination pen and ink and straight photographic effect) are a tremendous hit.

There are 26 of them 1 reel each. Brand new novel ideas in up to the minute stuff that will go over like a house afire in every theatre in the land, big or small.

SEE these new Bray Cartoons. Match 'em alongside of anything in the business. You'll book the Brays and when you DO book 'em, — don't fail to boost 'em in your advertising. See your nearest F. B. O. Exchange or speak to the F. B. O. salesman who calls on you, and DO IT NOW. Don't let these crackerjack business builders get away from you.

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FILM BOOKING OFFICES OF AMERICA, Inc.

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EVERYTHING IS RIDICULOUSLY ROSY in "On the Go," the William Fox Imperial Comedy, as we can see.

Chaplin Reissues

What are probably the most valuable reissue rights in motion pictures have been obtained by Pathe Exchange, Inc., through Elmer R. Pearson, vice-president and general manager, by signing an agreement with Charlie Chaplin which means that four of Chaplin's best comedies are again to entertain thousands throughout the country.

Pathe paid $500,000 for these reissue rights, so certain is the company that they constitute some of the most valuable pieces of motion picture property in the history of the industry. Together with four others, these four pictures were made for First National under the famous $1,000,000 contract of 1917.

The reissues are "A Dog's Life," "Shoulder Arms," "A Day's Pleasure," and "Sunnyside.' "Shoulder Arms" is considered by many Chaplin's greatest comedy; by others, next in appeal to "The Kid."

Proposed Change in Name of Short Subject Called Aimless

REAMS of paper have been used in an aimless effort to prove the need for a new name for short subjects, according to an official of the Short Subject Division of Fox Film Corporation.

Questioning the necessity for such agitation, this official points out that exhibitors are fully alive to the difference in quality of short subjects. It is not necessary, or even advisable, to change the words "short subjects" to impress them with the improved value of that class of film, this executive contends.

As an example he offers the enthusiasm which has greeted the Van Bibber and Imperial comedies because of what they have come to mean at the box-office. The O. Henry pictures and the "Helen and Warren" series are receiving the some welcome, he continues, because the exhibitors know the popularity of the authors and the stories. These, he points out, are referred to by their individual names and do not suffer because the exhibitor might think of them as short subjects. The short films that do suffer, he asserts, are those of poor quality, whose sole merit is low price.

"Will the changing of the class name change the quality of this type of film?" asks the Fox Film representative of the short reel department. He assures us that his organization is glad to foster anything that will give the short subject its well earned place in the sun; that will bring extra dollars at the box-office through adequate advertising of the short screen offering. But he doubts strongly whether that end will be attained by lost motion in creating a new name for the short product.

Beers Goes to Warner

Warner Bros. announced last week the appointment of Fred C. Beers as casting director at the West Coast studios. Beers was casting director for Metro and Famous Players-Lasky, successively, going from the latter organization to Warner Bros.

Sennett Studios Busy

The summer months saw no slackening in production activity at the Mack Sennett studios, where comedies are made for Pathe, and the season just starting finds the famous comedy lot busier than ever.

Eddie Cline is again wielding the megaphone for Sennett, having finished the direction of Jackie Coogan's new picture. Cline is directing Alice Day in a yachting comedy with a large cast of Sennett's funsters, including Danny O'Shea, Eugenia Gilbert, Joe Young, Marion McDonald, Sunshine Hart and Mary Ann Jackson.

Ralph Graves is in the midst of a new comedy having to do with the adventures of a traffic cop. Lloyd Bacon is directing him, with Thelma Parr and Marvin Lobach playing important parts.

Universal Starts New Desmond And Dougherty Chapter Plays

TWO big serial picture plays were put into production at Universal City. They are "Strings of Steel," starring William Desmond and Eileen Sedgwick, directed by Henry McRae, and "The Radio Detective," starring Jack Daugherty with William Crinley directing.

"Strings of Steel" is built around the development of the telephone, the action taking place just after Alexander Graham Bell had invented the telephone. "Strings of Steel" was written by Philip Dutton Hurn and Oscar Lund. Supporting Desmond are Albert J. Smith and George Ovey.

"The Radio Detective" is from the novel by Arthur B. Reeve. Radio, college life and the Boy Scouts all play a prominent part in the picture. Margaret Quimby is cast in the feminine lead with Jack Mower playing the "heavy." Florence Allen, Chicago beauty contest winner, plays the feminine "heavy." Others in the cast are John T. Prince, Sammy Gervon, Wallace Baldwin and Howard Enstedt.

Big Educational Bookings

Each week Educational's sales-forces have been adding one or more of the large circuits throughout the country to the list of those who have signed up for the use of Educational Pictures during the 1925-26 season.

Among those with whom agreements have been closed last week, are the West Coast chain and its subsidiaries, comprising seventy-three theatres, located in all the larger towns of southern California. This group are booked to run 100 per cent of the entire Educational two-reel comedy output with twenty-six one-reel Felix the Cat Animated Cartoons.

Fleischer Signs New Contract

Max Fleischer, the famous film cartoonist, signed a new contract with Edwin Miles Fadman, president of Red Seal Pictures, whereby the latter will distribute the entire film output of the Fleischer Studios, including the "Out-of-the-Inkwell" Cartoons, the "Ko-Ko Song Car-Tunes," the "Marvels of Motion" and "Film Facts" series, for an additional three years.

Short Subject Exchange

Maynard Schwartz, for four years manager of the Educational Exchange in Chicago, has resigned to open his own distribution offices in Chicago and Indianapolis. The new Exchange is to be called "Short Subject Exchange," and has opened temporary offices at 806 South Wabash Avenue, Chicago. They will start off with the Rayart-Herbert Rawlinson serial "The Flame Fighter" as their leader.

How San Francisco Plays the Comedies

Evidently San Francisco managers have come to appreciate the pull of the comedy picture. The Granada Theatre, one of the leading houses, gave Harry Langdon an even break with the dramatic offering on a recent campaign, with the comedy getting in on the newspaper as well as the billboard advertising.

RINGING THIS SHORT SUBJECT BELL—The San Francisco Granada believes there are more rings to the exhibition circus than the feature ring.

The illustration shows the three sheets used, but the 24-sheets carry the same proportion, with the stage show in the centre and the comedy on the right getting even space with Welcome Home. Each was in a circular space to carry out the slogan "Better than a three-ring circus."

The Granada plays up the comedy whenever it is considered that the name or the title will exercise an appeal.

Buckingham with Fox

George E. Marshall, Fox Film Corporation comedy supervisor, announces that Tom Buckingham has returned to the directorial staff of the Fox comedy unit. For a number of years Mr. Buckingham directed Fox comedies.

Mr. Buckingham is now busily engaged preparing a new Imperial comedy which shortly is to go into production.

Latest "Helen and Warren"

"Hold Everybody," is the latest "Helen and Warren"' comedy started at the Fox West Coast Sutdios. Directed by Albert Ray under George Marshall's supervision, this humorous sketch of married life promises to be more of a mirth provoker than its predecessors. Kathryn Perry and Hallam Cooley continue as the leads and are supported by Grace Diamond, Sidney Bracy and

Straight from the Shoulder, Jr.

Edited by Van

Here we are, fellows, with Short Subject reports in a new spot—but they're the same dependable tips, sent by exhibitors for exhibitors. This is the logical place for them. We can use more of them. So keep shooting them in on your regular report blanks.

VAN.

CHAPLIN COMEDIES—2 reelers. The Rink: About the best of the series. The Floorwalker: Another fair Chaplin. None of these Chaplins are anything to write home about. They can be bought right and will do for an extra attraction. The kids like them because they are so old they are new. Avard J. Sloat, Conoat Projection Service, Troy, New York.

CHAPLIN COMEDIES—2 reelers. The Vagabond. This is not so good. East Street: Very good; kids go wild over it. Immigrant. A fair Chaplin, rather vulgar in spots. Pawnshop: This went over good. One A. M.: Fair; as Charlie is the only actor in it, it gets monotonous. Conoat Projection Service (Avard J. Sloat), Troy, New York.

DON COYOTE. (Universal). Reginald Denny. A very interesting short. I find that my people look forward to Denny's "Leather Pusher" series. I show them once a week and all have been very good so far. Tone O. K. Yes for Sunday. Draw farm and merchant class, town 450. Admission 15-30. William A. Simon, Liberty Theatre (450 seats), Fromberg, Montana.

FOR LAND'S SAKE. (Educational). Really a mirthquake. One of the funniest moving slapsticks we ever used. A comedy like this will make the crowd forget the worst feature. Tone O.K. Yes for Sunday. Draw rural class, town 175. Admission 10-25. D. B. Rankin, Co-Operative Theatre (200 seats), Idana, Kansas.

FERDINAND AND ISABELLE. (Universal-Hysterical History). Not so good. The first I had was William Tell. I thought it fine; but "Omar" and this one rather silly. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

GOAT GETTERS. (Educational). Here's a kid comedy that's a wow! This one is as good as as Pathe's "Our Gang." Print fair. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

HEEBIE JEEBIES. (F. B. O.) Star, Jimmy Aubrey. This is the best Aubrey comedy I ever ran and it was sure a hit. I think Aubrey is putting out better stuff than he used to make. Farmers and merchants town of 450. Admission 15-30. William A. Simon, Liberty Theatre (250 seats), Fromberg, Montana.

HIGH SOCIETY. (Pathe-Our Gang). All "Gang" comedies are good and very popular here, in fact, more so than any other comedies. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

HIS HIGH HORSE. (Educational). Star, Lee Moran. Oh, gee! Oh, Gosh! Another knockout for Mermaids. Roars, giggles, chuckles, shrieks, and everything greeted this one. It's a good one. Good tone and appeal. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

INTO THE NET. (Pathe). Star, Jack Mulhall. A fine serial. Good tone. Yes for Sunday. Town 3,500. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

LOVEMANIA. (Educational). Star, Al St. John. Hot puppies! This one hit the spot. It is one continuous roar of laughter all the way through. As the nut Al St. John was excellent. Tone, good, appeal good. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (410 seats), Nazareth, Pennsylvania.

LOW BRIDGE. (Universal). Star, Buddy Messinger. Two-reel comedy—nothing extra in this one, as the laughs are few and far between. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

MASKED MARVEL. (Winkler-Reg'lar Kids.) This two reel comedy is much better than the rest of this series, but it did not draw a laugh as there was nothing funny about it. Print new. Very poor audience appeal. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

NEVER FEAR. (Educational). Star, Cliff Bowes. I don't believe there was one gag in this that deserved a good laugh. A very poor effort under the Cameo trademark. Good print, and that's all. Tone good. Appeal punk. Draw better class, town 4,500. Admission 10-20. Carl A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

NOBODY WORKS BUT FATHER. (Fox). Fine comedy. Lots of auto racing that made the fans straighten their spines. With this on the program you can advertise a one hundred per cent. comedy. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

OUCH! (Pathe-Stereoskopiks). One of the most novel tricks since the advent of motion pictures but doubtful if worth the price asked here. Draw farm and small town class, town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

OUR GANG COMEDIES. (Pathe). These are the best comedies we have ever played. J. M. Blanchard, Lone Rock, Iowa.

PEST OF THE STORM COUNTRY. (Educational). Star, Louise Fazenda. A typical Jack Mhite Mermaid. None better. Tone O. K. Great appeal. Yes for Sunday. Draw village and rural classes, town 400. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

REALM OF SPORT. (Educational). Rather interesting for adults but not for the children. It usually has a little comedy in it at places. Reel was not in good shape. Tone, okay, appeal, fair. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (410 seats), Nazareth, Pennsylvania.

RED PEPPER. (Educational). Star, Al St. John. If this doesn't make them laugh they should be sent to the nearest specialist and examined for the grumps. Oh, boy! How they did laugh and laugh, and then laugh some more. Yes as to tone and for Sunday. Appeal—yep. Draw small town class, town 300. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

RIDDLE RIDER. (Universal). Star, William Desmond. I am on the tenth episode of this serial and it is a good one. Plenty thrills and action. William A. Simon, Liberty Theatre (450 seats), Fromberg, Montana.

TIRE TROUBLE (Pathe—Our Gang). This made a big hit. (See report of Blow Your Own Horn, F. B. O., of which this is a part placed here in justice to producer—Ed.). Conoat Projection Service, Troy, New York.

UP ON THE FARM. (Fox). (2 reels). This is a humdinger of a two-reel comedy. Yes as to appeal and tone and for Sunday. Draw small town class, town 300. Admisison 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

Sale of Foreign Rights

Edwin Miles Fadman, president of Red Seal Pictures Corporation, announces the successful negotiation of a contract made with Arthur Loew, vice-president of Metro-Goldwyn, just before the latter sailed for Europe, on the famous "Out-of-the-Inkwell" series. With Red Seal operating its own exchanges in this country and Pathe controlling the distribution rights in Great Britain, this virtually gives the "Inkwell" product representation all over the civilized world.

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

Albany to See Big Stars of Screen

If C. H. Buckley, of the Leland Theatre in Albany can arrange matters, he will have two or three personal appearances on the part of big stars in connection with the showing of certain big pictures during the fall and winter months. Mr. Buckley has rolled up his sleeves and plunged into the business, working anywhere from fourteen to eighteen hours a day, but putting over all three theatres in an admirable way.

What's Abe Stone of the Arbor Hill Theatre doing these days? Let him speak for himself. Raking in the nickels for next summer, that's all.

Whenever Mr. and Mrs. John Moran, who run the picture theatre in Coxsackie, come to town to do a bit of buying along Film Row, they generally journey over to Proctor's Grand to see the vaudeville. After one sees pictures day in and day out for twelve months in the year, a change does come in rather nice.

Frank Pelon, who runs the theatre at Indian Lake, had more thrills one day last week than from any picture ever thrown on his screen. Mr. Pelon was on his way from North Creek to Indian Lake, speeding up a new Studebaker car, when it caught fire. Mr. Pelon, however, was fortunate in that the road was sandy and he was able to extinguish the blaze.

Walter Hays, one of the king bees in the Strand chain of houses, dropped into town last week and was closeted a good part of the day at the Mark Strand Theatre with Uly S. Hill. The Regent Theatre, which was lately acquired by Mr. Hays and his group and which is several blocks from the Mark Strand, reopened Thursday night, completely redecorated and renovated, with the price remaining at 15 cents.

Short personals from the territory include the fact that W. W. Farley of Albany, owner of theatres in Schenectady, Catskill and Yonkers, was in Binghamton during the week; William Tweedy of Mechanicville was also along Film Row; Al Bothner, back in Mohawk, is preparing to book amateur acts within the next three weeks over the Smalley circuit.

While Florida is attracting a whole lot of the exhibitors these days, W. W. Mase of Prattsville has decided to try out California. Mr. Hunt will run his house during the winter. William Sherry, known to many exhibitors hereabouts, is in Florida and so are Art Richardson of Schroon Lake and Jimmy Sper of Albany and Buffalo.

It has been decided to reopen the Barcli Theatre in Schenectady, which is one of the Farley chain of houses in that city. The theatre has been closed for many months. Orchestras have been installed at both the State and Strand Theatres in that city.

Now that the canning season is over, Louis Scott of Cazenovia will be able to devote more time to the affairs of the theatre which he runs in the well known lakeside village. Perched on top of a load of canned corn on the way to the storehouse, Mr. Scott was more inclined to discuss the canning situation last week than he was to talk pictures.

Louis Saperstein, who was associated for some time with Jake Rosenthal, is the new manager of the Palace Theatre in Troy, the shift occurring last Sunday night. Mr. Saperstein is a brother of the manager of Harmanus Bleecker Hall in Albany.

Jake Golden of the Griswold in Troy, knowing the city's fondness for prize fights, did a land office business the fore part of the week with the Shade-Walker pictures. The theatre will observe its anniversary during the week of October 11, and Jake has a number of stunts up his sleeve. The Charleston dance contests each Monday night are drawing capacity houses.

Cliff Lewis of the Strand in Syracuse works in his shirtsleeves. Perhaps that's the reason he is doing such excellent work. Even when Cliff was with the Shirley houses in Schenectady, he was known as a sixteen-a-day man.

Miami was to Ben Apple, a well-known exhibitor of Troy, a veritable turkish bath, for when Ben returned last week from Florida he was minus thirty pounds. But Ben still weighs something over 220 pounds, so the thirty isn't being missed much. Mr. Apple is credited with having made $2,000 in one deal, and is planning to return to Florida later.

According to reports along Film Row, Mike Freedman of Schenectady is planning to shortly reopen the Rialto in that city and operate it along with the Woodlawn. Mr. Freedman is now buying spot bookings.

Two old-time exhibitors in Troy are now at odds, Harry Hall and Frank N. Barhydt, the latter now residing in St. Petersburg. Mr. Hall claims that Mr. Barhydt owes $3,800 rent on property in the Collar City, and the case will probably be threshed out in the courts.

When White Eagle, a part Indian, put on a lasso exhibition at the Rose Theatre in Troy on amateur night, Jake Rosenthal, owner of the house, sweated blood for a few minutes as the performer threatened to put the screen out of business. Mr. Rosenthal is having lots of fun these days booking amateurs and working in conjunction with E. F. Walsh of the Albany Theatre in Schenectady, the two houses swapping acts.

When fifty seats consigned for the Bradley Theatre in Fort Edward arrived in broken condition, Lew Fischer, reopening the house, decided to have both an informal and a formal opening. And so the house opened informally last week, but the formal opening a little later will bring "The Iron Horse" for two days as the feature attraction. Prices will be boosted to 50 cents for the picture. The theatre seats 500 and will run five nights a week. There is no sign of the iron mines in Port Henry reopening, and while Mr. Fischer's house there is running five nights a week, he often wonders where the patrons get the money. Mr. Fischer's house in Chatham is now open and running on a regular schedule with a 30 cent admission.

"Pop" Linton of Utica has started to rebuild his theatre in that city. Ben Young, who is building a new house in Ilion, expects to open on December 1 and will use "The Ten Commandments" for the occasion.

George Loomis, who runs the theatre bearing his name in Frankfort, and who also holds an executive position with the Remington Arms Company, expects to be along Film Row within the next two weeks. He is also looking forward to the opening of the hunting season.

Robbers' Trick Fails

When in doubt, call a cop.

That's the maxim of Otto Zehnder, caretaker of the Aubert Theatre, Easton Avenue at Aubert Avenue, St. Louis, And his hunch undoubtedly saved the theatre's receipts from robbers a few nights ago.

The robbers tried a new stunt. Zehnder had gone home and was pounding his ear on the pillow when his landlady informed him that a woman had phoned that her boy was locked in the theatre.

Enroute to the theatre Zehnder detected two men following him. He became suspicious. When he encountered a policeman, he had the cop accompany him to the theatre. The men disappeared. There was no boy in the theatre.

ERTE MAKES 'EM AND LILYAN WEARS 'EM

Gowns is all Erte has time to make these days out at the Metro-Goldwyn-Mayer studios in Culver City, Cal. And Miss Tashman looks like several million dollars in this creation, done for the Robert Z. Leonard production, "A Little Bit of Broadway."

Livingston Takes Over Baltimore Theatre

Bernard Livingston, who controls the Clover Theatre on the block, has taken over the New Gem Theatre in Northeast Baltimore. James Hartlove was former owner of this house.

John Guttermuth of the Essex Auditorium, has broken ground for a new house which when completed will seat about 800. The new house will be named the Elecktra.

The Fairmont Theatre in East Baltimore has reopened after being closed for three months.

Frederick Shanberger, Jr., former manager of the Lyceum Theatre, which was totally destroyed by fire recently, has been appointed manager of the Academy of Music.

Arthur B. Price has purchased an interest in the Blue Bell Theatre in which Jack Whittle and Harry C. Mann are also interested. Mr. Price also controls the Aurora, New Preston. The rumor is that he is forming a chain of theatres.

Maine Town Loses Theatre

Powers' Theatre in Caribou, Me., was damaged badly by fire recently. The townsfolk thus have been deprived of screen fare until repairs have been completed, as Powers' is the only theatre in Caribou.

Control of the Acme Amusement Company has been acquired by Wilfred Duffy and Howard Duffy of Old Orchard and Leon P. Gorman, who is manager of the Maine Theatres in Kennebunk and Vinalhaven.

Ben Fitzer Gets Kenmore, N. Y., Theatre

It is reported that Ben Fitzer of Syracuse, N. Y., has closed for the lease of the new theatre being built in Kenmore, N. Y., and which will be ready for the public early in the new year. It is understood the Shea Amusement Company was negotiated with for the lease of the house, but considered the rental too high.

Negotiations are said to be under way by Al Sherry and Ben Levine for the lease of the Main-Central market building, at 640 Main street which they plan to remodel into a 1,700-seat vaudeville and picture house.

George Biehler, the genial Hamburg, N. Y., film magnate, expects to have his new theatre ready soon after the first of the year for the entertainment of the villagers.

It is reported that Buffalo theatre interests have leased the old Browning-King site on Main street, opposite Shea's Hippodrome, on which they will build a house and lease to someone.

Mayor William J. MacFarlane won out in the primaries in Canandiagua, N. Y., the other day over his opponent by a bare plurality of 28 votes. Mayor Bill is also interested in the exhibitor end of the business. He was one of the officers of the old Associated Theatres, Inc., which was headed by Harold P. Dygert.

Charlie Bowe, manager of the Frontier, a Buffalo community house, has received a letter from Mayor Frank X. Schwab congratulating him on his recent marriage. Other local celebrities are doing the same thing.

C. H. Smith, manager of the Shattuck Opera House in Hornell, N. Y., has taken over the Peerless Theatre in the same Southern Tier town. The Peerless formerly was operated by Mrs. Grace Flint.

Al Root, former Olean exhibitor, is coming back in the business when he takes over the management of the new Thurston Road Theatre which will open about November 1 in Rochester, N. Y.

Allan S. Moritz has resigned as manager of the Buffalo office of Dependable Pictures Corporation in the Beyer building. He is devoting his time to the operation of the Ritz Theatre in Niagara Falls, N. Y.

The Strand Theatre, operated by Bill Dillon in Ithaca, N. Y., is offering vaudeville the last half of the week. Pictures are being shown the first half. Bill has booked all the big features for the Cornell town house.

The Cataract Theatre in Niagara Falls, N. Y., has inaugurated a policy of double feature bills, changing the programs Sunday and Thursdays. Eddie Weinberg is managing this house for the Cataract Amusement Company, which is headed by A. C. Hayman.

Fred Schweppe will open the remodeled Amusu Theatre in Elmira soon under the name of the Capitol. A $30,000 organ has been installed in the house, which will offer pictures. The capacity is now 1,000.

Mass. Showmen Return To Old Policy

It was twelve years ago when the Goldstein Brothers of Springfield, Mass., introduced at their Broadway Theatre what has come to be a higher type of film entertainment. There was a large orchestra and elaborate special stage settings for each show. Then as time went on the policy was changed until it became vaudeville and pictures. For this fall and winter season Messsrs. Goldstein, however, have returned to the policy of which they are pioneers. Vaudeville has been eliminated. First National and Metro-Goldwyn features are being given a full week showing. A new organ has been installed. There is an orchestra of fifteen musicians under the direction of Maxim Maurice, who also is in charge of the production of prologues. Harold Hovel is organist. The Broadway has been repainted, redecorated and new hangings and other fixtures installed.

William P. Gray, head of the Famous Players theatres in New England, temporarily is in charge of the Fenway Theatre in Boston, the film company's key house for New England. Laurence (Buddy) Stuart, former manager of the Fenway, has been promoted to a position in the New York office of Famous Players.

Charles E. Cook, former manager of the Colonial Theatre in Lawrence, believes good luck can chase bad luck. Suffering a nervous breakdown from over-work, Mr. Cook was obliged to enter a sanatorium for treatment. That's the bad luck chapter of this tale. Then he had three two-dollar bills. He compared these with the numbers of notes given in a Boston newspaper's contest, and finding that he had one of the "lucky" bills he won a prize of $50.

Arthur F. Kendall, conductor of the orchestra at Abraham Goodside's Strand Theatre in Portland, Me., temporarily is in charge of the orchestra at Mr. Goodside's Capitol Theatre in Springfield.

Mrs. John E. Locatelli died September 13 at her home in Somerville. She was the mother of Albert J. Locatelli, head of the Locatelli chain of New England theatres.

Texas Theatre News

Rockett and Ginck are building a new theatre at Ferris, Texas.

O. L. Gill has purchased the Lyric Theatre at Van Alstyne, Texas.

Homer Mulkey will open a new theatre at Clarendon, Texas, in the near future.

H. H. Harris has purchased the Idlehour Theatre at Hempstead, Texas.

New Winnipeg Outlet

The Bijou Theatre has become one of the recognized first run theatres of Winnipeg, Manitoba. Announcement is made by Manager Levy that the Bijou will be the "outlet" in the Manitoba Capital for all releases of the Film Booking Offices and will specialize in independent bookings. Recently Universal Films acquired the leases of three important Winnipeg theatres, the Lyceum, Starland and College, appointing Charles A. Meade general manager of the group, a specialty to be made of Universal attractions. Famous Players have two large theatres in Winnipeg, the Capitol and the Metropolitan.

"The Gold Rush" started its last week at the Regent Theatre, Toronto, which is under the management of D. C. Brown, on September 26, this being the seventh consecutive week of its presentation at the Regent as the Canadian first run of the feature. Its second Canadian showing was at the Capitol Theatre, London, the manager of which is Tommy Logan. It was next presented at the Savoy Theatre, Hamilton, Ontario, under the direction of Manager H. E. Wilton, and at the Capitol Theatre, Montreal, by Manager Harry Dahn.

Gilbert Named in Hartford

Francis G. Gilbert has been appointed associate manager of Parsons' Theatre in Hartford, Conn.

Louis Sagal, a Poli theatres' executive, recently entertained the members of the New Haven Medical Association, at his farm in Branford. Mr. Sagal is host to the association similarly every year.

Manager Weinstock of the Grand Theatre in Hartford is making a big success of this house with a picture policy and he just celebrated the anniversary of taking over the theatre.

Among the many live-wire Poli managers is Bill Fitzgerald, who is in charge of Poli's New Hyperion Theatre in New Haven. When it comes to putting over a show, whether it be films, vaudeville or legitimate attractions, Bill is the boy who can do it right.

Another Rochester House

Work on the construction of a new $2,000,000 theatre by the Keith-Albee interests will begin in Rochester, N. Y., next June. This company now operates the Temple Theatre in Kodak Town. The site of the new house has not been announced, although it has been rumored for some time that the company has been negotiating for the purchase of the Gordon Theatre site in Clinton avenue north about two blocks from Main street east, presumably with the idea of erecting the new theatre on this property. With the building of the new theatre, it is not proposed to abandon the Temple. The property on which this house stands has been leased for a comparatively long term of years.

South Carolina Theatre Lost in Fire

The Star Theatre, York, S. C., was destroyed by fire Friday night of last week. J. G. Wray, owner and manager, believes that the fire originated in an adjoining building. It was a total loss, without insurance, but Mr. Wray was able to save the film which he was running at the theatre that day.

Otto Haas of the Ottoway Theatre, Charlotte, who has been abroad for several months, sailed from Cherbourg on the Aquitania on September 18 and will soon again be a familiar figure along Charlotte's film row.

C. L. ("Hank") Henry, formerly F. B. O. salesman out of Charlotte, has gone to Birmingham where he has accepted a position as supervisor for the Marvin Wise Estate Theatres, six in number.

Among the Charlotte visitors on Film Row the past week was T. B. Smith of the Gem Theatre, Clinton, N. C., who has entered a bid on the New Municipal Theatre, Durham, N. C. This theatre, built by the city for both pictures and road attractions, has recently been completed and will be leased to the highest bidder the latter part of September. Jack Marcus, of the Southeastern Amusement Company, with home offices in Greenville, N. C., it is reported is another strong contender for the house, which he aims to add to his rapidly growing chain of Carolina theatres, which now numbers eleven.

Jake Wells, owner of the Rex and Queen Theatres, Hendersonville, N. C., announces that he has transferred Ben Caplon from his Richmond circuit to manage the Hendersonville houses.

James A. Estridge and wife, of Gastonia, are spending their vacation in Hendersonville, N. C. Mr. Estridge owns and manages the Gastonian Theatre.

Work is progressing rapidly upon the two Stevenson theatres in Burlington, N. C., and Goldsboro, N. C. Mr. Stevenson will possibly open both houses before the end of the year.

A. L. Cook of the Muzu Theatre, Maiden, N. C., was a Charlotte visitor during the past week.

Arkansas

Eugene T. Oliver has been appointed manager of the Majestic Theatre at Little Rock, Ark., the theatre in which he was a former usher. The Majestic will be enlarged and a new pipe organ installed.

J. W. Sharp will erect a new theatre building at Little Rock.

F. P. Engle has purchased the Victory Theatre at Clarendon, Ark.

G. O. Vail has resigned as manager of the New Grand Theatre at Morrillton, Ark., and is succeeded by W. I. Nance of Conway, Ark.

Chicago Now Featuring the Charleston

Six theatres are putting on Charleston dancing contests in Chicago in co-operation with the Herald Examiner and there has been a lot of interest aroused in the houses by the tie-ups. At the Central Park Theatre on the West Side it has brought the Thursday night business up to the old normal, which the management always has had a hard time in doing.

The new movie theatre going up at St. Charles, Ill., will be ready for opening this fall and W. L. Pracht, manager of the Idle Hour, will have charge of the new house. This is being erected by L. J. Norris of that city.

Lubliner & Trinz will open two new theatres this fall. The first will be the Harding Theatre at Milwaukee and Sawyer avenue, seating 3,000 and showing both pictures and presentations, and the other is the State Theatre being rushed to completion at Madison and Menard street. This house seats 1,500 and will show pictures exclusively.

The Marshall Square Theatre block at Marshall Boulevard and 22nd street has been conveyed from Julius Goodman and Louis H. Harrison to the Marshall Square Building Corporation. The amount involved in the transfer was a half million dollars and a loan of $275,0000 for ten years at 6½ per cent has been made through Mosser Willamen and Company on the property by the new owners.

A new theatre company has been organized by the Rubens Theatre interests under the name of the Rubens Enterprise, Inc., with offices at 11 West Washington street. E. Shapiro, Morris G. Leonard and L. P. Gervirtz are given as the organizers and the purpose of the new organization is to operate and control theatres.

Exhibitors back from vacations are Joe Koppell of the Village Theatre at Wilimette, after an extensive eastern auto tour; R. C. Williams of the Majestic at Streator, from the northern woods, and Frank Schaefer, from the lakes of Wisconsin.

The Ashland at 49th and Ashland avenue will reopen soon under the management of C. W. Spanuth.

Another new theatre is projected by Lubliner & Trinz and the Mid-west circuit, as $9,000 was paid for a site on the northeast corner of Lawrence and Lipps avenue on the northwest side. The corner lot is 112 by 216 by 120 and was purchased from the estate of William Schick and from H. E. Esterquist. Clarence Lazarus took the title to both pieces of property for the circuit.

J. B. Price of the Price circuit opened the Orpheum Theatre at Hannibal on September 6 and will show pictures and vaudeville.

Joseph M. Bernstein has withdrawn from the Monarch Theatre Company and Henry Stitzberg will continue the house at 724 South Wabash avenue.

Sam Abrahams of the Gold Theatre is sending the boys postcards from Italy, telling them what a wonderful trip he has been having in the Old World.

The many friends of Bib Clarke of the Effingham Theatre at Effingham, Ill., will be glad to hear he has recovered from his recent serious operation and is back on the job again at the old stand.

B. J. Vogt, formerly at St. Charles, Ill., has taken over the Lyric at Polo, Ill., and is running the house as an exclusive picture theatre.

Lee Mitchell has been made manager of the New Julian Theatre at 918 Belmont avenue, part of the Coston circuit. The house has been fixed up for fall business and will show pictures exclusively.

Exhibitors who have returned from vacations are George Miller of the Park Theatre, back from an eastern trip; George Hopkinson of the Hamlin Theatre, also an eastern tourist, and Eddie Grossman of the Levine group, back from a New York business trip.

Fred Crow, former manager of the American Theatre on the West Side for the Orpheum circuit, has been made manager of the Majestic of that circuit in the Loop.

Jack Miller, business manager of the exhibitors association, and James Petrillo of the musicians' organization, have returned from a short sojourn at Lake Geneva, Wis.

James J. Pallakoff and Nick Pilat have opened the Home Theatre on Elston avenue and are running exclusive programs.

The new Alcoyn Theatre at Highland Park, Ill., will open this month under the management of William Pearl, who also has the Pearl in that hustling little town.

Glenn Ellyn, a lively West Side suburb, will have a new 1,200-seat theatre and a Masonic Temple that will cost $160,000 when completed. Elmer F. Behrnes is drawing the plans for the new house, which will be erected on Crescent boulevard.

The Midway at Rockford, Ill., will open a policy of pictures and vaudeville about the middle of October.

Fred C. Pierking will build a fine movie theatre at Crystal Lake, Ill., that will cost $100,000 and will seat 1,000. The house will be erected on Brink street and work will start this fall.

J. H. Ireland of Decatur, Ill., has planned to build a new theatre at Sullivan, Ill., that will cost about $30,000 and will seat 600. Work will start at once. The house will be on the east side of the square.

William Campbell has reopened the Valley Theatre at Spring Valley, Ill., and will show pictures exclusively this fall.

The new Highland Park Theatre of William Pearl opened last week to capacity audiences.

Novelty Orchestra in Cincinnati Strand

The Strand Theatre, Cincinnati, one of the houses in the Libson chain, is experiencing its first taste of a real novelty orchestra. The new musical organization is under the direction of Harry Willsey, who for the past year has conducted the orchestra at Libson's Lyric Theatre, prior to which time he was assistant to Theodore Hahn, Jr., conductor of the Capitol orchestra. Hahn is the general musical director of all the Libson houses in Greater Cincinnati.

The Canton Market Theatre Co. has been incorporated at Canton, Ohio, by H. L. and J. M. Van Tassel, A. E. Hershman and others.

The Cherry River Amusement Co., Richwood, W. Va., of which J. C. Holt is manager, is erecting a new house to replace the Star Theatre, at an estimated cost of $30,000.

Feiber and Shea's Colonial Theatre, Akron, Ohio, under management of L. B. Cool, has adopted a policy of vaudeville and pictures, this being the first time the house has played anything but a straight policy. The Colonial played vaudeville only during last season and was the home of a stock company the season previous.

The Rialto Theatre, Hamilton, under management of John A. Schwalm, and the Palace in the same city, under Managing Director Fred S. Meyer, have resumed their orchestra features, after having organ accompaniments for their pictures during the summer months.

Waggoner and Hoffman, Canton, Ohio, have disposed of their Windsor Theatre in that city to Frankel and Malott. Howard Frankel will look after the house.

The Independent Order of Red Men, Columbus, Ohio, will build a new picture theatre in that city, to be located at the corner of Cleveland and Genesee avenues. Estimated cost, $90,000.

Indiana House Opens Soon

The new Voncastle Theatre which is being erected in Greencastle for Harry Vonderschmidt, owner of the Indiana Theatre at Bloomington, will be opened about October 15, it was announced this week. It will seat 800 and be devoted to pictures.

The old Lyric Theatre of Sullivan will soon be reopened after having been closed for several months for remodeling and redecorating. The theatre will be operated by the McCarrell Enterprise Company, which also operates the Sherman. A balcony has been constructed in the Lyric which will increase the capacity about 200.

Plan "L" Type Theatre In Oil City, Pa.

F. N. McCullough, formerly owner of the Cameo Theatre, Oil City, Pa., contemplates erection of a new "L" type theatre in the same town in conjunction with J. W. Straub. The new house, which will seat 1,100 and be equipped to accommodate road shows, will be opened next fall.

Morris Somach, a newcomer to the theatre business, is the new owner of the Atlas Theatre on the northside, Pittsburgh. The former owner, F. E. Kane, plans a trip to Florida.

Elmer H. Brient, manager of the Rowland and Clark's State Theatre in downtown Pittsburgh, has resigned to enter the real estate business in Florida. Bert Wild, assistant manager of the house, will be in charge until October 19, when Warner Brothres take over the theatre.

Richard Brown, an old-time showman, is the new manager of H. B. Kester's Cameraphone in East Liberty. "Dick" is a son of Harry Brown, manager of the Nixon and a brother to Ray Brown, manager of the Cameo.

Among recent exhibitor visitors who do not get to town very often were A. J. Nordquist, Galeton; W. H. Harvath, Sabraton, and C. A. Lofstead, Frederickstown.

St. Louis Managers Are Switched Around

Managers of various theatres owned by the St. Louis Amusement Company have been switched around. J. F. Brinkmeyer is at the Cinderella, while Ralph Walsh, formerly at Maffitt, gose to Grand-Florissant where Brinkmeyer was in charge. Joe Greene moves into the Maffitt from the Lafayette, while Harry O'Brien moves over to the Lafayette from the Gravois.

Bids were taken on September 28 on Pulaski Heights, Little Rock, Ark., new theatre. T. W. Sharp is the owner. The house will be one story, 40 by 150 feet, and cost about $35,000.

A benefit show for St. Regis Catholic Parish was given by Manager Greenberg of the New Bond Theatre, 3600 Bond avenue, East St. Louis, Ill., on September 27.

K. K. Stephens has purchased the Star Theatre, Paris, Mo., and changed the name to the Liberty. L. C. Crow was the former owner.

The Opera House, Edinburg, Ill., has been purchased by P. A. McCarth and J. W. Etherton.

The Star Theatre, Rockport, Ill., is now owned exclusively by H. W. Haines.

Callers of the week included: Tom Reed, Duquoin, Ill.; S. M. Francis, Charleston, Mo., and O. W. McCutcheon of Sikeston, Mo.

Detroit Building Fast

Outskirt houses continue to be erected on the very edge of Detroit, denoting the confidence that exhibitors hold in the promise of Detroit's growth. The latest is a theatre situated on Eight Mile road, near Woodward avenue.

Arcady Bubnob, projectionist at the Comique Theatre who was seriously burned during a fire in the projection booth and who averted a panic by quieting the crowd before he fell unconscious, is rapidly recovering and will be able to return to his position shortly.

San Francisco Man Writes "Hero Song"

Jack Partington, director of stage presentations at the Granada Theatre, San Francisco, has turned song writer, having written the music for "Welcome Home, Heroes" in honor of the aviators who attempted to fly from this city to Honolulu and whose rescue after being lost more than a week thrilled the nation.

Extensive plans are being made by West Coast Theatres, Inc., for remodeling and redecorating the T. & D. Theatre at Oakland. About $100,000 will be expended in the work.

The first anniversary of the opening of the Senator Theatre, Sacramento, Cal., will be observed shortly with the presentation of "The Pony Express." A banquet to be attended by West Coast officials and theatre employees will be a feature of the anniversary week.

Herman Kirsten, for several years with James A. Beatty of San Francisco and San Jose, has joined the staff of West Coast Theatres, Inc., and will shortly be placed in charge of one of its houses.

During the absence of Nat Holt, manager of the California Theatre, San Francisco, who is visiting some of the wild spots of British Columbia and making the acquaintance of the grizzly bear in his native habitat, this house is receiving managerial attention from Charles Kurtzman, its director of publicity.

The Elite Theatre at Santa Rosa, Cal., was damaged by fire recently, but the loss was confined largely to the operating room. The house was closed more than a week while repairs were being made.

Rex Midgley, manager of the American Theatre, Oakland, Cal., has returned from a trip to New York.

W. J. Clark, who recently purchased the Strand at Vacaville, Cal., has had plans prepared for a new theatre to be erected on the site of the present one. The new house will have double the capacity of the old one.

The Transbay Theatres, Inc., has taken out a building permit for the erection of a picture house at Thirty-ninth street and Telegraph avenue, Oakland, Cal., to cost $175,000.

Milton Mosier has been made manager of the Oaks Theatre, Berkeley, Cal., a house opened a few weeks ago. This theatre, operated by the Blumenthal Theatre Circuit, seats 1,500.

Orpheum vaudeville is being offered with feature pictures at the States Theatre, Stockton, Cal., and the White Theatre, Fresno, Cal., houses operated by West Coast Theatres, Inc.

Pueblo First-Run House Opens December 15

The Broadway Theatre, newest Pueblo first-run house, will be open about December 15. This new theatre will contain about 1,000 seats and will be one of the most modern entertainment houses in the vicinity of Pueblo. The house has been leased and will be managed by Messrs. Lucy and Wilkinson.

Exhibitors visiting Denver the past week were A. H. Stewart of the Iris Theatre and the America Theatre, Casper Wyo.; Otto Bachechi, Pastime Theatre, Albuquerque, N. M.; Tommy Tompkins, America Theatre, Colorado Springs; Paul Krier, Star Theatre, Walsenburg Col.; Mrs. B. A. Tyo, Tyo Theatre, Wray, Col., and Senator and Mrs. Frank Kelly of the Empress Theatre, Salida, Col.

Aaron Epstein, auditor and assistant manager of the Fox theatres of Denver, was taken seriously ill while working at his desk a few days ago. He was immediately removed to the local J. C. R. S. Hospital on West Colfax avenue. His condition is reported to be improved.

The Rialto, Brighton, Col., has been sold by R. V. Mallory to W. A. Seaman. Mr. Seamon has operated theatres near Denver for nine years.

J. B. Melton, owner and manager of the Colonial Theatre, a Curtis street house of Denver, is at present in Ft. Lauderdale, Fla., looking after his real estate interests in that vicinity. He will return to Denver about October 10.

H. D. McBride has arrived in Denver to assume the duties of active manager of the new State Theatre, Denver's latest and most beautiful first-run Curtis street house. Mr. McBride arrived in Denver from Santa Barbara, Cal., where he managed the theatre at the time of the recent earthquake.

Harry Nolan will leave on a business trip to New York City about October 1.

E. N. Disney has accepted the position as manager of the Curran Theatre, Boulder, Col. Mr. Disney is one of the veteran exhibitors in the Denver territory, although having just recently been affiliated with various exchanges in the capacity of salesman.

The following theatres are reopened for the season: Princess Theatre, Bristol, Col.; Center Theatre, Center, Col., and Crawley Theatre, Crawley, Col.

SHORT SUBJECTS

A Whole Department of 'Em May Be Found on Pages 485-493

Don't Miss It

The Department is a New and Real Exhibitor Help

Oklahoma Theatre News

Tom H. Boland, manager, Empress Theatre, Oklahoma City, accompanied his daughter to St. Louis one day last week. Miss Roland is entering a finishing school in St. Louis.

The following theatre managers visited Film Row in Oklahoma City the previous week: Mr. Pool, Wewoka; Homer Jones, Kingfisher; Mr. Emloe, El Reno; E. A. Peterson, Hollis; J. C. Hines, Haskell; "Doc" Hughes, Poteau; Harry Britton, Norman; W. R. Pittinger, Dallas; A. B. Momand, Pawnee; A. W. West, Wanette; J.B. Wineland, Picher.

Los Angeles House to Cost $1,500,000

The ground for the new theatre to be built by E. L. Doheny, the oil magnate, at Eleventh and Hill streets, will be broken within the next month. It will cost $1,500,000.

Plans are being prepared by A. L. Smith for a new West Coast theatre to go up at Maplewood and Western avenue, to cost $150,000.

The Elmo and El Monterey houses at San Luis Obispo have been purchased from W. B. Martin by E. A. Johnson. Bill Quinn, president of the M. P. T. O. of Southern California, has been appointed booker and buyer for them.

Lou Bard opened his Bard's Adams Street Theatre at Adams and Crenshaw this week and the house is getting over beautifully.

Clem Pope, managing director of the T. and D. at Oakland, motored here this week for a conference with A. M. Bowles, general manager of the West Coast. He was accompanied by Mrs. Pope.

J. Leslie Swope, executive editor of Hollywood Theatres, Inc., expects to be back on the job in about two weeks. He has been ill for some time.

A new policy of tab presentations was started by "Doc" Crews at his San Pedro Cabrillo Theatre this week, and according to "Doc" they are getting over great.

Two new houses, the Balboa and Cabrillo, opened at San Diego this week under the management of H. L. Hartman. Bob Collier did the publicity. Both houses are getting over splendidly, according to the West Coast bulletin.

Tom McDonald has been appointed resident manager of the new Alexander Theatre at Glendale, operated by West Coast.

C. P. Vivian has purchased the Arcadia Theatre from W. S. Delaney.

The Rialto at Rialto was opened this week by S. L. Webber.

Among the visitors along Film Row this week were Mrs. P. Divini of the Rialto at East Bakersfield and Bill Menhennett of the Nile Theatre at Mesa.

J. C. Bennett, who has the Wisteria Theatre at Sierra Madre, is in town for a few days.

Police have been asked to search for Luther Grant of the Hollywood theatres, who has been mysteriously missing for a week. He left no clue.

Management Changes In Kansas City

Several openings and changes of management of theatres in the Kansas City territory have occurred in the last week. The New Regent Theatre, Winfield, Kans., owned by O. K. Mason, has reopened after having been remodeled. I. S. Campbell will manage the house. The Elliott and Electric Theatres of Independence, Mo., have been added to the string of Glenn Dickinson [illegible]

Kansas City market last week were: R. L. Christian, Casino, Excelsior Springs, Mo.; F. A. Robinson, LeRoy, Kans.; Louis Griefe, Windsor, Mo.; Bryan Hawkins, Drexel, Mo.; S. E. Wilhout, Jefferson Theatre, Springfield.

Rain Aids Realism in Washington House

L. W. Harris put over a nice bit of "realism" at his house in Ephrata, Wash., last week. During the county fair he played "Racing Luck." A terrific rainstorm and cloudburst drove everyone to shelter. Crowds jammed Mr. Harris' house. The roof was old and a bit leaky, and presently there was a discouraging drip in many places. Nothing daunted, Harris turned on his thunder and lightning effects, and amid suitable music, thunder and lightning and the thrilling scenes of "Racing Luck" the crowd soon became oblivious to the rain and had a wonderful time. They thought it was all part of the "fireworks" and complimented Mr. Harris on his splendid presentation. Mr. Harris had to put a tent over his projectors to keep 'em dry!

Mr. Hurst of the Vining Theatre, Ashland, Oregon, is completely remodeling his theatre. New carpets, drapes and furnishings will be placed and many changes made. The sum of $12,000 will be spent in beautifying of the house. B. F. Shearer, Inc., of Seattle and Portland, has complete contracts for the work.

H. W. Bruen's beautiful new 750-seat Arabian Theatre in the Woodland Park district of Seattle opens September 28. It is said to surpass anything in the city in beauty and comfort. Mr. Bruen will build two other suburban Seattle houses.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"The Tower of Lies"—Metro-Goldwyn-Mayer

A High-Class Production Directed by Victor Seastrom with Lon Chaney and Norma Shearer

Reviewed by Sumner Smith

"The Tower of Lies" is a beautiful production with a flash of poignant drama at its end. Fiction readers with an appreciation for the truly fine will find this Victor Seastrom picture a faithful and artistic adaptation of Selma Lagerlof's prize-winning novel, "The Emperor of Portugallia." They will go to see the picture and thoroughly enjoy it and the followers of Lon Chaney and Norma Shearer will be drawn to the theatre by the "pull" of these stars' names.

Seastrom, one of our best directors, has made this famous novel one of the classics of the Metro-Goldwyn-Mayer schedule. The acting always is of a high order, with all the players more than fulfilling expectations, and some of the rural backgrounds, with figures silhouetted against the horizon, are almost idyllic in their beauty.

lars to prevent eviction. The girl goes to the city to work, followed by the new landlord, and the money arrives on time. She is not heard from further and the old man becomes a gentle lunatic, playing at emperor and his court with the neighborhood children. The girl returns with the badge of shame on her, the neighborhood drives her away. She is leaving on the boat when the landlord, her tormentor, falls into the paddle wheels and the old man, seeking vainly to follow, runs off the end of the pier and drowns. She returns and marries the farmer boy.

While beautifully done, it must be admitted that the story—for screen purposes—is slight at the beginning. There is much character delineation, or change in character, little plot and not much incident. Symbolism is cleverly used. The action speeds up when the girl returns home shamed, and suddenly accumulated force of the bits of human interest that have gone before makes itself felt. Drama of the most poignant sort develops, and pathos that is real and gripping. Things suddenly begin to happen. The picture ends in a whirlwind of effectiveness.

Chaney and Miss Shearer especially are splendid. Claire McDowell scores as the mother. The others, as said before, more than fulfill expectations. Chaney isn't grotesque but he manages a striking make-up just the same; Miss Shearer has a role unlike those given her before.

"The Tower of Lies" is a high-class production. The so-called intelligensia will be enthusiastic about it. Just what will be the reaction of the average audience to the first half of the picture, before the tremendous drams begins to transpire, is a matter of conjecture, with the thought prevailing that they will be restless. But if they wait for the drama, it will grip them, young and old, shop girl and sophisticate, as few pictures can.

Cast

Goldie	**Norma Shearer**
Ian	**Lon Chaney**
Lars	**Ian Keith**
Katrina	**Claire McDowell**
August	**William Haines**
Erik	**David Torrence**

From Selma Lagerlof's novel, "The Emperor of Portugallia."
Adapted by Agnes Christine Johnston.
Directed by Victor Seastrom.
Length, 6,849 feet.

"What Fools Men"—First National

Lewis Stone Is Featured, David Torrence, Shirley Mason, Barbara Bedford in Cast

Under the cryptic title, "What Fools Men," First National is offering an adaptation of Henry Kitchell Webster's novel, "John Greer and His Daughter," with a box-office cast headed by Lewis Stone.

The theme of the picture concerns the problems confronted by a man who has lived away from his wife and is suddenly called upon to look after the welfare of his grown daughter that he did not know even existed. Father and daughter both have forceful natures and there are frequent clashes. The situation is complicated by the fact that the father turns down the wife of a capitalist who is backing his inventions, incurs her scorn and this leads to her plotting through her husband to bring about his downfall. The daughter works out her own salvation by marrying the chauffeur who turns out to be an excellent husband and they finally, with the aid of a faithful girl secretary brings about the father's rescue from failure.

The significance of the film title appears to be rather far-fetched, but refers to the inability of the father to tell the real from the sham in dealing with his fellow-men. The story becomes somewhat involved at times and certain of the situations are more conveniently designed for dramatic effect than convincing. At the same time there is throughout, in the dealings of the characters with each other, that continual clash of wills and temperament that makes for drama.

The excellent acting of the principals, especially Lewis Stone, makes their problems seem real and holds you interested in watching their solution, despite a lack of definite purpose in the story and a conventional ending showing the regeneration of the father. In a word, it is the fine work of the players, rather than the story itself that holds you.

As a head-strong young woman who while flouting her father's domination yields to the rather unwelcome but more subtle influence of the female secretary, Shirley Mason, gives an excellent performance. Barbara Bedford in a rather unusual type of role for her, that of a sedate, clever business woman of the world with plenty of poise, is well cast. David Torrence shows to advantage as a capitalist. Tom Wilson as the colored butler, a type of role in which he can always be counted on for comedy, does not disappoint Hugh Allen, a little known player, makes a decidedly fine impression in the role of the chauffeur. He is handsome, a good actor, has a fine personality and is the type that should appeal especially to the younger female patrons. seems destined for big things on the screen. Watch him.

George Archainbaud has given this story good direction, playing up to good advantage its strongest points.

Cast

Joseph Greer	**Lewis Stone**
Beatrice Greer	**Shirley Mason**
Williamson	**David Torrence**
Mrs. Williamson	**Ethel Grey Terry**
Jennie	**Barbara Bedford**
Lance Ware	**John Patrick**
Burns	**Hugh Allen**
Butler	**Tom Wilson**
Henry Craven	**Lewis Dayton**

Based on novel "Joseph Greer and His Daughter," by Henry Kitchell Webster.
Adapted by Eve Unsell.
Directed by George Archainbaud.
Length, 7,349 feet.

Mr. Exhibitor: Ask at the Film Exchanges for the
Thematic Music
Cue Sheet
It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

"The Man on the Box"—Warner Brothers

With Syd Chaplin as Star McGrath Novel Proves a Regular Whirlwind of Laughter

Reviewed by C. S. Sewell

Both as a novel and a play Harold McGrath's story, "The Man On the Box," achieved widespread popularity and the film version indicates that its choice as the vehicle to introduce Syd Chaplin as a Warner Brothers star was a happy one.

Certain changes have been made in the story and situations and as it reaches the screen it is an uproarous farce comedy. The representative of a foreign power seeks to secure plans drawn by an inventor who is jealous of a young man who is financing him. The foreigner has his henchman hide in the inventor's bedroom and the young man, Bob, comes to her rescue. The inventor misunderstands, Bob escape, swipes a cab and picks up a pretty girl as his fare. Her father offers him a job as groom, which he accepts. The girl learns his identity and kids him by making him a butler. He bungles things up and disguises as a French maid to watch the spy. After various complications he gets the plans, exposes the spy and wins the girl.

Under the direction of Charles Reisner, who has assisted in the production of some of the best pictures made by Charlie Chaplin, Syd's famous brother, everything has been concentrated on playing up to the utmost the comedy opportunities offered by the story, even the mystery and melodramatic angles have all been given a humorous twist. The rseult is an exceedingly fast-moving, hilarious comedy.

So fast do the laughs come that you are apt to start a new one before finishing with the old one. There is not a dull moment in this picture.

Just picture Syd Chaplin in pajamas mixed up with a spy and chased by a jealous husband and a bunch of cops, then as a cab driver, a chauffeur, a butler and finally impersonating a dainty French maid. Recall his remarkable gift of pantomime which he uses in hiding his identity, consider the chances for flirtations with the male contingent, the jealousy of the other women, and the almost unlimited possibilities for comedy complications. Realize that every possibility has been used to the utmost and that every scene has been crammed with gags, falls, stunts, etc., including farce, burlesque, slapstick, straight-comedy impersonations and pantomime and you get an idea of what this film offers. Not all of the laughs are spontaneous, in fact, some are obviously prepared for and built up, but they get over just the same, and as shown in his previous pictures, Syd has the happy faculty in many of his stunts of making you feel that they are not studied but extemporaneous.

We don't believe we have ever seen a picture in which there is more stuff designed to amuse than in this one, and we believe that the vast majority of spectators will vote it a wow and a regular whirlwind of laughter.

There is so much good stuff contributed by Syd that it is hard to pick out the best, but certainly his imitation of a goldfish is a riot. Syd is really almost the whole picture but his support is excellent throughout

"The Man On the Box" looks like a rattling good tonic for any box-office.

Cast

Bob Warburton ..... **"Syd" Chaplin**
Brother-in-law ..... **David Butler**
Betty Annesly ..... **Alice Calhoun**
Mrs. Lampton ..... **Kathleen Calhoun**
Lampton ..... **Theodore Lorch**
Bob's Sister ..... **Helene Costello**
Col. Annesly ..... **E. J. Ratcliffe**
Padkoff ..... **Charles F. Reisner**
Count Karloff ..... **Charles Gerrard**
Warburton, Sr. ..... **Henry Barrowes**

Based on novel and play by Harold McGrath.
Directed by Charles F. Reisner.
Length, 7,481 feet.

"The Calgary Stampede"—Universal

A Crackerjack Picture—Hoot Gibson's Best Chock Full of Thrills, Excitement and Fun

Reviewed by C. S. Sewell

Hoot Gibson's newest Universal-Jewel production, "The Calgary Stampede,"' should provide crackerjack entertainment for western fans, this star's wide circle of admirers and in fact everyone who likes a good stirring "up-and-at-'em"' picture with pep, punch, thrills and action.

This is a typical western with all of the snap of the best examples of this class and at the same time it has the vigor of the Northwest Mounted Police Stories. This is accomplished by having the action take place on a ranch in Western Canada, which seems just like our own ranches, except that horses instead of cows are the centre of interest. The "Mounted" figure in the story as the hero is unjustly accused of shooting a man.

Hoot appears as a champion cow puncher in search of adventure. He falls in love with a French-Canadian girl against the wish of her father who is killed and Hoot accused. He escapes and posing as a boob hides on a ranch. The "Mounted" trail him but he throws them off the track. Finally in the annual stampede at Calgary, a glorified rodeo, his employer's crack rider is injured. Hoot, daring all, enters the Roman race and wins. An Indian girl who has been jilted by the real murderer exposes him, vindicating Hoot and paving the way for him to win the girl of his choice.

This picture starts off with good human interest stuff and then gets under way with a bang. In the first reel is a situation that has a big enough kick for the big climax, in fact a similar situation has been so used in other pictures, that is a stampede of a there are a lot of breath-taking moments in big herd of buffalo. There are also striking shots of hundreds of elk.

Right away it swings into the melodramatic sequences. The murder of the father, the chase of the murderer and accusation of Hoot and his escape and finely handled and arouse a high pitch of interest. There is some of the snappicst and best photographed scenes of fast riding ever seen on the screen in these sequences.

The fast tempo is slowed down a bit in the scenes where Hoot is posing as a boob on the ranch, but there is excellent suspense in the efforts of the mounted police to identify him as the murderer and considerable humor in the way he succeeds in fooling them.

Exceptionally interesting are the scenes of the Calgary Stampede which furnish the climax. This is an annual event like a Western rodeo, but with a greater variety of events. These scenes are the real thing, and the broncho busting, steer-riding and other events. Besides there are exciting wagon races that will give the fans new thrills. But the big punch comes when Hoot wins the Roman race. This star's fans will shout with delight when they see him going like a streak of lightning standing erect riding two horses with one foot on each. No faking or doubling here. Oh, boy, Hoot certainly is there with the horsemanship.

Scarcely less exciting is the chase which follows ending with a fall in which a light wagon rolls over and over down a steep incline and the villain tumbles with it, with Hoot and two "Mounted" almost at his heels.

Of course you know how it is going to turn out, but the suspense as to how Hoot will elude the police and when he will throw off his disguise, keeps up a high pitch of interest just the same.

Hoot is his own likeable self at his best. Virginia Brown Faire gives a good performance as the girl, but has little to do. Philo McCullough scores as the persistent "Mounted" Charles Sellon is excellent as the ranch owner. Jim Corey is good as the villain.

And don't forget that this picture was actually filmed in the real location of the story, the Canadian Rockies, in the midst of some of the fiest scenery in the world, which means that many of the backgrounds are of marvelous natural beauty.

"The Calgary Stampede" looks like a real box-office winner, for it should appeal to everyone who likes excitement, thrills and adventure; and it is not too long, just six snappy reels.

Cast

Dan Malloy ..... **Hoot Gibson**
Marie LaFarge ..... **Virginia Brown Faire**
Jean LaFarge ..... **Clark Comstock**
Neenah ..... **Ynez Seabury**
Burgess ..... **Jim Corey**
Harkness ..... **W. J. McCulley**
Callaghan ..... **Whilo McCullough**
Trixie ..... **Ena Gregory**
Regan ..... **Charles Sellon**

Story and Scenario by E. Richard Schayer and On Lee.
Directed by Herbert Blache.
Length, 5,924 feet.

"Let's Go, Gallagher"—Film Booking Offices

Snappy and Likeable New Star, Tom Tyler, Makes Debut in Fast, Actionful Western

Reviewed by C. S. Sewell

More than ordinary interest for the picture patron is attached to the F. B. O. production "Let's Go, Gallagher," because of the fact that it serves to inroduce an entirely new "Western" star in the person of Tom Tyler. He proves to be a well-built young fellow of pleasing personality, a regular he-man who is an athlete, a good scrapper and a fine rider. In fact he possesses all of the requirements of this type of role and can hold his own with the majority and outdistance many of his rivals in this field. We feel sure that the fans will like him.

The story makes no attempt to deviate from the accustomed lines of action which has proved their popularity with audiences. A wandering cowboy is attracted to a girl ranch owner and gets a job. He incurs the enmity of the foreman who is a rustler, and has made away with so much of the stock that the heroine is unable to meet the mortgage. The hero after a series of adventures finds some of the stolen cattle saves the ranch from foreclosure, brands the villain as a rustler and wins the girl.

All of the familiar situations have been introduced and additional comedy and human interest built up in the character of a little orphan and a rheumatic old hand who takes mud baths. There is a fight in a restaurant with the breaking of the stairway the holding at bay of the gang and dash of the hero for liberty which is broken by his rescue of the little chap on a runaway hand-car just as a train approaches. Then comes the rescue of the girl from a runaway, the kidnapping of the girl, her fight with the kidnapper and more fights between the gang members and the hero, and the final saving of the ranch by the hero arriving in the nick of time. About the only thing out of the routine is the prominence of the role of the little chap who does almost as much to save the various situations as the hero.

So much material has been worked into the story that there is something doing every minute with no let down. There is action from start to finish. This picture should please the Western fans who have demonstrated that they don't care for familiarity of the situations provided there is plenty of action, good fights and hard riding, and a likeable star. "Let's Go, Gallagher" fills this bill to a "T."

Barbara Star is attractive and satisfactory as the girl, and little Frankie Darro is excellent as the kid.

Cast

Tom Gallagher ..... **Tom Tyler**
Dorothy Manning ..... **Barbara Starr**
Black Carter ..... **Olin Francis**
Thug Peters ..... **Sam Peterson**
Bendy Mulligan ..... **Alfred Huston**
Little Joe ..... **Frankie Darro**

Story and scenario by Percy Heath and James Gruen.
Directed by Robert DeLacey and James Gruen.
Length, 5,182 feet.

"The Knockout"—First National

Milton Sills Scores in Virile Melodrama of Lumber Country and Prizefight Arena

Reviewed by Tom Waller

A melodrama, with the fistic arena and lumber camp as locales, is this First National vehicle for Milton Sills, entitled "The Knockout." The continuity is superbly handled, thus the story realizes an ever mounting suspense which crystallizes into a well merited climax of melodramatic greatness.

The star appears in the role of a boxer who goes to a lumber camp to recover from an injury. He has an encounter with the villainous boss of a rival company and defeats him. Falling in love with a girl who is trying to save her property from Sill's scheming boss, Sills enters the boxing arena and turns over his winnings as well as his heart and hand to the girl and helps her win her fight.

As a terror of the seas and a New York cop, Sills gained particular prominence as an essayer of red-blooded roles. Now, as the light heavyweight champion scrapper of the world, he avails himself of the opportunity to present the two-fisted man. There are three ring battles in "The Knockout" and two of them are as good as some of the best professional exhibitions this reviewer has seen.

The scenes of the wooded country with huskies at their work and play are long to be remembered. A fight between the champion and the hustler of a rival lumber company starts in the woods, continues onto a trestle, into a raging mountain stream and then back to the mainland where the massive bruiser of the north is finally sent to slumberland by the prowess of the smaller man.

Love seeps into the story after the first few feet. From then on the "champ" has two things in mind—to get the girl and play fair with her company, even though it is the bitter rival of his employe.

One of the big punch scenes, where the suspense is especially high, is that of a log jam. Sills, descending over the mass of piled logs with a keg of dynamite with which to blow them loose, will have the average picturegoer sitting on the edge of his seat. Whether in coal region or society center, "The Knockout" should register big at the box office. The role essayed by Sills is one that should have just that appeal, since the boxer mingles with the best of society and yet at the same time can handle the roughest of roughnecks.

Cast

Sandy Donlin ..... **Milton Sills**
Jean Farot ..... **Lorna Duveen**
Black Jack Ducane ..... **John Philip Kolb**
Mike Leary ..... **Edward Lawrence**
Steve McKenna ..... **Harry Cording**
Brown ..... **Frank Evans**
Farot ..... **Harland Knight**
Mac ..... **Jed Prouty**
Parker ..... **Claude King**

Adapted from "The Come-Back," by M. D. C. Crawford.
Directed by Lambert Hilyer.
Length, 7,450 feet.

"Tessie"—Arrow Film Corporation

May McAvoy and Box-Office Cast in Amusing Comedy Adapted from Story by Sewell Ford

Reviewed by C. S. Sewell

With May McAvoy as the star, Arrow Film Corporation is offering "Tessie," a Dallas Fitzgerald production, based on Sewell Ford's amusing story of a bright and clever girl clerk employed at a hotel cigar counter who always had a ready answer for the male flirts who tried to make dates with her.

The story deals with Tessie's love for an automobile mechanic who became a salesman and then threw her over for a wealthy woman. To get even with him she accepted the attentions of the wealthy woman's easy-going son who suddenly developed pep and eloped with Tessie after licking the former suitor, who lost out all the way round.

There are a number of bright and amusing situations, especially in the early part of the film, and an exceedingly humorous lot of subtitles, many of which are based on lines from the book. The interest begins to drop somewhat towards the middle with the development along familiar lines, but the story is brought to a satisfactory ending following a certain amount of suspense as to whether Tessie will marry the mechanic or the rich chap.

May McAvoy is dainty and alluring in the title role and Lee Moran is effective as the blustering, bluffing salesman, while Bobby Agnew gives a good performance as the rich chap. Myrtle Steadman is excellent in the minor role of the rich widow.

This picture would stand cutting, which would speed it up more, but there is enough good comedy to keep the average patronage amused and pleased.

Cast

Tessie ..... **May McAvoy**
Roddy Welles ..... **Bobby Agnew**
Barney Taylor ..... **Lee Moran**
Mrs. Welles ..... **Myrtle Steadman**
Mame McGuire ..... **Gertrude Short**
Aunt Maggie ..... **Mary Gordon**
Uncle Dan ..... **Frank Perry**

Based on magazine story by Sewell Ford.
Directed by Dallas Fitzgerald.
Length, 6,800 feet.

"The Plastic Age"—B. P. Schulberg

College Story With Clara Bow and Donald Keith Provides Excellent Entertainment

Reviewed by C. S. Sewell

When he decided to transfer to the screen Percy Marks' novel "The Plastic Age," B. P. Schulberg was faced with the fact that its popularity was at least in part due to its frank handling of the sex questions facing youth. He believed however that with the necessary changes for screen purposes there still remained good picture material.

The result justifies Mr. Schulberg's judgment, for here is a very interesting picture of college days that we believe the majority of picture theatre patrons will consider good entertainment. A lad who is not only the champion runner in a prep school but also a good student, and who neither smokes, drinks or feels the allurement of the other sex, goes to college determined to make good. Meeting the college belle, a member of the fast set, he succumbs to her fascination, goes in for the gay life and makes a poor showing in the big race. Then comes the uphill fight in which the girl aids him by throwing him over. She too learns her lesson, quiets down and at graduation time there comes an understanding.

This bare outline does not do justice to the story for the picture is filled with situations and details that show a keen understanding of the psychology of the college boy and an appreciation of his problems. The result is an excellent picture of life on the campus.

Neither the characters or the situations are overdrawn or improbable. It is a page from life that is filled with sincerity and carries conviction. The atmosphere on the campus and dormitory, the hazing, the college ball and various student activities are all handled with a realistic touch. Wesley Ruggles has made an excellent job in directing this picture.

The entire cast seems imbued with the buoyant, enthusiastic college spirit. Clara Bow is excellent as the snappy, jazzy and alluring college favorite who beneath her veneer of gayety proves true blue. Donald Keith's performance as the hero will surprise even his admirers. He is an excellent type for the role.

While the changes that have been made in the story may disappoint some who read the novel, they have resulted in a picture that should prove a good box office attraction.

Cast

Cynthia Day ..... **Clara Bow**
Edith Carver ..... **Donald Keith**
Mrs. Carver ..... **Mary Alden**
Henry Carver ..... **Henry B. Walthall**
Carl Peters ..... **Gilbert Holand**
Norrie Parks ..... **J. Gordon Edwards, Jr.**
Coach Henry ..... **David Butler**

Based on novel by Percy Marks.
Adapted by Eve Unsell and Frederica Sagor.
Directed by Wesley Ruggles.
Length, 6,488 feet.

"Thunder Mountain"—Fox Film Corporation

Stirring Drama of Illiterate Folk Has Fine Comedy Relief and Superb Characterizaton

Reviewed by Sumner Smith

As real rural drama the William Fox production, "Thunder Mountain," ranks high. This feature possesses a forceful story, strong characters, a picturesque background, clever acting and excellent construction. It moves smoothly throughout and awakens an increasing interest.

Thunder Mountain is the home of an illiterate folk. They live in ignorance and poverty, only a moneylender having any "book larnin'." Sam Martin, befriended by the preacher, leaves for an education and returns determined to help his people. The moneylender refuses his plea for funds to build a school. Azalea, a circus queen, deserts, is pursued by Morgan, her boss, and is rescued by Sam when he attacks her. She dances for the moneylender to help Sam gain money, but scandalizes the neighborhood. The moneylender is murdered and the men prepare to hang Sam. Dynamite has been sunk into the mountain, the preacher ignites it and the gang flies, thinking it an act of God. Sam builds his school and marries Azalea.

Leslie Fenton is the ideal type for the role he plays. He is boyish, eager and hot-headed. Madge Bellamy gives one of her best performances as Azalea. She will astound fans by doing a lot of circus acrobatics, plainly without the aid of a double. Alec B. Francis is great as the preached and Emily Fitzroy and Dan Mason as Ma and Pa McBirney. Otis Harlan has a good comedy part; in fact, the picture teems with excellent comedy relief. Zasu Pitts again performs in a way to earn her recognition as one of the outstanding artists of the screen.

"Thunder Mountain is great drama with loads of the finest sort of character relief. The story is at all times gripping and the final scenes wonderfully effective. The suspense is not only maintained but increased as the story builds to a smashing climax.

This feature ought to go great in any theatre.

Cast

Azalea ..... **Madge Bellamy**
Sam Martin ..... **Leslie Fenton**
Preacher ..... **Alec B. Francis**
Morgan ..... **Paul Panzer**
Joe Givens ..... **Arthur Houseman**
Mandy Coulter ..... **Zasu Pitts**
Ma MacBirney ..... **Emily Fitzroy**
Pa MacBirney ..... **Dan Mason**
Jeff Coulter ..... **Otis Harlan**
Si Pace ..... **Russell Simpson**

From John Golden's stage play, "Howdy, Folks," by Pearl Franklin.
Adapted by Eve Unsell.
Directed by Victor Schertzinger.
Length, 7,500 feet.

"A Son of His Father"—Paramount

New Harold Bell Wright Novel With Western Locale Makes Thoroughly Entertaining Film

Reviewed by C. S. Sewell

The story has for its hero a young man who inherits a ranch which is heavily mortgaged. The holder of the mortgage, Holdbrook, insists he will foreclose and it develops that he is mixed up with a smuggling gang who desire it to cloak their illicit operations. The hero, Morgan, has a young protege Larry, who, lured by adventure, has joined the gang. Larry's sister Nora, fresh from Ireland, arrives and Morgan keeps the truth from her, even refraining from going after the gang for her sake. Holbrook tells Nora the truth and she goes to her brother. Morgan, who is in love with her, follows and with his men capture the gang and rescue Nora. Larry is put on probation.

There is a lot of good Western stuff in this picture, especially a scene where taunted with cowardice, the hero lets himself down over a high cliff, lassoes a guard and single-handed brings back a score of horses that have been stolen from him. There is plenty of good riding and the rescue scene following with the flight of some of the gang to the mountains and their capture are all up to the best western standards. A particularly effective scene is where the hero unarmed climbs the rocks to bring back Larry, who has threatened to shoot. At the same time, Mr. Wright as usual has injected a lot of human interest and incidents that play up the good in his fellow men.

All of the featured players are well-cast and they have been given good support. Warner Baxter makes a good impression as the hero. Bessie Love is excellent and furnishes good comedy as the Irish girl.

Cast

Nora ..... **Bessie Love**
Morgan ..... **Warner Baxter**
Charlie Grey ..... **Raymond Hatton**
Holdbrook ..... **Walter McGrail**
Zobester ..... **Carl Stockdale**
Larry ..... **Billy Eugene**
Dolores ..... **Valentina Zemina**

Based on novel by Harold Bell Wright.
Scenario by Anthony Coldewey.
Directed by Victor Fleming.
Length, 6,925 feet.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

AFTER THE BALL. (6,500 feet). Star cast. Ran the picture two nights to fair business. Picture okay. No exhibitor needs to be afraid to book this picture as it will back up all you say. Tone, good. Special, yes. Appeal, one hundred per cent. Town of 1,405. A. Keuss, Community Theatre (500 seats), New Athens, Illinois.

BANDIT'S BABY. (5,000 feet). Star, Fred Thomson. Another one of those fast action pictures for which the star is noted. Silver King has some snappy new stunts for the children. W. C. Budge, Comedy Theatre, Jamaica, New York.

BANDIT'S BABY. (5 reels). Star, Fred Thomson. A good picture for Fred and a great one for Silver King as he almost steals the picture. Tone, good. Sunday, yes. Special, no. Appeal 90 per cent. General class, town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

CLOUD RIDER. Star, Al Wilson. An aeroplane stunt picture which pleased a fair attendance. Star should prove a winner in this class of picture. Supporting cast very good. Tone, good. Sunday, yes. Special, no. Good appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DRUSILLA WITH A MILLION. (7,301 feet). Star, Mary Carr. Lost a bunch of money on this one, but I am glad I ran it as it is a REAL picture. This will please 98 per cent. ADVERTISED TO THE LIMIT —AND THEN GOT RAINED OUT! Yes for tone, Sunday and special. Draw small town class, town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

GALLOPING GALLAGHER. (4,700 feet). Star, Fred Thomson. A good one. I have never ran one Thomson yet that didn't please. Silver King goes over great and never fails to help the box office. Tone, okay. Sunday, yes. Special, no. Appeal, 90 per cent. Farmers and merchants, town of 450. Admission 15-30. William A. Simon, Liberty Theatre (250 seats), Fromberg, Montana.

FIGHTING SAP. (5,138 feet). Star, Fred Thomson. A real fast-moving western. Silver King does some very clever work in this one and he never fails to please. Tone O. K. Appeal 85 per cent. Yes for Sunday, no as special. Draw farm and merchant class, town 450. Admission 15-30. William A. Simon, Liberty Theatre (450 seats), Fromberg, Montana.

FLASHING SPURS. (5,068 feet). Star, Bob Custer. Average business on a one-day run. Fair western but star is new for my people, therefore did not expect much. Consider it average western. Tone, none; just fair appeal. No for Sunday or special. Draw mixed classes, town 2,900. Admission 10-25, specials 15-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

HIGH AND HANDSOME. Star, Lefty Flynn. Another good Flynn with a good police story behind it. My patrons don't like him so well in this kind as they do in westerns. Tone, good. Sunday, yes. Special, no. Good appeal. Working class, city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

JUDGMENT OF THE STORM. (7 reels). All-star cast. This is a wonderful story, well portrayed by an excellent cast. Many tense dramatic moments. A picture suited for most any audience. W. C. Budge, Comedy Theatre, Jamaica, New York.

ON THE STROKE OF THREE. (6,757 feet). Star, Kenneth Harlan. A picture well liked but it failed to draw as it should. Tone, good. Sunday, yes. Special, no. Appeal, 70 per cent. General class, town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

Boys, these tips are contributed by us, exhibitors like yourselves, to help you pick the pictures that are most likely to please your patrons.

"It is my utmost desire to help my fellow man"—that's our motto. We play fair by you and by the pictures we have run.

You can help us in return for our willingly given tips. Send reports on the pictures you have used—especially late releases. "OUR GANG."

SILK STOCKING SAL. (5,367 feet). Star, Evelyn Brent. A good program picture and quite interesting, and seemed to hold the attention of the audience. Don't be afraid to "boost" this one as it will suit most any audience. Good tone; appeal 80 per cent. Yes for Sunday, no as special. Draw general class, town 600. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

THAT DEVIL QUEMADO. (4,720 feet). Star, Fred Thomson. Very good picture, on the Douglas Fairbanks order. Crowd seemed to like it. Tone, okay. Sunday, no; special, no. Appeal 80 per cent. Small town class, town of 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

THAT MAN JACK. Star, Bob Custer. This boy woke up in this one and he does some real riding. If he keeps it up he may make a star after all. Yes as to tone. Appeal 70 per cent. No for Sunday or special. Draw small town class, town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

THUNDERING HOOFS. (6,913 feet). Star, Fred Thomson. Fred Thomson pictures drew extra business and pleased a great many people. "Thundering Hoofs" was no exception. Special, no. Good appeal. Agricultural class, town of 1,500. Admission 10-30. L. M. Zug, Rialto Theatre (380 seats), Jerome, Idaho.

TRIGGER FINGERS. (5 reels). Star, Bob Custer. Most westerns while they have plenty of action, the story lacks pep; but this one has lots of pep in the story. There is also plenty of action. The audience enjoyed this picture. W. C. Budge, Comedy Theatre, Jamaica, New York.

WHITE FANG. (5,600 feet). Star, Strongheart (dog). This is a very good show and takes well with the audience. Strongheart is a wonderful dog and sure pleased the kids. Good tone; appeal 95 per cent. Yes for Sunday and special. J. M. Blanchard, Lone Rock, Iowa.

First National

BOY OF MINE. (7 reels). Star, Ben Alexander. A picture that pleased immensely. Not a big special but it has a wonderful audience appeal. Tone, good. Special, no. Appeal, splendid. Agricultural class, town of 1,500. Admission 10-30. L. M. Zug, Rialto Theatre (380 seats), Jerome, Idaho.

CLASSMATES. (6,982 feet). Star, Richard Barthelmess. Very good picture. Good tone and appeal. Yes for Sunday and special. Draw farmer-merchant class, widely scattered, town 1,649. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

CLASSMATES. (6,982 feet). Star, Richard Barthelmess. Neither drew well nor gave very good satisfaction. Tone, okay. Sunday, yes. Special, no. Appeal, not much. All classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

FINE CLOTHES. (6,971 feet). Star, Lewis Stone. Just another good picture that did not draw as are too many from this company here. Good tone, fair appeal. Sunday, yes; special, no. Draw all classes, town 3,700. Admission 10-30. C. F. Kreighbaum, Char-Bell Theatre (800 seats), Rochester, Indiana.

FRIVOLOUS SAL. (7,305 feet). Star, Mae Busch. A one hundred per cent outdoor drama that pleased them all. Contains everything a picture should have. Had a songster sing "Frivolous Sal" with this one as this title has no drawing power here. Good tone. Appeal 100 per cent. Yes for Sunday, no as special. Draw family class, town 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

HUNTRESS. (6,236 feet). Star, Colleen Moore. This is a fine program picture of a different western type and went over fine. The audience was well pleased and had lots of good comments on it. Had opposition, so didn't make very much on it. Good tone. Appeal 100 per cent. Yes for Sunday, no as special. Draw general class, town 600. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

IF I MARRY AGAIN. (7,401 feet). Star, Doris Kenyon. Even though this one is a bit draggy at the beginning, it keeps you interested throughout. Don't be afraid of this one as the story, direction and acting are fine. Good tone; appeal 90 per cent. Yes for Sunday, no as special. Draw family class, town 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

LOST WORLD. (9,700 feet). Star cast. Very unusual. I liked it. Haven't been able to find anyone else very enthusiastic, which perhaps accounted for its failure here. Tone, okay. Sunday and special, yes. Appeal hard to tell. Small town of 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

MADONNA OF THE STREETS. (7,507 feet). Stars, Milton Sills, Alla Nazimova. Business not so good on this one; however, the story and continuity were not bad. Cannot account for the business done unless it was the weather, which was cloudy and threatening. Fair tone and appeal. No for Sunday or special. Draw mixed classes, town 2,900. Admission 10-25, specials 15-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

MARRIAGE CHEAT. Thos. Ince production. Pretty fair offering from First National. Business held up to the usual amount for Saturday night, which surprised me somewhat, owing to the title; however, the paper was good. A South Sea Island story and shipwreck, which was very good. Fair tone, good appeal. Yes for Sunday and special. Draw mixed class, town of 2,900. Admission 10-25, specials 15-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

MIGHTY LAK A ROSE. (8,026 feet). Star, Dorothy MacKaill. Received wonderful comments on this one. It makes you feel proud to play a picture of this nature. Play it by all means—if you haven't—even though it's old. Edwin Carewe certainly makes good ones. Good tone. Appeal 100 per cent. Sunday and special, yes. Draw family class, town 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

ONE WAY STREET. (5,600 feet). Star, Ben

Lyon. Fair entertainment of the kind we could get along without. Not bad. Just not good. Sunday and special, no. Appeal, none. Small town class, town of 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

ONE YEAR TO LIVE. (6,064 feet). Star, Aileen Pringle. Bosh. Good thing we don't see a lot of these before we play them. Sunday, no; special, no. Appeal, none. Small town class, town of 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

SECRETS. (8,345 feet). Star, Norma Talmadge. A pleasing picture that might well have been shortened by two or three thousand feet. Appeal 80 per cent. No for Sunday, hardly a special. Nelson & Ottem, Rex Theatre (140 seats), Osnabrook, North Dakota.

SILENT WATCHER. (7,576 feet). Star, Glenn Hunter. Trailer helped draw on this one. Story somewhat draggy at times but it pleased the majority just the same. Colored scenes are good. Good tone. Appeal 85 per cent. Yes for Sunday, no as special. Draw family class, town 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

SOUL FIRE. (8,262 feet). Star, Richard Barthelmess. As good as Barthelmess ever made; acting of Dick and Bessie Love fine. Rather a deep picture but all will like it. Barthelmess always a good bet. Tone O. K. Good appeal. Yes for Sunday, no as special. Draw town and country class, town 1,210. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

THOSE WHO DANCE. (7,500 feet). Star, Blanche Sweet. Very good drama of this dizzy age. Good for a change if you have been playing a lot of society dramas. Go after this one and make some money, as it has a good moral. Trailer also very good. Good tone. Appeal 100 per cent. Yes for Sunday, no as special. Draw family class, town 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

THOSE WHO DANCE. (7,500 feet). Star, Blanche Sweet. A dandy good picture and was enjoyed by everyone who saw it. First National has been giving me good pictures and good prints, which we appreciate very much. Fine tone. Appeal 100 per cent. Yes for Sunday and special. Draw general class, town 600. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

WHY MEN LEAVE HOME. (8 reels). Star, Lewis Stone. A wonderful picture. Everyone who saw it was pleased. Plenty of favorable comments. Another good First National picture. Tone, good. Sunday, yes; special, yes. Appeal, 90 per cent. Town of 1,405. A. Keuss, Community Theatre (500 seats), New Athens, Illinois.

Fox

CYCLONE RIDER. (6,672 feet). Star cast. A good action picture, with plenty of thrills. Automobile race was wonderful. You don't have to be afraid to boost this picture. Good for William Fox. Sunday and special, yes. Appeal, one hundred per cent. Town of 1,405. A. Keuss, Community Theatre (500 seats), New Athens, Illinois.

DEADWOOD COACH. Star, Tom Mix. As usual Tom brought them out on a very hot night and pleased the majority. Print fair. Tone, okay. Sunday, no. Special, yes. Good appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DESERT OUTLAW. Star, Buck Jones. Very good western picture which will please the average action fans. Tone, good. Special, no. Appeal, fair. General class, town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

DICK TURPIN. (5,224 feet). Star, Tom Mix. Fair. Tom goes better in real western pictures. No as special. Draw farmer class, town 750. Admission 10-25. E. F. Gick, Pastime Theatre (255 seats), Moundridge, Kansas.

GREAT DIAMOND MYSTERY. (6,056 feet). Star, Shirley Mason. A fair picture but star does not draw well with me. This picture has some action and a few amusing scenes. Print good; poor appeal here. No for Sunday or as special. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WHO WOULD EXCHANGE HIS WIFE

If she chanced to be the lovely Eleanor Boardman, the Metro-Goldwyn-Mayer featured player in Hobart Henley's production, "Exchange of Wives"? Here we see Eleanor at her prettiest—as a bride.

HEARTS AND SPURS. (5 reels). Star, Buck Jones. A mighty good western drama and satisfies all the western fans. Yes as to tone. Appeal 75 per cent. No for Sunday or special. Draw small town class, town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

HEARTS OF OAK. (5,326 feet). Star cast. Just an ordinary program picture. Fair tone. Sunday, yes; special, no. Draw farmer class, town 750. Admission 10-25. E. F. Gick, Pastime Theatre, Moundridge, Kansas.

LADIES TO BOARD. (6,112 feet). Star, Tom Mix. This picture pleased the large per cent of my audience, having a combination of action and comedy. It pleased nearly all, which is something very rare. Tone, good. Special, no. Good appeal. General class, town 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

LAST MAN ON EARTH. (6,889 feet). Star, Earle Foxe. This picture is different than the rest. It sure is a one hundred per cent picture. Do not be afraid to book and boost as it will please them all. Sunday, no; special, yes. Appeal, good. Town of 1,405. A. Keuss, Community Theatre (500 seats), New Athens, Illinois.

LAST OF THE DUANES. (6,842 feet). Star, Tom Mix. A mighty fine western and Zane Grey story. Yes as to tone and for Sunday. Appeal 75 per cent. No for special. Draw small town class, town 300. Admission 10-25. Roy E. Cline, Osage Theatre, Osage Oklahoma.

MAN WHO CAME BACK. (8,272 feet). Star, George O'Brien. Who said Fox can make specials? Didn't make expenses here—stung again. Under circumstances overcharged. Fair tone. No for Sunday. George J. Kamm, Grand Theatre (800 seats), Ephrata, Pennsylvania.

SHE WOLVES. (5,783 feet). Star, Alma Rubens. Played to three days' fair business. Is an ordinary program show. C. D. Buss, Strand Theatre, Easton, Pennsylvania.

WARRENS OF VIRGINIA. (6,000 feet). Star, Wilfred Lytell. Civil War play that I thought very good. The production is especially remarkable for its interesting "atmosphere" and by-play. It taught me many little points that I never before knew about those historical years. Tone O. K. Fine appeal. Yes for Sunday and just a special. Draw village and rural class, town 400. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

WOLVES OF THE NIGHT. Star, Dustin Farnum. A very good picture of the gold mining country. Farnum plays his part in this production well. Tone, good. Special, no. Fair appeal. General class, town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

Metro-Goldwyn

BREAD. (6,726 feet). Star cast with Claire Windsor. Same old complaint—title killed the business. A very good picture and enjoyed by few who saw it. Tone and for Sunday O. K. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

BREAD. (6,726 feet). Star, Mae Busch. Picture pleased the adults but not all the children as it has no action. Tied up with a grocery store and gave free tickets to everyone buying fifty cents' worth of merchandise, including a loaf of bread, as the title has no drawing power, neither has the paper. Good tone. Appeal 80 per cent. Yes for Sunday, no as special. Draw family class, town 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

BANDOLERO. (7,000 feet). Star cast. Three days to good business. An entertaining picture with a good climax in a thrilling bull fight. C. D. Buss, Strand Theatre, Easton, Pennsylvania.

DENIAL. (4,791 feet). Star, Claire Windsor. This is a very good drama, beginning in '98, the age of horseless carriages, bustles and mutton sleeves. Love is the theme, and a hard-boiled, domineering mother the cause of it all. They all liked this one. Good tone. Appeal 85 per cent. Yes for Sunday, no as special. Draw general class, city 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

DIXIE HANDICAP. (6,905 feet). Star, Claire Windsor. Very good horse race story. Make some money by stepping on it, just as Lloyd Hughes and Dixie did. Good tone. Appeal 100 per cent. Sunday, yes; special, no. Draw family class, town 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

EXCUSE ME. (5,084 feet). Star cast. A comedy knockout that more than pleased for us and did some extra business. Boost it. It will please them all. Tone, okay. Sunday, yes; special, no. High appeal. All classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

GREAT DIVIDE. (7,811 feet). Star, Alice Terry. Great picture that pleased everyone. Step on this one as it is entertainment a hundred per cent. Flood scenes are realistic. Good tone. Yes for Sunday and special. Draw family class, town 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

HE WHO GETS SLAPPED. (6,613 feet). Star, Lon Chaney. Great picture, but for some reason or other it did not draw at all. Lost money on it. However, those who saw it enjoyed it tremendously and also asked why I didn't have a full house. Good tone. Appeal 90 per cent. Yes for Sunday and special. Draw family patronage, town 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

JANICE MEREDITH. Star, Marion Davies. Wonderful production; pleased them all, from six to sixty. Play this one if you can get it reasonable, as it will draw in new patrons. Tone good. Appeal 100 per cent. Sunday and special, yes. Draw family class, town 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

RAG MAN. (5,908 feet). Star, Jackie Coogan. Very good one from Jackie. Played to good matinee but it flopped at night because the thermometer went up. Good tone, appeal 100 per cent. Yes for Sunday, no as special. Draw family class, town 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

RAG MAN. (5,908 feet). Star, Jackie

Coogan. Very good picture: pleased the patrons. Good tone and appeal. Yes for Sunday and special. Draw merchant and farmer class, widely scattered, town 1,649. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SHERLOCK, JR. (4,605 feet). Star, Buster Keaton. Sober Buster Keaton in one of his clever, ridiculous comedies. Better than "Three Ages" and this time in the role of an amateur sleuth and after taking a course in a correspondence school he wins a detective's diploma by foiling the villain and marrying the girl—all in a dream. It's a good show, full of gags and novelties. Draw from tourist town, 3,000. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

SHOOTING OF DAN McGREW. (6,318 feet). Star, Barbara LaMarr. A very interesting picture and it pleased the good crowd that came to see it. Good tone. Appeal 95 per cent. No for Sunday or special. Draw town and country class, town 1,800. Admission 10-25. Herbert Trapp, Hippodrome Theatre (440 seats), Sheridan, Indiana.

SILENT ACCUSER. (6 reels). Star, Peter the Great (dog). A wonderful dog picture. This picture will please any audience. These are the kind of pictures we like to run. Tone, good. Sunday, yes. Special, yes. Appeal, 95 per cent. Town of 1,405. A. Keuss, Community Theatre (500 seats), New Athens, Illinois.

SILENT ACCUSER. (6 reels). Star, Peter the Great (dog). One of the finest dog pictures I've ever seen. How they applauded the almost human dog! Step on this one, or you'll be sorry. I hope "Wild Justice" is as good as this one. Draw family patronage, town 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

SINNERS IN SILK. (5,700 feet). Star, Adolph Menjou. Good picture, worth seeing. Good story, elaborate sets but not a special. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers, tourists, merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SLAVE OF FASHION. (5,906 feet). Star, Norma Shearer. A splendid little picture which pleased all patrons. Shearer is still a little too new to be a big drawing star but is coming, fast. Tone O. K. Very good appeal. Yes for Sunday, no as special. Draw all classes, city 100,000. Admission 40-50. Guy A. Kinemer, Arcade Theatre (1,152 seats), Jacksonville, Florida.

THE SNOB. (6,513 feet). Star, John Gilbert. Pretty good picture, but a good surrounding bill is also necessary to put this one over. Gilbert's portrayal of a snob is okay. Picture is too true to please everyone. Good tone, appeal 75 per cent. Yes for Sunday, special no. Draw family class, town 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

WHITE DESERT. (6,464 feet). Star, Claire Windsor. An extra good picture for any house. Snow scenes beautiful and snow slide wonderful. Story matter very slim, however, fits the picture okay. Tone, okay. Sunday, okay, special, yes. Appeal, 90 per cent. General class town of 3,600. Admission 10-20. William A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

Paramount

A MAN MUST LIVE. (6,116 feet). Star, Richard Dix. A picture that pleased my patrons, both old and young, for they all like Richard Dix. Draw town and country class, town 1,800. Admission 15-25. Herbert Tapp, Hippodrome Theatre (440 seats), Sheridan, Indiana.

A SON OF HIS FATHER. (7 reels). All star cast. If you can't pack them in on this one it's not Paramount's fault. Harold Bell Wright's latest novel. Paper very good. Print new. Good tone. Appeal 100 per cent. No for Sunday or special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

BEGGAR ON HORSEBACK. (6,874 feet). Star cast. I didn't get to see this one, but my people didn't fail to tell me they thought it "a piece of cheese." They said it was so mixed up and crazy that they couldn't tell what it was all about. I suppose it went over their heads. Anyhow, it didn't draw

"Let George do it!"
"George"—in the case of reporting dependably—does it.
AND YOU GET THE BENEFIT!
Suppose "George" lays off?
Where would you be?
Could you book your pictures with the same certainty?
Don't let "George" do it all!
SEND TIPS!

and it didn't please. Lots of people walked out on it. M. W. Larmour, National Theatre, Graham, Texas.

BIG BROTHER. (7,080 feet). Star, Tom Moore. This pleased very well. Mickey Bennett and Raymond Hatton excellent. Edith Roberts, too, good. Good comedy touches. Good appeal to children as well as grown-ups. Good tone. Appeal 85 per cent. Yes for Sunday, no as special. Draw farmer class, town 110. Admission 10-25. Mildred B. Russell, Benton Community Theatre (120 seats), Benton City, Missouri.

CALL OF THE CANYON. (6,982 feet). Star, Richard Dix. This is a great picture. Zane Grey always pleases. A combination of a jazz and a western picture. Not for a western night, however. Lois Wilson, Marjorie Daw, Ricardo Cortez, Noah Beery in cast. Good tone. Excellent appeal. No for Sunday. Semi-special. Draw farming class, town 110. Admission 10-25. Mildred B. Russell, Benton Community Theatre (120 seats), Benton City, Missouri.

CITY THAT NEVER SLEEPS. (6,087 feet). Star, Ricardo Cortez. This is a splendid picture and sure did please my audience. Lots of good comedy in the picture, which fact, if known, will draw for any house. Good tone and appeal. No for Sunday. Draw town and country class, town 1,800. Admission 15-25. Herbert Tapp, Hippodrome Theatre (440 seats), Sheridan, Indiana.

COMING THRU. (6,522 feet). Star, Thomas Meighan. A good picture, deals with mining town; plenty of action and a good story. Will please most any audience Good tone, great appeal. Sunday yes, special no. Draw from college town, 2,100. Admission 10-25. R. X. Williams, Lyric Theatre (345 seats), Oxford, Mississippi.

CROWDED HOUR. (6,558 feet). Star, Bebe Daniels. Good picture, above program schedule. Good tone and appeal. Yes for Sunday, no as special. Draw farmers and merchants, widely scattered town, 1,649. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

ENEMY SEX. (7,861 feet). Star Betty Compson. Pretty old, but still O.K. This ought to get by with a good comedy. No as special. Draw all classes, town 3,000. Admission 10-25. D. C. Smith, Lyric Theatre (300 seats), Fordyce, Arkansas.

EMPTY HANDS. (6,976 feet). Star, Jack Holt. Extra good program picture; good story, fine scenery. Peppy acting. Good audience appeal. Tone good. Yes for Sunday. no as special. Draw city and farm class, city 5,000. Admission 15-30. Robert W. Hines, Boyd's Hall Theatre (500 seats), Bowdle, South Dakota.

FIGHTING COWARD. (6,501 feet). Star, Ernest Torrence. One of the old type, Southern chivalry before the war, when a coward in the family was a disgrace. Very good for Saturday night. Can't go wrong on this. No for Sunday or special. Draw town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

FLAMING BARRIERS. (5,821 feet). Stars, Jacqueline Logan, Antonio Moreno. Played this last winter and it gave excellent satisfaction. Good comedy by Walter Hiers. Good, exciting fire scene. A little slow in getting started. Good Saturday night bet. Good tone Appeal 95 per cent. Yes for Sunday, no as special. Draw farmer class, town 110. Admission 10-25. Mildred B. Russell, Benton Community Theatre (120 seats), Benton City, Missouri.

GUILTY ONE. (5,625 feet). Star, Agnes Ayres. Just an ordinary mystery picture; it will get by, and that is about all. No for Saturday. Not much tone. Appeal 70 per cent. No for Sunday or special. Draw town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

HER LOVE STORY. (6,736 feet). Star, Gloria Swanson. Personally I don't like this kind of picture and don't think it takes well with small town audiences, but the star seemed to bring the crowd, so if Gloria is popular with your crowd, book it, as what brings the money should please the exhibitor. Fair tone and appeal. Yes for Sunday and special (with regard to above). Dram farmer and small town class, town 600. Admission 10-20 and 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

LIGHT OF WESTERN STARS. (6,650 feet). Star, Jack Holt. Just an ordinary western picture. Nothing special to it. Draw mixed class, town 2,145. Admission 10-25. H. D. Wharton, Pastime Theatre (500 seats), Warren, Arkansas.

LIGHT THAT FAILED. (7,012 feet). Star, Percy Marmont. This did better than I thought it would. Kipling's name drew in a few extra; but a great many liberties were taken with this story. Jacqueline Logan, David Torrence in cast. Draw farmer class, town 110. Admission 10-25. Mildred B. Russell, Benton Community Theatre (120 seats), Benton City, Missouri.

LUCKY DEVIL. (5,935 feet). Star, Richard Dix. Good race story. Plenty of good comedy and action. Good tone, fair appeal. Yes for Sunday, no as special. Draw farmers and merchants, widely scattered town, 1,649. Mrs. J. B. Travelle, Elite Thtatre, Placerville, California.

LUCKY DEVIL. (5,935 feet). Star, Richard Dix. Here is the kind of picture my patrons want!—action, comedy, love, pathos; all of it is here. Draw mixed class, town 2,145. Admission 10-25. H. D. Wharton, Pastime Theatre (500 seats), Warren, Arkansas.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. A very fine picture, well complimented by the good crowd that saw it. Good tone and appeal. Yes for Sunday, no as special. Draw town and country class, town 1,800. Admission 15-25. Herbert Tapp, Manager, Hippodrome Theatre (460 seats), Sheridan, Indiana.

MANICURE GIRL. (5,959 feet). Star, Bebe Daniels. Bebe is getting more popular. The first day's business on this picture was good; but the second was the lowest we have had this year—but we had a tent show for opposition the entire week. Tone O.K. Fair appeal. No as special. Draw all classes, small town, 2,500. Admission 10-30. W. W. Larmour, National Theatre (430 seats), Graham, Texas.

NIGHT CLUB. (5,721 feet). Star, Raymond Griffith. A fast-going comedy. Griffith a good comedian. Good tone and appeal. Yes for Sunday and special. Draw from farming class. town 600. Goodrich Brothers, Strand Theatre (225 seats), Callao, Missouri.

NIGHT LIFE OF NEW YORK. (6,908 feet). Star, Rod LaRoque. Pleased majority. Our fans seem to like Rod LaRoque and all his pictures. Good tone and appeal. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats). Belvedere, New Jersey.

NORTH OF 36. (7,908 feet). Star cast includes Holt. A real good western story, pleased everyone. Good tone and appeal. No for Sunday or special. Draw town and country class, town 1,800. Admission 15-25. Herbert Tapp, Manager, Hippodrome Theatre (460 seats), Sheridan, Indiana.

NOT SO LONG AGO. (6,945 feet). Star, Betty Bronson. Some liked this picture while a good many did not. Present day pictures seem to be what everyone wants now, and not pictures like this one. Good tone. Fair appeal. Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvedere, New Jersey.

NOT SO LONG AGO. (7 reels). Star, Betty

Bronson. A costume picture with a light plot. Flopped on this one. Print good. Good tone. Appeal 50 per cent. Yes for Sunday, no as special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

OLD HOME WEEK. (6,780 feet). Star, Thomas Meighan. An extra good picture. Thomas Meighan always pleases our patrons. Brings us extra money, but Paramount takes it (rental) away from us. Good tone and appeal. Yes for Sunday, no as special. Draw all classes, town less than a thousand. Admission 10-30. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

OLD HOME WEEK. (6,780 feet). Star, Thomas Meighan. Better than "Back Home and Broke." A picture with lots of comedy and pep. Book it—it's good. Good tone. Appeal a hundred per cent. Yes for Sunday and special. Draw farming class, town 600. Goodrich Brothers, Strand Theatre (225 seats), Callao, Missouri.

OLD HOME WEEK. (6,780 feet). Star, Thomas Meighan. This is an improvement for Tom. My people liked it much better than any of his recent pictures. It has good humor, suspense, action, love interest, and everything else to make an itneresting picture. The men liked it especially. Business was better than usual. Tone and for Sunday O.K. Good appeal. Special no. Draw all classes, small town, 2,500. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

SHADOWS OF PARIS. (6,549 feet). Star, Pola Negri. Very good picture dealing with the underworld of Paris. Negri plans the part of the leader of the Apaches and also the wife of the Chief of Police. Fair tone. Appeal 90 per cent. No for Sunday or special. Draw town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

SHADOWS OF PARIS. (6,549 feet). Star, Pola Negri. There was a little too much "Shadow" for my house. Fine acting, support excellent; Adolphe Menjou, Charles de Roche, Vera Reynolds, Huntley Gordon. Tone doubtful. Appeal 70 per cent. No for Sunday, yes as special where Negri pulls. Draw farmer class, town 110. Admission 10-25. Mildred B. Russell, Benton Community Theatre (120 seats), Benton City, Missouri.

Pathe

BATTLING ORIOLES. (5,600 feet). Star cast. Don't be afraid of this one: it is a knockout comedy-drama, and a crackerjack for the small town exhibitor. Print new. Tone O. K. Great appeal here. Yes for Sunday, hardly as special. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HOT WATER. (6,000 feet). Star, Harold Lloyd. Not so good; really not in a class with his former releases and the price seems to be higher too—(possibly getting exhibitors ready to knock 'em cold in "The Freshman.") Good tone, appeal 80 per cent. Yes for Sunday, no as special. Draw farmer and small town class, town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

Producers' Dist. Corp.

BAD LANDS. Star, Harry Carey. While this is a little different from his regular line, is however a good picture as we have a Carey following. Had the pleasure of a good house. Tone and appeal, good. Special, no. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

CHORUS LADY. (6,000 feet). Star, Margaret Livingston. A jam up good picture for any house. Name might have been better for a box office attraction. You can boost this one as it will please. Tone, good. Sunday, yes. Special, no. Appeal, 90 per cent. General class town of 3,600. Admission 10-20. William A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

FRIENDLY ENEMIES. (6,288 feet). Stars, Weber and Fields. From the old stage play and as a picture should please most any audience. Our patrons were well satisfied with this show. Tone, good. Special, no. Fair

Ever have anybody that you trusted and depended on? Sure you did.

Ever have that somebody quit you—cold?

How'd you feel?

Same way as the hosts who count on your dependable tips feel when you don't show up in the tips.

COME BACK! COME ON!

appeal. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

LET WOMEN ALONE. Stars, Pat O'Malley, Wanda Hawley. Cannot give this one much: title bad: business bad. No comments from those who saw it. Cannot see any excuse for making pictures of this kind any more: why do they do it? Tone and appeal none. No for Sunday or special. Draw mixed classes, town 2,900. Admission 10-25, specials 15-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

LIGHTNING RIDER. (6 reels). Star, Harry Carey. First Carey played and it drew very well. Story is a bit draggy but it pleased almost every one. Good tone. Appeal 90 per cent. Yes for Sunday, no as special. Draw family class, town 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

LOVE'S WHIRLPOOL. (6,028 feet). Stars, James Kirkwood. A real picture. Good enough for anybody. Plenty of good acting with good actors. Tone, good. Sunday, yes. Special, no. Appeal, good. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

United Artists

LITTLE LORD FAUNTLEROY. Star, Mary Pickford. A little too long but most all praised it for its beauty. Tone and for Sunday O. K. No as special. Draw small town class, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

LOVING LIES. (7 reels). Star, Monte Blue. A sea picture, a good story, well acted, with many thrilling moments. The rescue scenes contain wonderful photography: there is action and it is full of pep. W. C. Budge, Comedy Theatre, Jamaica, New York.

NO MORE WOMEN. Star, Matt Moore. This is an excellent picture with good acting and good photography, a nice, smooth running story that keeps audience interested. A little tame for our locality; however our people liked it. You can't go wrong on this one as it's a good program picture—if you buy it right. Good tone. Appeal 80 per cent. No for Sunday or special. Draw family class, town 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

Universal

BIG TIMBER. (4,650 feet). Star, William Desmond. A very good picture. Very much like the Paramount production "Flaming Barriers," having the forest fire, etc. Some good scenery also. Tone, okay. Sunday, yes. Special, no. Appeal, eighty-five per cent. Farmers and merchants town of 450. Admission 15-30. William A. Simon, Liberty Theatre (250 seats), Fromberg, Montana.

BLINKY. (6 reels). Star, Hoot Gibson. This was the worst thing we had all summer. Poor story and little action. Print terrible; lay off. Tone O.K. but very little appeal. No for Sunday or special Draw small town and vacationist class, towns around 300. Admission 25. Avard J. Sloat, Conoat Projection Service, Troy, New York.

DANGEROUS INNOCENCE. (7 reels). Star, Laura La Plante. A story of an unsophisticated young girl who fell in love with the man who loved her mother and after exhibiting her wiles and enticements finally landed him for life. A big program, worth boosting. Good tone. Appeal 80 per cent. Yes for Sunday, no as special. Draw general class, town 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

DON DAREDEVIL. Star, Jack Hoxie. This is a real picture. Has a fairly good story and satisfies the western fans. Yes as to appeal and tone, no for Sunday or special. Draw from small town, 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

EXCITEMENT. (5,076 feet). Star, Laura LaPlante. A fair little picture that got by all right. Nothing extra; but pleased. Fair appeal. Yes for Sunday, no as special. Draw small town and vacationist class, towns around 300. Admisison 25. Avard J. Sloat, Conoat Projection Service, Troy, New York.

FIGHTING AMERICAN. (5,251 feet). Star, Pat O'Malley. A pleasing program. The few that saw it liked it. Tone, good. Sunday, yes. Special no. Appeal, 80 per cent. General class town of 3,600. Admission 10-20. William A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois

I'LL SHOW YOU THE TOWN. (7,400 feet). Star, Reginald Denny. One hundred per cent. comedy that will please anywhere. The first one of these and now I'm anxious to play the series. Boost it strong. Tone and for Sunday O.K. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

RIDIN' PRETTY. Star, William Desmond. A very good western with lots of comedy scenes. Pleased all the action fans. This one is much better than the average Desmond picture. Print good. Tone O. K. Good appeal. No for Sunday and special. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

RIDIN' THUNDER. Star, Jack Hoxie. Pretty fair western. Didn't draw any extra business. Hoxie's slipping here. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

SIGN OF THE CACTUS. Star, Jack Hoxie. Just another good western with lots of action and very good for a Saturday attendance. Print in fair condition. Tone, okay. Sunday and special, no. Good appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SPORTING YOUTH. (7 reels). Star, Reginald Denny. This is a crackerjack comedy-drama. From start to finish it kept the audience roaring. Auto races extremely thrilling. This picture pleased everyone. Many favorable comments on it. Appeal 100 per cent. Yes for Sunday and as special. Draw small town and vacationist class, towns around 300. Admission 25. Avard J. Sloat, Conoat Projection Service Troy, New York.

TEASER. (6,800 feet). Star, Laura La-Plante. This show gave satisfaction in every respect. It's a comedy hard to beat. It will please the hard boiled. Tone, okay. Sunday, okay, special, no. Small town class town of 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

TURMOIL. (7 reels). Star cast. I was out of town when we played this but everyone said it was a swell picture and no one made any kicks. Went over big because of its being a Tarkington novel. Tone, okay. Sunday, yes. Special, yes. Appeal, ninety per cent. Farmers and merchants town of 450. Admission 15-30. William Simon, Liberty Theatre (250 seats), Fromberg, Montana.

WINE. (6,220 feet). Star, Clara Bow. A very good picture of the jazz age. Some of my people didn't like it very well because of its type: however, it will go over well most places. Tone questionable. Appeal 80 per cent. Yes for Sunday, no as special. Draw farmers and merchants, town 450. Admission 15-30. William A. Simon, Liberty Theatre (450 seats), Fromberg, Montana.

Vitagraph

BARREE, SON OF KAZAN. (6,803 feet). Star, Anita Stewart. Watch your step on this one; don't be caught napping—this is one of the best pictures I have run for a long time! The dog is great. Advertise HIM

strong. Very good tone, great appeal. Yes Sunday and special. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

CAPTAIN BLOOD. (10 reels). Star cast includes J. Warren Kerrigan. A masterpiece. It must be handled in a big way. Full of action; the battles at sea are wonderful: the photography is beautiful; many thrills. Any audience will enjoy this picture. W. C. Budge, Comedy Theatre (275 seats—Admission 10-15-20). Jamaica, New York.

STEELE OF THE ROYAL MOUNTED. (5,700 feet). Star, Bert Lytell. This is a good Saturday night picture for most small towns and those who cater to good action subjects. Curwood stories go well with us. Tone, good, Sunday, yes. Special, no. Appeal, eighty-five per cent. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

STEELE OF THE ROYAL MOUNTED. (5,700 feet.) Star, Bert Lytell. A fine picture for this type. Bought it right and made a little money. Good tone, fair appeal. Yes for Sunday, no as special. Draw all classes, town 3,700. Admission 10-30. C. F. Kreighbaum, Char-Bell Theatre (800 seats), Rochester, Indiana.

WEST OF ARIZONA. Star, Pete Morrison and all of his have been good. Plenty of action. Sunday, yes. Special, no. Appeal, good. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

WILDFIRE. (6,550 feet). A fair race horse picture. This is not taken from Zane Grey's novel and several will be disappointed as they expect it to be. Fair tone, good appeal. Yes for Sunday, no as special. Draw all classes, town 3,700. Admission 10-30. C. F. Kreighbaum, Char-Bell Theatre (800 seats), Rochester, Indiana.

Warner Brothers

MY WIFE AND I. Star, Irene Rich. A very entertaining comedy-drama, but, the same as nearly all Warner pictures, the same cast in nearly every picture. Good tone and appeal. Yes for Sunday, no as special. Draw all classes, town 3,700. Admission 10-30. C. F. Kreighbaum, Char-Bell Theatre (800 seats), Rochester, Indiana.

MY WIFE AND I. Irene Rich. Just a fair picture which did about the usual business. Tone, okay. Sunday, yes. Special, no. Moderate appeal. All classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

THREE WOMEN. Star cast. A very brilliantly done comedy that flopped at the box office. Tone, okay. Sunday, yes. Special, no. High appeal. All classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

You will probably miss the Short Subject reports. You're used to seeing them here.

But, with the enlargement of our Short Subject Department we figured that it would be an even better service to exhibitors to give them all the dope on the Short Subjects in one place—handy, you see, to the news and reviews of these business boosters.

So we've moved all those tips over, fellows, and I'll keep an eye on them in their new spot, so you can depend on the same sincere tips from exhibitors, under the Straight from the Shoulder, Jr., column (on page 493 this week).

Independents

ACROSS THE DEAD LINE. (Arrow). Star, Leo Maloney. This fellow makes good westerns, but the prints are so dark. He puts plenty of action into all his westerns. Tone, good. Sunday, yes. Special, no. Appeal, good. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

BATTLIN' BILL. (State Right). Stars, William Mix, Dick Carter. Just a fair western; very cheaply made and shows it in several places. Some action, but not enough. It should go over for one day. Print good. Good tone, fair appeal. No for Sunday or special. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

BLOOD BOND. Star, Leo Maloney. A real good western and compares very well with the rest of this star's offerings. Yes as to tone. Appeal 75 per cent. No for Sunday or special. Draw small town class, town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

DESERT ROSE. (State Right). Star, Big Boy Williams. A fair western story, will please action fans. Print new. Tone, okay. Sunday, no. Special, no. Fair appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DON X. (State Right). Star, Bruce Gordon. This isn't anything and wouldn't buy it at any price. If they give it to you for nothing you are going to be out. Sunday, yes. Special, no. Appeal, fair. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

FIGHT FOR HONOR. (Independent). These are very good program pictures featuring William Fairbanks and if you have a type of audience that like action pictures they will like this series. However, not big pictures to be featured. Appeal 75 per cent. No for specials. Draw from industrial town, 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

GHOST RIDER. (State Right. Star, Pete Morrison. A fairly good western, but not enough comedy in it. Yes as to tone. Appeal 75 per cent. No for Sunday or special. Draw small town class, town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

HORSE SHOE LUCK. (State Right). Star, J. B. Warner. The horse in this picture does some very good work but is not mentioned as he should be. This is about the best the star has done so far. Print new. Good tone and appeal. No for Sunday or special. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

LOOPED FOR LIFE. (State Right). Star, Art Acord. A fair western with a little action and some good acting. Will do for your house if they like westerns. Tone and appeal, good. Sunday, and special, no. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

SPEED SPOOK. (Columbia). Star, Johnny Hines. This picture is a wang. Don't be afraid to run it as it will send them out smiling. This is the kind of picture people are looking for. Tone, good. Sunday, yes, special, yes. Appeal, one hundred per cent. Town of 1,405. A. Keuss, Community Theatre (500 seats), New Athens, Illinois.

THRU THE FLAMES. (Federated). Star, Richard Talmadge. This picture proved to be a big business getter for me on Saturday night, breaking attendance records for this summer for one day. Book it and boost it for it will satisfy Talmadge fans and make your box office happy. Fair tone, good appeal. No for Sunday or special. Draw mixed classes, town 2,900. Admission 10-25. special 15-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

WIZARD OF OZ. (Chadwick). Star, Larry Semon. A very good comedy. Yes as to tone and for Sunday. Appeal 70 per cent. No as special. Draw small town class, town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

Fill In **Tear Out** **Send Along**

Straight From the Shoulder Report

Van: I am an exhibitor. I want to help exhibitor Independence from poor pictures. So I send this tip and will send others if you will send me your regular blanks. I'll live up to the ethics of "Our Gang" by being fair to picture and to exhibitor. Here's my tip on

Title..... Producer..... Star.....

My report.....

.....

Audience appeal.....Suitable for Sunday?.....A Special?.....

Signature of Exhibitor.....

Theatre.....No. Seats..... ....Town..... State.....

Quick Reference Picture Chart

To Help You With Your Bookings

Handy, Compact Information Showing Title, Star, Type of Story, Date of Moving Picture World Review and Footage on Past, Present and Future Releases

ARROW

	Kind of Picture	Review.	Feet
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Rip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4.920
Lost Chord (Powell Lake Binney)	Heart interest dr.	Dec. 20..	6,751
Lena Rivers (Earle Williams)	Drama		6,000
Primrose Path (Clara Bow)	Melodrama	Oct. 3..	6.840

ASSOCIATED EXHIBITORS

Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,803
East of Broadway (O. Moore)	Ponce drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,515
Barriers Burned Away	Spectacle	Dec. 27..	6,236
In Love Everything?	Sex melo	Nov. 15..	6,000
Adventurous Sex (C. Bow)	Action drama		5,039
Battling Bunyan (Barry)	Comedy dr	Dec. 27..	4,[illegible]
Greatest Love of All (Beban)	Drama	Jan. 17..	6,480
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,[illegible]
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug. 1..	5,580
Under the Rouge (Percy T. Moore)	Crook drama	Aug. 1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug. 1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug. 1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug. 1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug. 1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug. 1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug. 1..	3,000

CHADWICK PICTURES CORP.

Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3.	6,000
Midnight Girl (Lila Lee)	Drama	Mar 28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr. 25	6,300
Man of Iron (L. Barrymore)	Drama	July 4..	6,200
American Pluck (G. Walsh)	Action melodrama	July 11..	5,900
Unchastened Woman (Theda Bara)	Domestic drama		
Some Pun'kins (Chas. Ray)	Rural com.-dr.		
Prince of Broadway (G. Walsh)	Action romance		
The Bells (L. Barrymore)	Drama		
Perfect Clown (Larry Semon)	Typical comedy		
Blue Blood (G. Walsh)	Action romance		

EDUCATIONAL FILM CORP.

High Hopes (Cliff Bowes)	Cameo comedy	Feb. 14..	1,000
Wild Cat Willie	Juvenile com.	Feb. 21..	2,000
Our Six-Legged Friends	Secrets of Life	Feb 21	1,000
Great Guns (Bobby Vernon)	Comedy	Feb. 21..	2,000
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 28..	1,000
Paris Creations in Color	Fashions	Feb. 28..	1,000
Half a Hero (Lloyd Hamilton)	Comedy	Mar 7..	2,000
Two Cats and a Bird	Cartoon	Mar. 7	1,000
Lots of Knots	Hodge-Podge	Mar 7	1,000
Voice of the Nightingale	Novelty	Mar. 14	1,000
Love Goofy (Adams)	Christie com.	Mar. 14..	2,000

	Kind of Picture	Review.	Feet
Hello, Hollywood (Conley)	Mermaid com.	Mar. 14..	2,000
Dynamite Doggie (Al St. John)	Tuxedo com.	Mar. 21..	2,000
Judge's Crossword Puzzles	Novelty	Mar. 21..	1,000
Merrymakers (Cliff Bowes)	Cameo comedy	Mar. 21..	1,000
Karin Romeo (Walter Hiers)	Comedy	Mar. 28..	2,000
Red Pepper (St. John)	White-Mermaid	Apr. 4..	2,000
Inside Out (Bowes)	Cameo comedy	Apr. 4..	1,000
Movie Morsels	Howe Magazine	Apr. 4..	1,000
Mellow Quartette	Hurd cartoon	Apr. 4..	1,000
Why Hesitate? (Burns)	Comedy	April 11..	2,000
In the Spider's Grip	Novelty	April 11..	1,000
Ship Shape (Bowes)	Comedy	Apr. 18..	1,000
Iron Mule (St. John)	Tuxedo com.	Apr. 18..	2,000
Don't Pinch (Bobby Vernon)	Comedy	Apr. 25..	2,000
Dome Doctor (Larry Semon)	Comedy	Apr. 25..	2,000
Village School	Hodge-Podge	May 2..	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May 2..	2,000
King Cotton	Hamilton comedy	May 9..	2,000
Dragon Alley	Juvenile comedy	May 9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May 9..	1,000
Tender Feet (Hiers)	Hiers comedy	May 16.	2,000
Fares Please (St. John)	Mermaid com.	May 16..	2,000
Only a Country Lass.	Novelty	May 16..	1,000
Wild Waves	Cameo comedy	May 23..	1,000
Balto's Race to Nome	Special	May 23..	2,000
Curses (St. John)	Comedy	May 30..	2,000
Hello Goodbye (Conley)	Mermaid comedy	May 30.	2,000
Two Pool Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000
Air Tight (Vernon)	Christie comedy	June 13..	2,000
Going Great	Mermaid comedy	June 13..	2,000
Wake Up (Bowes)	Cameo comedy	June 13..	1,000
Baby Blues	Juvenile comedy	June 20..	2,000
Prop's Dash for Cash	Hurd cartoon	June 20..	1,000
Call a Cop	Christie comedy	June 20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June 27..	2,000
Mexican Melody	Hodge-Podge	June 27..	1,000
Never Fear (Bowes-Vance)	Comedy	July 4..	1,000
Lewis Mann Bout	Magazine	July 4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July 4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July 11..	2,000
Permit Me (Bowes)	Comedy	July 11..	1,000
Waiting (Hamilton)	Hamilton comedy	July 11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July 18..	2,000
Travel Treasures	Hodge Podge	July 18..	1,000
Beware	Comedy	Aug. 1..	2,000
Look Out	Comedy	Aug. 1..	1,000
Tourist	Tuxedo comedy	Aug. 15..	2,000
Pictorial Proverbs	Hodge Podge	Aug. 15..	1,000
Be Careful (Adams)	Christie comedy	Aug. 22..	2,000
Pleasure Bound (Conley)	J. White prod.	Aug. 22..	2,000
Watch Out (Vernon)	Christie comedy	Aug. 29..	2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep. 5..	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep. 5..	2,000
Props and The Spirits	Pen and Ink Vaud.	Sep. 5..	1,000
Off His Beat (Hiers)	Comedy	Sep. 12..	2,000
Wild Beasts of Borneo	Animal special	Sep. 12..	2,000
Busts into Business	Sullivan cartoon	Sep 19..	1,000
Fair Warning (St. John)	Comedy	Sep 19..	2,000
The Movies (Lloyd Hamilton)	Comedy	Sep. 26..	2,000
Felix the Cat Trips Thru Toyland	Cartoon	Oct. 3..	1,000
In Deep (Bowes)	Comedy	Oct. 3..	1,000
A Misfit Sailor (Billy Dooley)	Comedy	Oct. 3..	2,000

$1 for Your Time

Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete, in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts after the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

To Film Executives—TIME:

Since we made the offer that you see in the box alongside, we have given out—and cheerfully!—quite a few one dollar bills, to the exhibitors whose letters called our attention to errors in footage and other major matters in this Quick Reference Picture Chart.

And we're willing to pay out more dollars. We consider the co-operation of any exhibitor worth that—and more.

But here's the point:

In ninety per cent. of the cases where we have paid out a dollar it has been on an incorrect footage on one of your pictures!! And—when we checked it up we have found that in all but a single case THESE ERRORS CAME FROM YOUR FAILURE TO NOTIFY US OF FOOTAGE CHANGES AFTER YOU GAVE US FOOTAGE AT TIME OF OUR REVIEW OF THE PICTURE!

Keep us posted, won't you—of any change in footage, of a change of picture title: and tell us the type of story and the footage when you send in release listings.

HELP US SERVE THE EXHIBITOR!

The exhibitor wants exact footages so as to organize his program as a unit.

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama	Jan. 31..	6,413
Cheap Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
Go-Getters Series	Thrill comedy	Oct. 18..	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
Going of Cumming	Go-Getters	Dec. 13..	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
Who's Hooligan?	Go-getters	Dec. 20..	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27..	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,525
Sleeping Cutie	Go-Getters	Jan. 31..	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
Range Terror (Bob Custer)	Western	Feb. 14..	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr. 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 9..	2,000
Texas Bearcat (Bob Custer)	Western drama	May 16..	4,770
Speed Wild (Flynn)	Melodrama	May 23..	4,700
Alias Mary Flynn (Brent)	Regeneration melo.	May 30..	5,550
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
Three Bases East	Pacemakers	June 6..	2,000
White Thunder (Yakima Canutt)	Western	June 13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Smooth as Satin (Brent)	Crook drama	July 4.	6,043
Human Tornado (Canutt)	Action western	July 4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,800
That Man Jack (Bob Custer)	Action western	July 25..	5,632
The Sleuth (Stan Laurel)	Comedy	July 25..	2,000
What Price Gloria?	Pacemakers	July 25..	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8..	5,280
Don Coo Coo ((Vaughn-O'Hara)	Pacemakers	Aug. 8..	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug. 8..	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug. 15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5..	5,800

FIRST NATIONAL

	Kind of Picture	Review.	Feet
Girl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,260
Flirting With Love (C. Moore)	Comedy	Sep. 6..	6,926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20..	6,685
Husbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,822
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,674
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15..	6,298
Sandra (LaMarr)	Drama	Dec. 6..	7,905
Classmates (R. Barthelmess)	Drama	Nov. 29..	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,530
Love's Wilderness (Griffith)	Drama	Dec. 20..	7,037
So Big (C. Moore)	Drama	Jan. 17..	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,401
Idle Tongues (Marmont)	Comedy-drama	Dec. 27..	5,447
Sundown (all-star)	Western epic	Oct. 25..	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,967
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,649
Enticement (Mary Astor)	Drama	Feb. 7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14..	7,357
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28..	8,745
Lost World (Conan Doyle story)	Special	Feb. 28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28..	7,811
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7..	5,831
One Year to Live (Pringle)	Drama	Mar. 7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7..	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21..	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr. 4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4..	5,600
My Son (Nazimova)	Emotional dr.	Apr. 18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr. 18..	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr. 25..	6,565
Chickie (Mackaill)	Drama	May 9..	7,600
Soul Fire (Barthelmess)	Emotional dr.	May 16..	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May 23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23..	6,083
Just a Woman (Windsor-Tearle)	Drama	June 6..	6,363
Desert Flower (C. Moore)	Comedy drama	June 13..	6,837
White Monkey (LaMarr)	Society drama	June 13..	6,121
Making of O'Malley (Sills)	Police romance	July 4..	7,496
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne Griffith)	Drama	July 25..	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12..	6,850
Dark Angel (Vilma Banky)	Drama	Sep 19..	5,711
Graustark (Norma Talmadge)	Romance	Sep. 26..	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,856

FOX FILM CORP.

	Kind of Picture	Review.	Feet
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,535
Rambles of a Raindrop	Instructive	Sep. 27..	1,000
Daughters of the Night (all-star)	Modern drama	Dec. 13..	5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special	Dec. 27..	
Gold Heels	Race track dr.	Feb. 7..	6,020
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14..	5,250
Teeth (Mix-Tony Duke)	Western drama	Nov. 15..	6,190
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,992
In Love With Love	Comedy drama	Jan. 3..	5,677
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18..	4,960
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Educational	Nov. 1..	750
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Educational	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Educational	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,619
The Burglar	Van Bibber	Dec. 13..	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,709
Deadwood Coach (Mix)	Western drama	Jan. 10..	6,346
Troubles of a Bride	Melodrama	Dec. 27..	4,915
Dick Turpin (Mix)	English drama	Feb. 7..	6,716
Arizona Romeo (Jones)	Western drama	Jan. 31..	4,694
Curlytop (Mason)	Melodrama	Jan. 10..	5,828
Stardust Trail (Mason)	Melodrama	Mar. 7..	4,686
Scuttlers (W. Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20..	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,900
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Father	Slapstick	Feb. 7..	2,000
Trail Rider (Jones)	Western	Feb. 21..	4,752
Man Without a Country (all-star)	Special	Feb. 28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14..	5,080
Mysterious Stranger	Comedy	Mar. 14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21..	5,578
House of Flickers	Imperial com.	Mar. 21..	2,000
Gold and the Girl (Jones)	Western	Mar. 28..	4,512
Amateur Detective	Van Bibber	Mar. 28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4..	2,000
From Mars to Munich	"arieties"	Apr. 4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11..	4,800
Where the Waters Divide	"Varieties"	Apr. 25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May 2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9..	5,783
Neptune's Stepdaughter	Comedy	May 9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May 9..	5,340
Concerning Cheese	Varieties	May 9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23..	5,000
White Paper	Varieties	May 23..	1,000
Papa's Darling	Sunshine comedy	May 23..	2,000
Scandal Proof (Shirley Mason)	Drama	June 6..	4,400
Scientific Husband	Sunshine comedy	June 6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13..	4,365
Honeymoon Limited (Lee Moran)	Comedy	June 13..	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1..	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug. 29..	5,000
Kentucky Pride (star cast)	Race horse drama	Aug. 29..	6,597
A Business Engagement	Helen and Warren	Aug. 29..	2,000
Shoes	O. Henry series	Aug. 29..	2,000
Sweet Marie	Imperial comedy	Aug. 29..	2,000
The Wrestler	Van Bibber	Aug. 29..	2,000
Sky Jumper	Van Bibber	Aug. 29..	2,000
My Own Carolina	Varieties	Aug. 29..	1,000
The West Wind	Varieties	Aug. 29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep. 5..	7,264
Big Game Hunter	Van Bibber	Sep. 5..	2,000
Havoc (George O'Brien)	War drama	Sep. 12..	9,283
On the Go (Sid Smith)	Comedy	Sep. 12..	2,000
Timber Wolf (Buck Jones)	Western com.-dr.	Sep 19..	4,809
With Pencil, Brush and Chisel	Varieties	Sep 19..	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep. 26..	6,978
Cuba Steps Out	Varieties	Sep. 26..	1,000
Love and Lions	Imperial comedy	Sep. 26..	2,000
Thank You (George O'Brien)	Comedy-drama	Oct. 3..	6,900
On the Go (Sid Smith)	Imperial comedy	Oct. 3..	2,000

METRO-GOLDWYN-MAYER

	Kind of Picture	Review.	Feet
Shooting of Dan McGrew (all-star)	Drama	Apr. 12.	6,318
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12..	6,710
Bread (all-star)	Drama	Aug. 2..	6,726
Tess of D'Urhervilles (Sweet)	Drama	Aug. 9..	7,736
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,782
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6,904
Great Divide (all star)	Drama	Feb. 21..	7,811
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13..	10,875
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Mae Murray)	Romantic drama	Sep. 12..	10,027
Mystic (Pringle-Tearle)	Fake spiritualism	Sep. 12..	5,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511

PARAMOUNT

Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3..	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3-10,	9,593
Locked Doors (Compson)	Original story	Jan. 24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..	5,903
East of Suez (Negri)	Drama	Jan. 17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb. 21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May 2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar. 21..	6,186
New Lives for Old (Compson)	Drama	Mar. 7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28..	7,080
Air Mail (feature cast)	Melodrama	Mar. 28..	6,538
Grass	Drama	April 11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April 11..	6,732
Men and Women (Dix)	Feature	April 11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr. 18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr. 18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr. 25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May 2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May 9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May 16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May 23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May 30..	5,909
Old Home Week (Meighan)	Comedy	June 6..	6,780
Any Woman (Star cast)	Comedy drama	June 13..	5,963
Little French Girl (Mary Brian)	Drama	June 13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June 20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June 20..	6,205
Beggar on Horseback (all star)	Imaginative	June 20..	6,874
Manicure Girl (Daniels)	Drama	June 27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July 4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July 4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11..	6,741
Grounds for Divorce (Vidor)	Drama	July 11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18..	5,935
Night Life of New York (All-star)	Comedy-drama	July 25..	6,908
Marry Me (Vidor)	Small town idyl	July 25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug. 8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep. 5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep. 5..	7,298
Coast of Folly (Swanson)	Society drama	Sep. 12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep 19..	8,584
Pony Express (Cruze production)	Epic of west	Sep. 26..	9,929

PATHE

	Kind of Picture	Review.	Feet
Just a Good Guy (Stone)	Comedy	Dec. 20..	2,000
Royal Razz (Chase)	Comedy	Dec. 20..	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20..	1,000
Nature's Rouge	Sportlight	Dec. 20..	1,000
Rubber Neck	Spat Family	Dec. 27..	2,000
Bull and Sand	Sennett comedy	Dec. 27..	2,000
Invaders	Sportlight	Dec. 27..	1,000
Down on the Farm	Terry cartoon	Dec. 27..	1,000
The Sea Squawk	Sennett com.	Jan. 3..	2,000
On the Ice	Terry cartoon	Jan. 3..	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3..	
Wages of Tin (Tryon)	Comedy	Jan. 3..	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10..	1,000
Rough and Tumbling	Sportlight	Jan. 10..	1,000
Our Game Pup	Terry cartoon	Jan. 10..	1,000
The Big Town (Our Gang)	Comedy	Jan. 10..	2,000
Plumber (Graves)	Comedy	Jan. 10..	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17..	2,000
Hello Baby (Chase)	Comedy	Jan. 17..	1,000
Laugh That Off	Spat Family	Jan. 24..	2,000
Honeymoon Hardships	Sennett comedy	Jan. 24..	2,000
Brain and Brawn	Sportlight	Jan. 24..	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan. 31..	2,000
Hold That Thought	Terry cartoon	Jan. 31..	1,000
Fighting Fluid (Chas. Chase)	Comedy	Jan. 31..	1,000
Beloved Bozo (R. Graves)	Sennett comedy	Feb. 7..	2,000
Circus Fever	Our Gang	Feb. 7..	2,000
Biting the Dust	Terry cartoon	Feb. 7..	1,000
Transatlantic Flight	Terry cartoon		1,000
Change the Needle (Arthur Stone)	Comedy	Feb. 14..	2,000
Family Entrance (Chas. Chase)	Comedy	Feb. 14..	1,000
Bigger and Better Jails	Terry cartoon	Feb. 14..	1,000
Fisherman's Luck	Terry cartoon	Feb. 21..	1,000
A Fox Hunt	Spat Family	Feb. 21..	2,000
Sporting Armor	Sportlight	Feb. 21..	1,000
Idaho (Vivian Rich)	Serial	Feb. 21	10 ep.
Water Wagons	Sennett com.	Feb. 21..	2,000
His Marriage Wow (Langdon)	Comedy	Feb. 28..	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28..	1,000
Clean-Up Week	Terry cartoon	Feb. 28..	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb. 28..	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb. 28..	2,000
Neptune's Nieces	Sportlight	Mar. 7..	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7..	2,000
In Dutch	Terry cartoon	Mar. 7..	1,000
Dog Days	Our Gang	Mar. 7..	2,000
Percy (Charles Ray)	Typical dr.	Mar. 14..	6,000
Should Husbands Be Watched	Comedy	Mar. 14..	1,000
Hard Boiled (Chase)	Comedy	Mar. 14..	2,000
Jungle Bike Riders	Terry cartoon	Mar. 14..	1,000
Excuse My Glove	Spat Family	Mar. 21..	2,000
Giddap (Billy Bevan)	Comedy	Mar. 21..	2,000
Traps and Troubles	Sportlight	Mar. 21..	1,000
Pie Man	Terry cartoon	Mar. 21..	1,000
Zowie!	Stereoskopik	Mar. 21..	1,000
At the Zoo	Terry cartoon	Mar. 28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar. 28..	1,000
Plain Clothes (Langdon)	Comedy	Mar. 28..	2,000
Sailor Papa (Tryon)	Comedy	Mar. 28..	2,000
Breaking the Ice (Graves)	Comedy	Apr. 4..	2,000
Love Bug	Our Gang	Apr. 4..	2,000
Housing Shortage	Terry cartoon	Apr. 4..	1,000
Marriage Circus (Turpin)	Sennett com.	April 11..	2,000
Bad Boy (Chase)	Comedy	April 11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April 11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr. 18..	10ep
Lion's Whiskers	Sennett com.	Apr. 18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr. 25..	2,000
S-O-S	Terry cartoon	Apr. 25..	1,000
Adventures of Adenoid	Terry cartoon	Apr. 25..	1,000
Deep Stuff	Terry cartoon	Apr. 25..	1,000
Beauty Spots	Sportlight	Apr. 25..	1,000
Remember When (Langdon)	Comedy	Apr. 25..	2,000
Shootin' Injuns	Our Gang com.	May 2..	2,000
Big Red Riding Hood (Chase)	Comedy	May 2..	1,000
Sporting Judgment	Sportlight	May 2..	1,000
He Who Gets Smacked	Sennett comedy	May 2..	2,000
Permanent Waves	Terry cartoon	May 2..	1,000
Looking For Sally (Chase)	Comedy	May 9..	2,000
Grief in Bagdad	Comedy	May 9..	1,000
Darkest Africa	Terry cartoon	May 9..	1,000
Wild Papa	Spat Family	May 16..	2,000
Skinners in Silk	Sennett com.	May 16..	2,000
Fast Worker	Terry cartoon	May 16..	1,000
Luna-cy	Stereoskopik	May 16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May 23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May 23..	1,000
Echoes From the Alps	Terry cartoon	May 23..	1,000
Good Morning Nurse	Sennett comedy	May 30..	2,000
"Dude Ranch" Days	Sportlight	May 30..	1,000
Ask Grandma	Our Gang comedy	May 30..	2,000
What Price Goofy? (Chas. Chase)	Comedy	June 6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June 6..	2,000
The Runt	Terry cartoon	June 6..	1,000
Royal Four-flush	Spat Family	June 13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June 13..	2,000
Riders of the Kitchen Range	Comedy	June 13..	1,000
End of the World	Terry cartoon	June 13..	1,000
Thundering Landlords (Tryon)	Comedy	June 20..	2,000
Twinkle-Twinkle	Sportlight	June 20..	1,000
Runaway Balloon	Terry cartoon	June 20..	1,000
Play Ball (Allene Ray-Miller)	Serial	June 27..	10 ep.
Official Officers	Our Gang com.	June 27..	2,000
In the Grease (Jim Findlayson)	Comedy	June 27..	1,000
Animal Celebrities	Sportlight	June 27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July 4..	2,000
Wine, Women and Song	Terry cartoon	July 4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July 4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July 11..	2,000
The White Wing's Bride (Langdon)	Comedy	July 11..	2,000
Ough!	Stereoskopik	July 11..	1,000
Learning How	Sportlight	July 11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July 18..	2,000
Sneezing Beezers	Sennett comedy	July 18..	2,000
For Love of a Gal	Terry cartoon	July 18..	1,000
When Men Were Men	Terry cartoon	July 18..	1,000
The Freshman (Harold Lloyd)	College comedy	July 25..	6,883

	Kind of Picture	Review.	Feet
Boys Will be Boys	Our Gang comedy	July 25..	2,000
Cupid's Boots (Graves)	Comedy	July 25..	2,000
Why Kids Leave Home	Sportlight	July 25..	1,000
Bugville Field Day	Terry cartoon	July 25..	1,000
A Yarn About Yarn	Terry cartoon	Aug. 1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug. 1..	2,000
Innocent Husbands (Chase)	Comedy	Aug. 1..	2,000
Kivalina of the Ice Lands	Eskimo life	July 11..	5,700
Bubbles	Terry cartoon	Aug. 8..	1,000
Iron Nag	Sennett comedy	Aug. 8..	2,000
Sons of Swat	Sportlight	Aug. 8..	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug 15..	2,000
Lucky Stars (H. Langdon)	Comedy	Aug. 15..	2,000
Mary, Queen of Tots	Our Gang	Aug. 22..	2,000
Seven Ages of Sport	Sportlight	Aug. 22..	1,000
Butter Fingers (Bevan)	Comedy	Aug. 29..	2,000
Cold Turkey (Alice Day)	Comedy	Aug. 29..	2,000
The Window Washers	Terry cartoon	Aug. 29..	1,000
Over the Plate	Terry cartoon	Aug. 29..	1,000
A Runaway Taxi	Stereoskopiks	Sep. 5..	1,000
Barrier Busters	Sportlight	Sep. 5..	1,000
Barnyard Follies	Terry cartoon	Sep. 5..	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep. 12..	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep. 12..	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep. 12..	2,000
Ugly Duckling	Terry cartoon	Sep 19..	1,000
Somewhere in Somewhere	Comedy of war zone	Sep 19..	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep. 26..	1,000
Your Own Back Yard	Our Gang	Sep. 26..	2,000
Hungry Hounds	Terry cartoon	Sep. 26..	1,000
Nuts and Squirrels	Terry cartoon	Sep. 26..	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct. 3..	2,000
Outings for All	Sportlight	Oct. 3..	1,000
Lion and the Monkey	Terry cartoon	Oct. 3..	1,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May	10..	6,242
Daring Youth (Daniels)	Comedy-drama	May	17	5,975
Daughters of Pleasure (Prevost)	Drama	May	24	6,000
Masked Dancer (H Chadwick)	Mystery drama	May	31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June	7..	5,198
Captain January (Baby Peggy)	Sea story	July	12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama			
Mine With Iron Door (all-star)	Adventure drama	Dec.	27..	7,800
Re-Creation of Brian Kent	Drama	Mar.	14..	6,878

PRODUCERS DISTRIBUTING CORP.

Night Hawk (Carey)	Western	Jun.	14..	5,115
Lightning Rider (Carey)	Western	Jun.	21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun.	28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan.	10..	5,414
Wise Virgin (Miller)	Drama			5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct.	25..	6,618
Ramshackle House (Compson)	Comedy-dr.			6,257
Barbara Frietchie (Vidor)	Civ. War dr	Oct.	11..	7,179
Chalk Marks (M. Snow)	Drama			
House of Youth (Logan)	Drama			6,669
Roaring Rails (Carey)	Railway dr	Oct.	25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance	Comedy feature	Nov.	22..	5,530
Siren of Seville (Dean)	Drama	Nov.	29..	6,724
Girl on the Stairs (Miller)	Comedy-dr.			6,214
Chorus Lady (Livingston)	Comedy-dr.	Feb.	21..	6,020
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			
Let Women Alone (O'Malley-Hawley)	Drama			
Soft Shoes (Carey)	Western			
Off the Highway (W.V. Mong)	Drama	Oct.	3..	7,641
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7,245
Her Market Value (Ayres)	Drama			
Girl of Gold (Vidor)	Drama			
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			
Beauty and the Bad Man (Star)	Western			
Friendly Enemies (Weber & Fields)	Comedy dr	May	16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June	13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June	20..	4,841
Stop Flirting (all star)	Light comedy	June	27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July	4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July	11..	5,917
Texas Trail (Carey)	Typical western	July	18..	4,720
Private Affairs (Hulette)	Character drama	Aug.	1..	6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sep.	12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sep.	12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep	19..	5,077
Without Mercy (Vera Reynolds)	Drama			
Prairie Pirate (Harry Carey)	Western			
People vs. Nancy Preston	Underworld drama			
Simon, the Jester (O'Brien-Rich)	Comedy-drama			
Road to Yesterday (Schildkraut)	Spectacular drama			
Man from Red Gulch (Carey)	Western			
Wedding Song (Leatrice Joy)	South sea drama			
Madame Lucy (Julian Eltinge)	Farce-comedy			

B. P. SCHULBERG PROD.

White Man (Joyce)	Jungle romance	Nov.	22..	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec.	27..	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan.	24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar.	21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan.	31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar.	14..	6,147
Go Straight (Star cast)	Drama	May	9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June	27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July	25..	6,000
Parisian Love (Clara Bow)	Apache drama	Aug.	15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug.	22..	5,979

TIFFANY PRODUCTIONS, INC.

Souls for Sables	Society drama	Sep	5..	6,500
The Sporting Chance	Racing drama			6,500
Lightning	Drama			6,500
Morals for Men	Society drama			6,500
The Lodge in the Wilderness	Drama			6,500

	Kind of Picture	Review	Feet
Morganson's Finish	Drama		6,500
Tale of a Vanishing People	Drama		6,500
The Travis Cup	Drama		6,500
The Wrong Coat	Drama		6,500
The Dumb Head	Drama		6,500
The Life of a Woman	Drama		6,500

TRUART FILM CORPORATION

Passionate Youth	Society drama			5,800
Marrying Money	Society drama			5,800
Dollar Down	Society drama			5,800
Age of Indiscretion	Drama			5,800
"Where the Worst Begins"	Comedy drama			5,800
The Hurricane	Drama			5,800
Salvage	Drama			5,800
Romance Road	Drama			5,800
The Fighting Cub	Newspaper drama			5,800

NOVELTY SERIES

Three in Exile				5,800
The Wild Girl				5,800
Pals				5,800
The Silent Witness				5,800

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May	17..	9,351
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec.	13..	8,250
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar.	29..	12,000
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb	14..	5,930
Waking Up the Town (J. Pickford-Shearer)	Comedy dr	April	11..	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June	27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug.	15..	9,500
Gold Rush (Chaplin)	A Dramatic comedy	Aug.	29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug.	29..	5,886

UNIVERSAL

Cowpuncher's Comeback	Mustang westn.	Mar.	21..	2,000
Storm King	Mustang westn.	Mar.	21..	2,000
Both Barrels	Mustang westn.	Mar.	21..	2,000
Girl Problem	Sweet 16 com.	Mar.	21..	1,000
Headwinds (H. Peters-Patsy R. Miller)	Drama	Mar.	28..	5,486
Fighting Terror (Sullivan)	Mustang westn.	Mar.	28..	2,000
Powdered Chickens (Edna Marian)	Century com.	Mar.	28..	2,000
Fenting Out (Neely Edwards)	Comedy	Mar.	28..	1,000
Burning Trail (Wm. Desmond)	Western	April	11..	4,783
Loaded Dice (Ed. Cobb)	Mustang western	April	11..	2,000
Papa's Pet (Roach-Edwards-Howell)	Bulls-eye com.	April	11..	1,000
Putting On Airs (Edna Marian)	Century comedy	April	11..	2,000
Smoked Out	Bulls-eye com.	April	11..	1,000
Getting Trimmed (Wiley)	Century com.	Apr	18..	2,000
Raisin Cain (Beth Darlington)	Century com.	Apr.	18..	2,000
Valley of Rogues (Perrin)	Mustang western	Apr.	18..	2,000
Black Gold Bricks	Bullseye com.	Apr.	25..	1,000
Spook Ranch (Gibson)	Western	May	2..	5,147
Open Trail (Hoxie)	Blue Streak westn.	May	9..	4,800
Tourists De Luxe	Century comedy	May	9..	2,000
Here's Your Hat	Comedy	May	9..	1,000
Line Runners	Western reissue	May	9..	2,000
Ridin' Thunder (Hoxie)	Western	May	16..	4,354
Raffles (House Peters)	Drama	May	16..	5,537
Queen of Aces (Wiley)	Century comedy	May	16..	2,000
Roaring Waters	Mustang western	May	16..	2,000
Wild West Wallop	Mustang western	May	16..	2,000
The Meddler (Desmond)	Western melo.	May	23..	4,890
Sleeping Sickness (Edwards)	Bulls-eye comedy	May	23..	1,000
Rolling Stones (Chas. Puffy)	"Fat man" com.	May	23..	1,000
Love Sick (Lake)	Sweet 16 comedy	May	23..	2,000
The Teaser (LaPlante-O'Malley)	Comedy-drama	May	30..	6,800
Slick Articles (Karr-Engle)	Century comedy	May	30..	2,000
Locked Out	Sweet 16 comedy	May	30..	1,000
I'll Show You the Town (Denny)	Comedy	June	6..	7,400
Nobody Wins	Sweet 16 Comedy	June	6..	1,000
Showdown (Art Acord)	Mustang western	June	6..	2,000
Price of Pleasure (Valli-Kerry)	Romantic drama	June	13..	6,618
Speak Freely (Edna Marian)	Century comedy	June	13..	2,000
Nearly Rich (Chas. Puffy)	Fat man comedy	June	13..	1,000
Kicked About (Eddie Gordon)	Century comedy	June	13..	2,000
Siege (Valli-O'Brien)	Drama	June	20..	6,426
Gridiron Gertie (Wiley)	Century comedy	June	20..	2,000
Queen of the Roundup (Ed Cobb)	Mustang western	June	20..	2,000
Outlaw (Perrin-Lorraine)	Mustang western	June	20..	2,000
Dog Biscuits	Sweet 16 comedy	June	20..	1,000
Ice Cold	Sweet 16 comedy	June	20..	1,000
Heart Trouble	Sweet 16 com.	July	25..	1,000
Dry Up (Jack Singleton)	Century com.	July	25..	2,000
White Outlaw (Hoxie)	Western	June	27..	4,850
Nicely Rewarded (Chas. Puffy)	Comedy	June	27..	1,000
Rough Party (Alt-Karr)	Century comedy	June	27..	2,000
Pronto Kid (Ed Cobb)	Mustang western	June	27..	2,000
Unwelcome (Chas. Puffy)	Comedy	June	27..	1,000
Plenty of Nerve (Edna Marian)	Century comedy	July	4..	2,000
Beauty and the Bandit (Larkin)	Mustang western	July	4..	2,000
Married Neighbors (Engle-Darlington)	Century comedy	July	4..	2,000
A Lucky Accident (Puffy)	Fat man comedy	July	11..	1,000
Just in Time (Wanda Wiley)	Century comedy	July	11..	2,000
Ropin' Venus (Josie Sedgwick)	Mustang western	July	11..	2,000
Knockout Man (Perrin-Lorraine)	Reissue western	July	11..	2,000
Little Giant (Hunter-Murphy)	Comedy	July	18..	6,850
Discord in "A" Flat	Sweet 16 comedy	July	18..	1,000
Polo Kid (Eddie Gordon)	Comedy	July	18..	2,000
Battle of Wits (Josie Sedgwick)	Western	July	18..	2,000
Goose Woman (Louise Dresser)	Drama	Aug.	1..	7,500
Milky Way (Puffy)	Comedy	Aug.	1..	1,000
Short Pants	Sweet 16 comedy	Aug.	1..	1,000
Paging A Wife (Al Alt)	Century comedy	Aug.	1..	2,000
Fighting Schoolmarm (Sedgwick)	Short western	Aug	1..	2,000
Home Maker (Alice Joyce-Clove Brook)	Domestic drama	Aug.	8..	7,735
Lorraine of the Lions (Miller-Kerry)	Jungle melodr.	Aug.	8..	6,700
Raiders of the North (Larkin)	Northwest dr.	Aug.	8..	2,000
After a Reputation (Edna Marian	Century comedy	Aug	8..	2,000
Greenhorn (Chas. Puffy)	Comedy	Aug.	8..	1,000
A Woman's Faith (Rubens-Marmont)	Drama	Aug.	15..	6,023
Crying For Love (Gordon)	Century comedy	Aug.	15..	2,000
His New Suit (Arthur Lake)	Comedy	Aug.	15..	1,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Best Man (Josie Sedgwick)	Western	Aug. 15..	2,000
Circus Cyclone (Art Acord)	Western	Aug. 22..	4,397
Won By Law (Wanda Wiley)	Century comedy	Aug. 22..	2,000
Speak Easy (Chas. Puffy)	Comedy	Aug. 22..	1,000
Stand Up and Fight (Jack Perrin)	Western	Aug. 22..	2,000
Where Was I? (Reginald Denny)	Farce-com-romance	Aug. 29..	6,630
Buster Brown Series	Outcault's "kid" ser.	Aug. 29..	2,000
Educating Buster Brown	Buster Brown	Aug. 29..	2,000
Buster, Be Good	Buster Brown	Aug. 29..	2,000
Perils of the Wilds (Bonomo)	Serial	Sep. 5..	10 ep
California Straight Ahead (Denny)	Thrill comedy	Sep. 5..	7,238
Peacock Feathers (J. Logan)	Domestic drama	Sep. 5..	6,747
Stranded (Edna Marian)	Century comedy	Sep. 5..	2,000
The Party	Sweet 16 comedy	Sep. 5..	1,000
Dynamite's Daughter (Sedgwick)	Mustang western	Sep. 5..	2,000
Pleasure Bent (Puffy)	Fat man comedy	Sep. 5..	1,000
Call of Courage (Art Acord)	Blue Streak western	Sep. 12..	4,061
Tricked (Cobb)	Mustang western	Sep. 12..	2,000
Fight Within (Larkin)	Mustang western	Sep. 12..	2,060
Phantom of the Opera (Chaney)	Suspense-mystery	Sep 19..	8,404
Storm Breaker (House Peters)	Sea town melo	Sep 19..	6,064
Westward Ho (Puffy)	BlueBird comedy	Sep 19..	1,000
Too Much Mother-in-Law	Century comedy	Sep 19..	2,000
Uncle Tom's Gal	Century comedy	Sep 19..	2,000
Life's Greatest Thrills	Special	Sep 19..	2,000
Sporting Life (Bert Lytell)	Melodrama	Sep. 26..	6,709
One Wild Night (Edwards)	Comedy	Sep. 26..	1,000
Officer No. 13 (Eddie Gordon)	Comedy	Sep. 26..	2,000
Bustin' Through (Hoxie)	Blue streak western	Oct. 3..	4,500
Cupid's Victory (Wanda Wiley)	Comedy	Oct. 3..	2,000
By the Sea (Puffy)	Comedy	Oct. 3..	1,000

VITAGRAPH

Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama	Feb. 21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31..	6,227
Fearbound (Daw-Welch)	Melodrama	Feb. 14..	5,700
Tides of Passion	Drama	May 2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April 11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May 30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June 20..	6,550
Steele of the Royal Mounted	N. W. Drama	June 27..	5,700
Happy Warrior	Drama	July 18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug. 8..	7,032
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep. 12..	7,036

WARNER BROS.

This Woman (Rich)	Society drama	Nov. 1..	7,100
Lover of Camille (all-star)	Romantic drama	Nov. 29..	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6..	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan. 17..	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan. 10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb. 7..	6,700
Broadway Butterfly (Devore-Landis)	Broadway dr.		7,705
Recompense (Prevost-Blue)	Society drama	May 2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar. 21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr. 4..	6,694
My Wife and I (Rich)	Emotional drama	May 30..	
Man Without A Conscience (Louis-Rich)	Drama	June 27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July 4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July 25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug. 1..	7,139
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug. 8..	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug. 15..	6,722
Limited Mail (Monte Blue)	Railroad melo	Sep. 12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep 19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3..	6,053

MISCELLANEOUS

ARTCLASS PICTURES CORP.

Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18..	5,000
Gold and Grit (B. Roosevelt)	Thrill dr.	April 11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Woman Who Believed (Ann Luther)			5,700
Deerslayer (J W. Kerrigan)			5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr. 4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May 2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June 6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June 13..	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama	5,845
Business of Love (Horton)	Comedy-drama	6,038
The Shining Adventure (Marmont)	Drama	5,126
The Wrongdoers (Barrymore)	Melodrama	6,424

BANNER PRODUCTIONS

The Truth About Wives	Sherman-Hampton	Aug. 2..	5,600
The Man Without a Heart	Novak-Harlan	Aug. 2..	6,000
Those Who Judge	All star	Aug. 2..	5,700
Empty Hearts	Bow-Bowers		6,300
Daughters Who Pay	All star cast	May 30..	5,800
Wreckage (May Alison)	Drama	Sep. 5..	5,992

COLUMBIA

Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6..	5,967
After Business Hours (Hammerstein)	Domestic melo.	July 4..	5,600
Danger Signal	R.R. melodrama		5,584
Unwritten Law	Drama		5,535
Steppin' Out	Comedy		
Ladies of Leisure	Drama		
S. O. S. (Perils of the Sea)			
Lure of the North			

Waldorf

	Kind of Picture	Review	Feet
Enemy of Men	Drama		5,508
Price of Success	Society drama		5,500
Sealed Lips			
Fate of a Flirt			
Thrill Hunter			
Penalty of Jazz			

Perfection

Fighting Youth	4,781
Speed Mad	4,442
New Champion	4,470
Great Sensation	
Fight to the Finish	
Handsome Brute	

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug. 30..	6,000
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
The Early Bird (Hines)	Comedy	Dec. 27..	7,000
Crackerjack (Hines)	Typical comedy	May 23..	6,700

GINSBERG DISTRIBUTING CORP.

Love Gamble (Lillian Rich)	Melodrama	July 11..	5,766
Before Midnight (Wm. Russell)	Crook melodrama	July 11..	4,895

INDEPENDENT PICTURES CORP.

Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,950
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B Cody)	Western		4,980
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb. 7..	4,356
Riders of Mystery (Bill Cody)	Western	May 2..	5,000
Gambling Fool (F. Farnum)	Western	May 9..	5,000
Fighting Sheriff (Bill Cody)	Western	May 23..	5,000
Border Intrigue (F. Farnum)	Western	May 30..	5,000

LEE-BRADFORD CORP.

Pearl of Love (Leslie)	6,000
Lights of London (Wanda Hawley)	6,000
Passion's Pathway (Estelle Taylor)	6,000
Unrestrained Youth (Brandon Tynan)	6,000
Passionate Adventure (Joyce-Brook)	8,000
Way Down Upon the Swanee River	6,000
Wolfblood (M. Clayton)	6,000

LUMAS FILM CORP.

Overland Limited	R. R. melodrama	6,000
A Little Girl in a Big City	Heart int. se	6,890
His Masetr's Voice (Thunder, dog)	Animal dr.	5,750
Shadow on the Wall	Crook drama	6,050
Police Patrol	Melodrama	5,689
Part-Time Wife	Drama	6,075

RAYART

Battling Brewster (Farnum)	15 ep. ser.		6,067
Easy Money (All-Star)	Drama		
Butterfly Comedies (Gloria Joy)			
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7..	5,227
Geared to Go (Howes)	Drama		5,117
Right Man (Larkin)	Drama		4,571
Winning a Woman (Perrin-Hill)	Drama		4,865
Getting 'Em Right (Larkin)	Drama		4,669
Quick Change (Larkin)	Drama		
Youths Gamble (Howes)	Drama		
Double Fister (Perrin)	Drama		
Fear Fighter			
Crack O' Dawn			
Goat Getter			
Snob Buster (Reed Howes)	Action melodr.	Aug. 22..	4,970
Cyclone Cavalier (Reed Howes)	Action-romance	Sep. 26..	4,928

RED SEAL

Hair Cartoons (Issue K K)	Marcus cartoon	May 23..	300
Marvels of Motion	Novelty	May 30..	1,000
Daisy Bell	Song Cartoon	May 30..	1,000
Ko-Ko Sees Spooks	Fleischer cartoon	June 13..	1,000
Hair cartoons	Marcus cartoon	June 20..	300
Ko-Ko Celebrates the Fourth	Fleischer cartoon	July 4..	1,000
Hair Cartoon	Marcus cartoon	July 4..	300
Evolution	Timely novelty (feature)	July 25..	4,200
Ko-Ko Nuts (Out-of-Inkwell)	Fleischer cartoon	Sep. 5..	1,000
Marvels of Motion (Issue D)	Fleischer-Novograph	Sep. 12..	1,000
My Bonnie	Ko-Ko Song Cartune	Sep. 12..	1,000
Silvery Art (special)	Skiing in Alps	Sep 19..	2,000
Lands End	Gem of the Green	Sep. 26..	1,000
Through Three Reigns	Historical	Sep. 26..	2,000
Ko-Ko on the Run	Out of Inkwell	Sep. 26..	1,000
Flirting With Death	Alps skiing	Sep. 26..	2,000

WM. STEINER PROD.

Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11..	5,173
On Probation (Edith Thornton)	Drama	Dec. 13..	5,000
Across the Dead Line	Western		5,000
Always Ridin' to Win	Western		5,000
Hidden Menace	Stunt dr.		5,000
Branded a Thief	Western		5,060
Verdict of the Desert	Western		4,745
Valley of Vanishing Men	Western		4,652
Trouble Buster (Leo Maloney)	Western	Feb. 21..	5,000

SHORT FILMS SYNDICATE

Thirty Years Ago	Novelty	Aug. 15..	1,000
I Remember	Pastoral	Aug. 15..	1,000

UFA FILMS, INC.

Siegfried (star cast)	Romantic drama	Sep. 12..	9,000

The Theatre of To-Day

Equipment—Presentations—Prologues—Music
Projection—under the personal supervision of F. H. Richardson

Edited by Colby Harriman

The New Policy

THIS issue marks the passing of "The First Run Department." This is not a swan song, as the demise is one of advancement. It is a progressive move, a step ahead in trade paper service. The "First Run" is absorbed into a new department for which it is planned that a 100% service will be rendered to the exhibitor in matters pertaining not only to his program, but to the conduct and maintenance of his house as well.

The First Run Department, born out of the idea to encourage a better class of programs, has succeeded, and it has been most gratifying to us to receive such favorable comments the world over for what few suggestions time and space have permitted us to publish in this department. The policy has been to maintain a department which dispensed reliable information and was ever ready to help the exhibitor and producer in the preparation and production of his programs. The crowded files which we have attest to the benefit of this service, and we sincerely thank all of the exhibitors and producers for their cooperation, and for the encouragement they have given us during these last few months. Now it has been deemed advisable to further develop this department along broader lines.

This section will not be devoted exclusively to presentations, reviews of surrounding program and general comment, but will discuss all matters of house equipment, maintenance and operation of theatres will be the added features. It is the purpose of the organization to supply the exhibitor with the latest information on materials and equipment from the front of the house to the back. This is indeed a practical move, and we are confident that it will be welcomed by exhibitors and our great army of readers, as it is the policy of this paper to render a maximum service to the exhibitor.

There will be new features appearing each week in this department, and we cannot be too emphatic when we say we need your help, we want to hear from you regularly as to what you are doing, and we want you to know that we stand ready with open hands to assist you in your problem.

RIESENFELD'S SUNDAY CONCERTS

An important announcement, and one of great interest to every music-lover, is the one just made by Hugo Riesenfeld, managing director of the Rivoli, Rialto and Criterion Theatres, New York City. Dr. Riesenfeld will inaugurate a series of Sunday Morning Popular Concerts to be given at the Rivoli Theatre each week starting Sunday, October 4th. The Rivoli orchestra will be augmented and famous soloists are to be engaged for these special events. Rehearsals are already being conducted and it is the plan of Dr. Riesenfeld that the popular numbers to be featured will have a universal appeal. Those attending the concerts will be invited to remain for the regular Rivoli performance which will start immediately upon the conclusion of the special program.

NEW BALLET MASTER AT CAPITOL

Major Edward Bowes, managing director of the Capitol Theatre, New York City, has announced another addition to his staff of the theatre. Chester Hale has been appointed ballet master to succeed Mlle. Maria Gambarelli, who will thus be enabled to devote herself entirely to her work as prima ballerina. Mr. Hale, who is still in his twenties, has already achieved success as a featured dancer and arranger of ballet numbers in several Broadway musical productions including the Ritz Revue and the Music Box Revues in New York and London. He has just returned from a season at Monte Carlo, where he has been making further study of the ballet with the famous teacher, Cechetti, and the Daghileff Ballet.

CAPITOL CONCERT MASTER

Another addition to the musical staff of the Capitol Theatre, New York City, is in the person of Josef Fuchs, concert master, who succeeds Eugene Ormandy, now acting as associate conductor and assistant to David Mendoza. Fuchs is an American and received his training under Franz Kneisel. Notwithstanding his youth (he is only 25) he has won international recognition in this country and in Europe where he has concertized for several years. He is prominent in musical circles and in demand for symphony orchestra concerts.

WENGER'S BOOK PUBLISHED

Leading bookstores now have the first copies of Carlo de Fornaro's publication devoted to the life and work of John Wenger, Art Director of the Rivoli Theatre, New York City. The unique document contains almost fifty plates, showing many of Mr. Wenger's famous stage settings. Fornaro, in describing Mr. Wenger and his work, says, "Master colorist, creator of pictorial symphonies."

A Moving Picture World Presentation

Detailed information relative to the production of the presentation suggested is printed herewith. Permission is given to any producer or exhibitor to use the Colby Harriman suggestions appearing in this section. Any other information desired to stage the presentation may be secured upon request.

"DIXIE MEMORIES"

A Moving Picture World Presentation

Devised by Colby Harriman

IT IS perhaps safe to say that one can draw more subject matter from the old South for presentation features than from any other locality, as it lends itself ideally to artistic interpretation. It was in the South that the flower of the old English aristocracy bloomed in the New World and the days of Romance found exquisite setting in the beauty of its picturesque environment. Nature has seemed to cooperate with the spirit of Romance and Charm. This was reflected in the spacious homes of the "masters," where the wide verandas, spacious ballrooms, sweeping terraces, resplendent with foliage, caught the spirit which pervaded the country. The South has maintained its provincial characteristics, even to this day. The memories of the yesterdays when the South was in its olden glory still remain as fresh to the native southerner as though he were living in that period. With the wealth of material at our disposal it seemed that a group of southern subjects would be welcomed by producers. It is not our idea to make these cumbersome in their construction, but to carry a certain simplicity of design and treatment to correspond with the action. This subject is one which gives an opportunity to introduce some of the old songs and dances and costumes of that period.

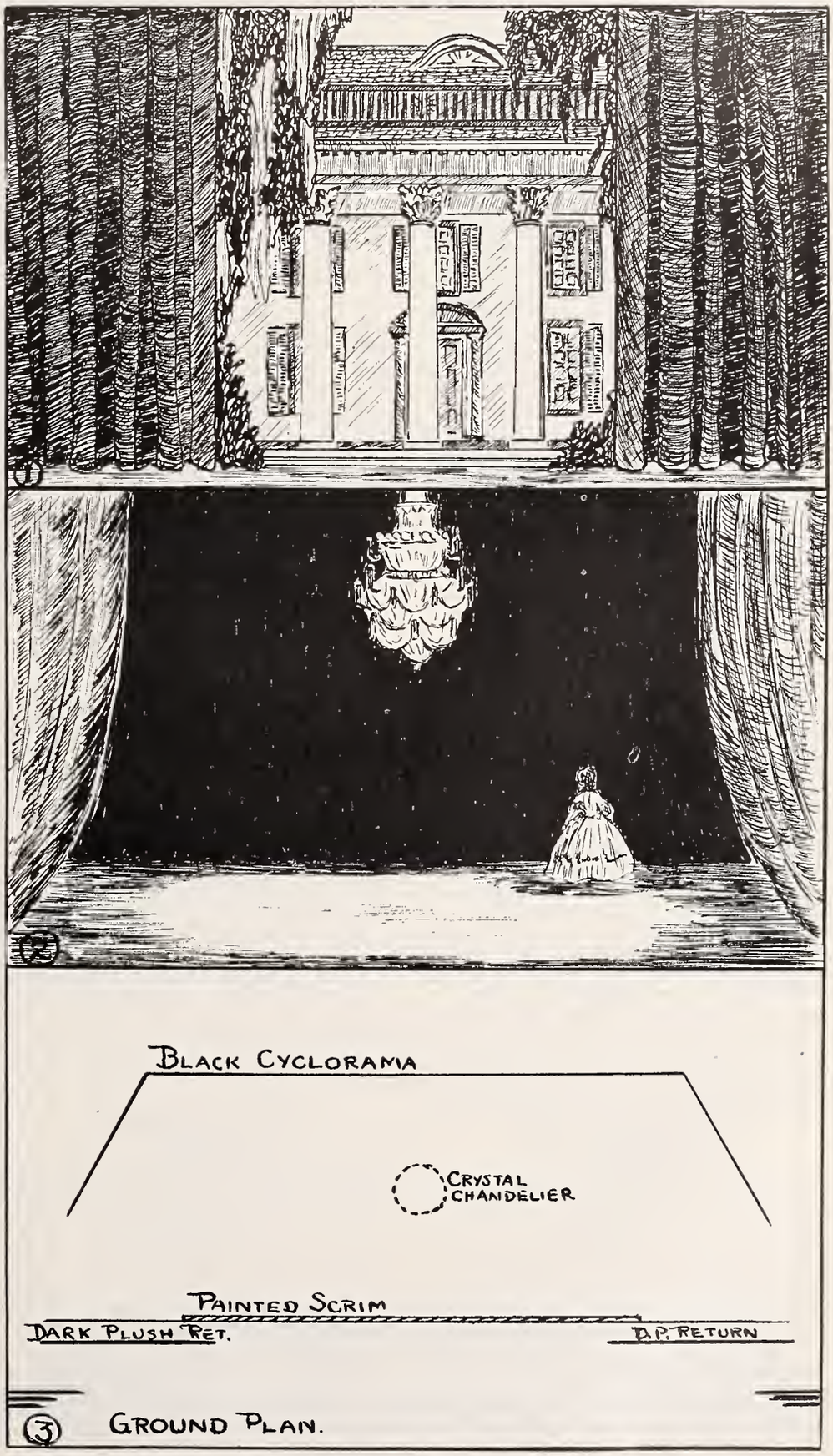
THE ROUTINE

An old "Colonel" accompanied by a sweet gray-haired old lady appear in front of the return at right and gaze at the house painted on the scrim at center. They gaze longingly at the closed and darkened mansion, and in the distance can be heard the lilting of an old southern song. The old couple are gradually enveloped in the darkness as the lights come up back of the scrim suggesting a ballroom, where dances are presented by an ensemble if desired. One or two songs can be introduced and the lights dim as the old couple are introduced for the finale which can be a pretty little bit of pantomime of the old man gallantly kissing the hand of the old lady, and in the slow, rythmic movements they emulate the dance of their younger days, as the lights dim and the curtains slowly close.

GROUND PLAN

As suggested in Plate 3 the setting consists of the following units: a painted scrim is hung in one, two dark plush returns, preferably red, are hung at right and left in front of the painted scrim. A black cyclorama is hung back in three. A large crystal chandelier is suspended from center. This constitutes the important parts of the set.

(Continued on next page)



RIVOLI THEATRE
New York City

Featured Picture: (2nd Week) "The Iron Horse" (Fox) (Week Sept. 27).

Overture, "Mignon," by Thomas. Willy Stahl conducting. The presentation entitled "Progress" which is a pretentious version of Riesenfeld's Classical Jazz including three units with stage effects: (a) Covered Wagon Days—the scene shows a group of people around a campfire, the rear of a covered wagon visible at right, a woman dancing as the other characters play instruments. (b) Pony Express Days, a character dressed in a costume of one of the leading actors of the particular picture appears at right and sings "Joe Bowers," and for the balance of the number the curtains are drawn revealing a character in cowboy costume seated on the back of a horse riding on a treadmill. An arched drop at opening. (c) Iron Horse Days, is divided into three units; 1st, the rails, where a group of characters made up to resemble those in the picture are seen working on a railroad effect, the men singing "Working on the Railroad." The 2nd scene is entitled, "Across the Mountains" which is an attractive landscape setting silhouetted, and a small train with the coaches lighted is brought slowly across the back with the block signals flashing red to green. The arrival is very effective with the house and stage dark; a man appears with the red and green lantern, in the distance a tiny headlight of the engine is seen gradually becoming larger and larger giving the effect of the approaching train.

CAPITOL THEATRE
New York City

Featured Picture: "The Tower of Lies" (Metro-Goldwyn-Mayer) (Week Sept. 27).

Overture, "Queen of Sheba" (Goldmark) with David Mendoza, conducting. Divertissements, (a) Betsy Ayres, "The Lorelei," Liszt; (b) Mlle. Marie Gambarelli, Prima Ballerina, "Autumn Leaf;" music, "A la bien aimee," Schutt; (c) Rudy Wiedoeft, saxophone virtuoso: 1, "Land of the Sky Blue Water," Cadman; 2, "Llewellyn Waltz," Wiedoeft; 3, "Saxophun," Wiedoeft; 4, "Indian Summer," Victor Herbert. "Home Sweet Home the World Over," J. Bodewalt Lampe; Doris Niles and Capitol Ballet Corps, Desha Podgorska, Virginia Beardsley, Alice Delano, Terry Bauer, Pavla Pavlecek, Clara Burke. A musical fantasy—Illustrating how the composition, "Home Sweet Home" might be interpreted by the following nationalities: Dutch, Spanish, Russian, Italian, Scotch, Hungarian, Chinese, Irish and American.

CAPITOL THEATRE
Chicago

Featured Picture: "California Straight Ahead" (Week Sept. 27).

Overture, "Tutti Frutti," a compilation of popular melodies arranged by Albert E. Short, conductor. "Evening Star" (Tannhauser) Wagner, Herbert Gould, basso. Capitol Theatre presents Arnold Johnson and his jazz band of Golf Enthusiasts. Leo Terry at the organ presenting a laughable solo, "The Restaurant Problem." "California Here I Come," a Prologue to "California Straight Ahead" with Roy Dieterich.

CHICAGO THEATRE
Chicago

Featured Picture: "The Mystic" (Week Sept. 28).

Overture, "Second Hungarian Rhapsody," by Liszt; piano cadenza by Otto Muencke. "A Sea Fantasy," Willard Andelin singing "Rocked in the Cradle of the Deep." Albert Hay Malotte at the organ playing, (a) "Polonaise Militaire," (b) "Chopin Up-to-date"; with all due respect to the composer of the famous "Minute Waltz," Mr. Malotte has arranged this composition according to the modern idea of syncopation. "An Evening at Home," featuring Nat Nazarro, Jr. Charlotte Bergh, soprano; Margaret McKee, whistler; Paul Haakon, dancer; Buster Lamont, harmonica soloist.

UPTOWN THEATRE
Chicago

Featured Picture: "Pretty Ladies" (Week Sept. 28).

Overture, opening and dialogue; bell hops, Small and Mays; Dunn & Whitehead; "Pretty Baby, dance; Adler, Weil & Herman, (a) "Knee Deep in Daisies," (b) "Wop Song," (c) "Cheatin' on Me," (d) "Row—Row—Rosie"; White & Manning, Jesse Crawford, Jim and Betty Morgan and their syncopators, monkey number, Dunn & Whitehead, Edythe Blossom, Ukulele Boys, Small & Mays; White & Manning, "The Charleston," girls, Edythe Blossom, Adler, Weil & Herman, Dunn & Whitehead, Small & Mays, Alice Ridnor, Tommy Wonders.

STRATFORD THEATRE
Chicago

Featured Picture: "He's a Prince" (Paramount) (Week Sept. 27).

Overture, "Light Cavalry," Suppe, O. Mauritz Hillblom, conductor. "The Beautiful Lady," Miss Esther Nelson, soprano; the beautiful lady, Lymette Corrigan; the maids, Helen Dean, Beulah Troy and Audrey Le Fleur. "Navigating on the Ocean of Joy," with Burt and Lehmann. Kenneth Widenor at the Console playing "A Trip to the Land of Memories." Mr. James Jordan, in lyric recollections of Victor Herbert's immortal "Love Boat"; girls of the Love Boat, Helen Brown, Helen Dean, Lillian Garmisia, Beulah Troy, Helen Khym, Lymette Corrigan, Audrey Le Fleur and Meleida Bierman.

TIVOLI THEATRE
Chicago

Featured Picture: "Never the Twain Shall Meet" (Metro-Goldwyn-Mayer) (Week Sept. 28).

Overture, Faust, by Gounod; H. Leopold Spitalny, conducting.

M. Kharum, Persian pianist, playing "Hungarian Fantasie" (Liszt); Milton Charles at the organ, playing "How's Your Voice."

"A Twilight Romance," George DuFranne, tenor; Miram Klein, soprano; Adolphus & Eastman; specialty dancers, ballet, arranged by Mme. Maximova.

A World Presentation

(Continued from preceding page)

The design on the painted scrim is suggested in Plate 1. The front or entrance of an old southern home seen in a frame of foliage which bears the motify of the hanging moss. This should be done in light tones to achieve the proper lighting effects mentioned later.

The second scene which is visible when the lights are brought up back of the scrim is shown in Plate 2. The black cyclorama should be hung in heavy folds as far back as possible with the arms extending right and left to a point permitting an entrance and the introduction of side lighting. A large crystal chandelier which is hung from center may be constructed at a very low cost if large capsules are used for the crystals. The red plush returns which mask and carry off in front of the painted scrim in the first scene may have a draw line attached to the bottom of the curtain so that when the lights come up they may be drawn, forming a fold as shown in Plate 2.

LIGHTING TREATMENT

In the first scene the scrim should be flooded a green blue with the characters working in an orange amber spot. When the lights are brought up back of the scrim the spot and the flood are dimmed out. A deep blue should be flooded on the black cyclorama. Spots from the sides should be played upon the crystal chandelier, contrasting it with the dark background. Orange amber from the right with canary and rose from the left should be shot across from entrance to entrance covering the area used by the performers. Two border canary spots may be placed at center directly over the chandelier to cast a spot glow at center.

COSTUMES

Costumes used in this number should be those of the 1860 period, and particular attention is called to the fact that there is a difference between the 1860 and 1850 periods, and it is suggested that producers instruct the costumer to furnish correct plates as this is an item which is often confused. The 1860 costumes are more subdued in design, bordering on severity of detail. In the "Etiquette of Trousseau" the difference is suggested in very rhetorical parlance, namely, for the woman of 1852 it says, "To see a beautiful woman appropriately costumed leaves the eye nothing to seek. Mountains, water-falls, pictures, statues, Rome and Vienna are all insignificant in comparison with her and sink with their death and inanity." All of which goes to prove that the lady has some dress. Then for the character of 1860, it says, "If a city bred lady has consented to share the quiet life of a country resident expensive dresses, ornaments, etc., would be entirely out of place, and would only excite envy and disagreeable remarks in the plain circle she is now to enter." This old book is one which reflects the customs and views of the period, and the thoughts and views of the people were also expressed in their clothes. In 1860 the change was gradually being made from the Victorian to the costumes which lead to those of today.

STAGE SETTINGS

Built, painted and installed. Drapery settings and drapery curtains. Special sets and drops for feature pictures.

SCHELL SCENIC STUDIO
COLUMBUS OHIO

Better Projection

Edited by F. H. Richardson

Uneconomical

From a theatre manager down in Maryland comes a letter. I have suppressed the name and location, because I presume his proprietors will be shown the argument I shall present, and they very likely would not care to have the matter given personal publicity. I would ask them to kindly understand that the argument I shall advance is purely argument, and NOT in any sense criticism. I firmly believe they are in error, and shall hope to convince them of that fact. I am publishing the matter because of the fact that they are not the only theatre owners who take a mistaken position in this matter. The letter reads:

An Assistant

The proprietors of the theatre of which I am manager are dissatisfied because of the fact that I provide my projectionist with an assistant to do the rewinding. This I do in order that he, the projectionist, may give his whole, entire attention to projection.

I do not really believe the Maryland laws require this, but I have been an exhibitor for the past eighteen years, or since June 27, 1907, and have always made it my practice to provide some one to assist the projectionist to the extent of rewinding, with the exception of the first two or three years, when we only ran one reel of pictures.

I have told the proprietors that it requires from six to eight minutes to rewind one thousand feet of film, hence if the projectionist does it he must be away from the projector that length of time, whereas the film will fire, should it through accident become stationary over the aperture, in from two to three seconds.

Will you be good enough to set forth your views concerning this matter, as I feel that I am in the right, and am not only protecting the projectionist, but also the theatre property and the theatre patrons.

In Error

I trust your employers will accept it in good part when I say that they are in error, and that you are doing exactly what should be done, from any and every point of view. I ask them to read the argument I shall advance very carefully, and if it does not sound reasonable and right to them, to advise me as to just wherein it fails.

Are the Laws Weak?

I shall remark, in the beginning, that if the Maryland laws do not prohibit a projectionist from rewinding film during the time he is engaged in projection, then the laws are to that extent weak, and in their weakness add very seriously to the fire hazard.

What Happens

In so far as concerns this angle of the matter, here is the situation: As you have said, if the film becomes stationary over the aperture, or in event of a piece of film at a loose splice catching in the aperture opening, tearing away from the film proper and remaining there (a by no means uncommon thing where old films are used), the film will fire in from two to three seconds (With some of the present very powerful light sources and a well concentrated spot I think this might read from ONE to two seconds), and a piece torn away will do the same thing in the same time if on the condenser side of the aperture, but would not fire nearly so quickly if on the other side.

Modern projectors are so constructed that if everything is as it should be, an aperture fire probably will not get beyond the aperture. By this I mean that if because of a splice pulling in two between the intermittent sprocket and aperture (a not at all unknown or even an uncommon thing) or some other accident, such as a bunch of ripped sprocket holes, the film becomes stationary over the aperture, the film will fire in from one to two, or maybe one to three seconds, the time depending slightly upon the condition of the film, and very largely upon the power of the light source, the heat absorbing properties of the condenser and the concentration of the spot, but the fire will probably merely burn out one frame of film and go out.

Very Sweet, BUT—

That would be all very sweet IF it could be absolutely depended upon, but the fly in that particular jug of ointment is that it CANNOT BE ABSOLUTELY DEPENDED UPON, in proof of which we have but to point to the number of instances in which an aperture fire HAS run up the film, and HAS gotten into the upper magazine, and the fact that this was due to some wrong condition in the projecor itself does not alter the fact that it HAS done it. It does, however, prove that the wrong conditions are more or less frequently present, due not to the projector itself, but to the projectionist, or possibly to the management which has failed or refused to supply needed repairs for the projector—also a far from unknown state of affairs.

Unnecessary Danger

That the fire getting away from the aperture is usually due to some wrong condition in the projector itself is true, we all know, BUT those who know also know that regardless of the aforesaid wrong condition, the fire would not have gotten away from the aperture had a competent projectionist, or even a competent machine operator been on the job beside the projector, WHERE HE SHOULD BE EVERY MOMENT THE PROJECTOR IS IN OPERATION.

WITH A COMPETENT PROJECTIONIST, OR EVEN WITH A COMPETENT MACHINE OPERATOR AT HIS STATION BESIDE THE PROJECTOR, THERE IS TO ALL INTENTS AND PURPOSES ABSOLUTELY NO DANGER SET UP BY AN APERTURE FILM FIRE!

WITH THE PROJECTIONIST OR MACHINE OPERATOR AWAY FROM THE PROJECTOR, THERE IS CONSTANT DANGER, AND SUCH DANGER IS TO THE AUDIENCE, TO THE FILMS AND TO THE THEATRE ITSELF, OR AT LAST TO ALL PROPERTY INSIDE THE PROJECTION ROOM.

A Question

Why does the competent projectionist, or even a machine operator stationed beside the projector minimize or entirely eliminate the danger, do you ask? The answer is simple, and is well understood by both machine operators and motion picture projectionists.

The Answer

Normal projection is attended by certain sounds which, with time, become so fixed in the consciousness of the man in charge that he is instantly aware of even the most slight change in the "song of the projector." When projection is proceeding normally there is the constant, unchanging "purr" he is accustomed to, but let something happen which causes the film to cease to pass through, and in so doing either become stationary or not become stationary over the aperture—it may become stationary either over the aperture or not over the aperture, you know—depending upon where it pulls in two.

What Happens?

What happens then? Well, provided the projectionist be not rewinding at top speed, so that the rewinder noise drowns out the sound of the projector? The projectionist

(Continued on page 518)

Bluebook School

Question No. 383—Practical question proposed by Messrs. Thoreau and Clark, Projectionists Strand Theatre, Vancouver, British Columbia.

If you take charge of a projection room, and find that one of the projectors gives a better screen illumination than the other, though the light sources are the same, how would you proceed to find the reason or reasons for the difference, assuming that tests show no shorts or grounds, and that you have no lens tables or charts?

Question No. 384—What is meant by "boosting a fuse" and is it dangerous?

Question No. 385—Is it practical to refill old fuses?

Question No. 386—Why is it unnecessary to fuse projector arc circuits closely? This question presumes an ordinary arc to be in use.

How would you determine necessary size for fuses for projector arc circuit (ordinary arcs) when using motor generator, rotary converter or mercury arc rectifier?

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Bluebook School Answers 353-357

Note: Gray says he has neither lost interest nor anything else, only he is working on color improvements which he uses in his work, and the days are not long enough to permit of his doing what he wants to do to make the best possible showing, and at the same time make really adequate answers to the Bluebook questions, AND his work comes first.

Well, Gray, it is too bad, for your work in the "School" was of real value, but I thoroughly agree with you that one's work comes very much first, and with men who really count it don't come anywhere else. I, too, very often feel like putting a shoe stretcher in some of the days. The times when I howled about working more than eight hours make me laugh. It is nearer eighteen nowadays.

Question No. 353—With increase in what element does it become necessary to increase the insulation resistance?

C. H. Hanover, Burlington, Iowa, Roy Saxon, Lufkin, Texas; W. C. Budge, Springfield Gardens, Long Island; Ray Gnaegy, Paducah, Kentucky; T. R. Guimond, Mobile, Alabama; S. F. Cooley, Manchester, New Hampshire; Charles S. Colby, Santa Fe, New Mexico; and G. L. Doe, Chicago, Illinois all agree on one answer, which Brother Cooley has, I think, put into the best form. He says:

The E. M. F. of a circuit is the component part of the current which overcomes the resistance of the circuit. The greater the E. M. F., or voltage, the greater the power to overcome resistance, therefore as the voltage of a circuit is increased it is also necessary to increase the resistance of the insulation of the circuit conductors, always assuming that the insulation is only sufficient for the original E. M. F.

This holds true of all circuits, outside and inside, the only difference being in the methods ordinarily employed for increasing insulation on outside and inside circuits.

Colby made something of a record for briefness. His answer reads:

"Voltage," which is quite correct, and no ink wasted. However——.

Question No. 354—Explain something about the necessity for variation of character of insulation under varying conditions of service.

All the before named, plus F. H. Moore, Taunton, Massachusetts, and Allen R. Gengenbeck, New Orleans, Louisiana, made fair to middling answers. Doe, I think, put the matter in the best form. He says:

Insulation must not only insulate when it is new, but also perform that important function after extended use, and under varying conditions.

For open work, where the wires are hung high in the open air, and may be spaced some distance apart, they may be merely suspended from or held by insulators made of glass, porcelain or other approved insulating material, placed a convenient distance apart. Under these conditions insulation covering for the wires is not really necessary.

For open work on buildings, exterior or interior, where wires are surrounded by air, but only by a comparatively little of it one or more sides, and where the conductors may be spaced several inches apart, they may be rubber covered for interior and insulated with weatherproof for exterior, and attached to porcelain "knobs" or held by porcelain "cleats."

For all interior wiring of whatsoever character, wires must be rubber covered, except that under certain condition, where the wiring is of the "open" kind, slow burning insulation is required, and under certain other conditions fireproof insulation may be used.

All wires in conduit must be insulated with the type of insulation known as "rubber covered," which for a given thickness is of the highest resistance of any insulation applied to wires.

Weatherproof insulation is permissible on exterior work where there is much moisture. It is designed for exterior use where slow burning or fireproof qualities are not important.

For dry exterior places varnished cloth insulation is approved, the wires to be supported by insulators.

Gnaegy says:

Various types of insulation are used under different conditions of service. Rubber covered depends entirely upon the rubber for its insulation qualities, and since rubber is easily damaged by heat it is readily seen that it is not adapted for use where there are high temperatures. Rubber covered, because of its relatively high insulation powers is the only type of insulation approved for use in conduits. It also is used for interior work.

Out of doors, where there is moisture to contend with, weatherproof insulation is used. This type consists, or should consist of three layers of braid, each layer saturated with a moisture proof compound, so applied to the conductor that all moisture is driven out of the material; also it must have a hard surface. This produces an insulation which has fairly high resistance qualities, and is at the same time to a large extent waterproof. Weatherproof insulation is to be used outside where fireproof qualities are non-essential, but where moisture proof qualities are important.

Slow burning insulation is intended for inside work, where high heat resistance is necessary. When used in warm, dry places it must have a layer of rubber next the metal.

Fire proof insulation is designed for use in places where other insulations soon would perish. Asbestos is one type of it.

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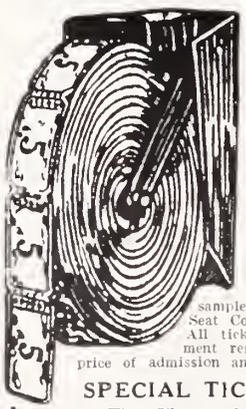
Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

MANAGER—At liberty October 3rd account of bad conditions in the coal fields. Ten years as manager of picture, vaudeville and legitimate theatres in large towns. Married, thirty-six years old. Best of references. Manager, Box 353, Omar, W. Va.



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Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize drawings; $,000 for $7.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand $3.50
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National Ticket Co. Shamokin, Pa.

Beautiful Original Painting

from Denys-Calvaert (1540-1619), the famous Dutch-Italian Master. Size 140 x 100 c/m, showing Saul's return, signed in full 1614 to be sold only to first-class collections. Also several rare Dutch masterpieces out of my own small collection. A Sonnenmoser, Bergdirektor, Vienna XIX, Sieveringerstrasse 30 a (Austria).

Question No. 355—Name as many types of insulation as you know.

Gnaegy says:

Rubber covered, weatherproof, slow burning, fireproof and a varnished cloth insulation to be used only in dry places.

Cooley says:

Glass, porcelain, rubber, rubber compounds, slate, marble, asbestos, mica, fibre, cotton, silk the compounds used in weather and fireproofing, and shellac. These are in general use. Did not think you wanted a lot of others named, as they are not generally used.

Question No. 356—Where may weatherproof insulation be used? Where may rubber covered insulation be used and where must each type be used?

Lufkin says:

It may be well to remark that up to this time no material is known which is an absolute non-conductor of electricity. That is to say, any material known to science will conduct electric current if the voltage be raised high enough. However, for commercial voltages the materials named in the answer to question No. 355 will serve to confine the current to its allotted path.

Weatherproof insulation may be used on conductors in open wiring in damp places, especially for exterior work where there is a certainty of much moisture, and where slow burning insulation is not demanded. Such insulation, however, is to be used only where the supports upon which the wires are mounted are depended upon for insulation, the covering being chiefly to prevent accidental contact with other wires and objects.

Rubber covered insulation is designed primarily to be used for inside work, although they may be used, if desired, anywhere that weatherproof insulation is permissible, but not where slow burning or fireproof insulation is demanded. It is necessary to use R. C. insulation for all conduit work.

Cooley says:

Weatherproof insulation is permissible for outside wiring, or in any open spaces where the insulation may be exposed to the elements, and where excessive heat is not encountered. It is generally used where the main element of insulation is the insulators upon which the wires are mounted, and not the insulating covering of the wires themselves.

Rubber covered wires may be used for interior work where neither excess of heat or moisture is encountered, or in work where the entire insulation dependance is placed upon the covering of the wires.

I do not understand that excess of moisture forbids the use of R. C. If that is true, then I have something to learn. Unfortunately my National Code Rules book is not by me. Am I wrong in this? F. H. R.

Question No. 357—Why are rubber covered wires rated at lower capacity than wires having other types of insulation?

Doe replies thus:

Current passing through wires encounters resistance, and overcoming resistance produces heat. Heat, other than ordinary temperatures, is injurious to rubber. It dries it out, causes it to become brittle, and if the temperature be too high, destroys the rubber entirely.

Weatherproof and other types of insulation other than R. C. will withstand moderate temperatures without injury. Wire capacities are figured on the volume of current which will pass through a conductor of given area of cross section without causing an appreciable temperature rise. For insulations other than R. C. the full amperage allowance is made, but because of the fact that any appreciable rise in temperature in the metal will eventually dry out and injure the rubber, an allowance is made on the side of safety, and rubber covered is rated lower than other insulations.

All the others answered to the same effect.

Well, men, the hot weather is over, so let your cold feet warm up and get back in the game. We ought to have at least a thousand correct answers to these questions every

Practical Theatre Seating

O. C. 418

O. C. 423

O. C. 421

THE seating of the Capitol Theatre at Logan, Utah, is a fine example of how Heywood-Wakefield Opera Chairs may be adapted to a decorative scheme. No matter what your plans, there is a Heywood-Wakefield chair-design to exactly meet your particular seating requirements. They are designed to secure the limit of comfort, appearance and seating capacity. It is just such engineering problems as yours which are being solved for Theatre owners by Heywood-Wakefield seating experts. This service, backed by our 99 years of seat-building experience, is furnished without charge or obligation, through

HEYWOOD-WAKEFIELD WAREHOUSES

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Heywood-Wakefield
REG. U.S. PAT. OFF.

(Continued from page 516)

week, instead of the wee few we have. I'm not complaining on my own account. It makes a lot less work for me, but for your own sakes I wish you would dig in and WORK on these questions.

Oh yes, I know it is a grind, BUT in this vale of sorrow THERE IS NO EXCELLENCE WITHOUT GREAT LABOR, no matter what you may tackle. Many of you envy me my position. Well, gentlemen, I got the "position," such as it is, through and by HARD, HARD WORK. I worked, fought, worked some more, and when things looked disheartening and discouraging, as they very often did in the old days, I cussed a bit, spit on my hands, dug my toes in and just plain refused to admit defeat.

Now, gentlemen, if you want to win out in the Bluebook School you've got to BATTLE with the inclination to drop it, and STICK. Some of you have pretty nearly all you can do, I know that, and excuse such men as Gray, who I know is really working very hard on a new stunt he is perfecting and using in his work. Others who have dropped out—and I am NOT hitting at any one in particular—just plain got tired of it.

In a way I don't blame them, BUT the fact remains that cold feet don't keep the refrigerator cooled off, and ONLY the STICKER and GO GETTER finally forges ahead in any big way, BUT sooner or later the opportunity ALWAYS COMES to the man who has the moral courage to STICK and fight his way through to the end of anything he undertakes. Personally I've never, within my recollection, started any battle or anything else which I did not finish. That is why I have, in my small way, succeeded.

(Continued from page 515)

INSTANTLY is aware that something radically wrong is going on at the projector. If he is away from the projector and does hear the change in sound, remembering that "one-to-three-seconds-in-firing time," you will readily see that he may or may not be able to reach the dowser in time to prevent the film blazing—probably not, and anyhow he will undoubtedly be too late to prevent the blaze getting away from the aperture, if it is able to do so.

On the other hand, if he is beside his projector, where he should be, almost the same instant the sound changes he would instinctively and automatically reach for the dowser and shut off the light. If he is watching the screen, AS HE SHOULD BE, the change in sound AND appearance of the screen tells him just what has happened, and if he is even a decently well trained and experienced machine operator, bang goes the dowser shut! and in not more than one second of time, too.

But, you say, suppose the film does fire, even in that short time. What then? Again IF the man is in his place beside the projector (This is qualified by conditions) he yanks friend dowser shut and instantly blows as hard as he can into the aperture two or three times. That may sound foolish to the uninitiated, but while only the one frame is burning it will, nine times out of ten, put out the blaze. I have, in the old days, squelched more than one aperture fire by that simple process. But one must be right on the job beside the projector in order to do it AND (this is the qualification) if there be a shield to protect the eyes from the spot, as usually is the case nowadays, the man might or might not be able to pull the "blow-it-out" stunt—probably not.

But the fire hazard is by no manner of means the only reason why the projectionist should NOT rewind while projecting. I cannot take space to go completely into the matter in all its phases, but here are some of the reasons: In the first place, as you have said, at least six minutes are required to rewind 1,000 feet of film PROPERLY and without abusing the films. If the projectionist is forced away from his projector to rewind, he certainly won't take the time to do it properly, unless he has a rewinder geared down to about eight minutes to the thousand feet, equipped with an automatic stop and in perfect line. He then, if it be considered unnecessary to examine the films, may let the rewinder do the rewinding, without attention. But few have a rewinder thus geared down. Most rewind by hand, and when forced away from the projector to do it you can gamble your last penny that rewinding will NOT consume six minutes, or even two. It is done at race horse speed, with "pulling down" and injured films, WHICH YOUR BROTHER EXHIBITOR'S SHOW MUST SUFFER FOR, just as YOUR SHOW SUFFERS FOR SIMILAR ABUSES PERPETRATED ON THE FILMS BEFORE YOU RECEIVED THEM.

Projectionist's Place

More than that, with the projectionist away from the projector there may be and probably will be various faults in projection which will, in the long run, mean loss of business at the box office.

There is only one right place for the projectionist while projection is in progress, and that is beside his projectors.

Get Maximum Screen Results

Send for the Brand New

LENS CHART

By JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are now using.

The new Lens Chart (size 15" x 20") printed on heavy Ledger Stock paper, suitable for framing, will be sent to you in a strong mailing tube, insuring proper protection. Get it **NOW!**

Price $1.00

Postpaid

Chalmers Publishing Co.

516 Fifth Avenue **New York City**

The Audience Doesn't Know

Few people in the audience know the reason why some houses show dark, unreal, smudgy looking pictures, and others show pictures that are snappy, bright and lifelike. But they know what they like, and they go there—to the place with the CINEPHOR PROJECTING Lenses.

You and your projection man know that the CINEPHOR Lens gives them a well defined impression of a quality theatre.

Bausch & Lomb Optical Co.

654 St. Paul St., Rochester, N. Y.

Safeguards negative quality—

EASTMAN POSITIVE FILM

At Kodak Park every known precaution is exercised to make sure that every foot of Eastman Positive Film actually will reproduce tone for tone, all the detail of the negative.

Eastman experts safeguard for the screen the photographic quality your audiences are entitled to see there—and expect.

Look for the identification "Eastman" "Kodak" in black letters in the margin of prints you screen.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

HAL ROACH

presents

GLENN TRYON

in

Madame Sans Jane

(Madame Don't Give a Whoop)

He wanted the girl but her father didn't want him.

To lose him the old man set sail for Europe with his daughter. But on the same boat, disguised as a movie vamp, was the boy, prepared to do or die and stand the old man on his addled bean.

Tryon as the movie vamp is one of the choicest bits of humor your eyes have seen in many a long day. It will outshine all but the very biggest features.

You can only get all that's coming to you IF you advertise it.

F. Richard Jones, Supervising Director

Pathécomedy

TRADE MARK

What he saw—a Charming and Skittish Woman with the face he'd love to kiss.

What he saw—the face he'd love to punch.

First in the Field!

Moving Picture WORLD

VOL. 76, No. 7 OCTOBER 17, 1925 PRICE 25 CENTS

FACTS SPEAK LOUDER THAN BULL

AND WE SPEAK FACTS

At the beginning of this season we sold you on our record of last year.

IT was a record.

We said "Play with us again. We're going to repeat."

Have we repeated?

You can answer that question.

You had faith in Metro-Goldwyn-Mayer.

Why?

(it continues inside this cover)

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year.

(*continued*)

The best answer is our record.

Go right down the list.

We started with Lon Chaney in "The Unholy Three."

Then came Norma Shearer with Lew Cody in "A Slave of Fashion."

"Pretty Ladies" dragged them in next.

"Never The Twain Shall Meet" broke records from the start.

And listen.

Who else gives you one hit after another?

"Sun-up" "The Mystic" are outstanding audience hits.

Norma Shearer and Lon Chaney in "The Tower of Lies" is another "He Who Gets Slapped."

And this is the beginning.

We told you that we were going to repeat last season's record.

But now.

We find we've been too modest.

So we're here to say:- "Wait!"

"You ain't seen nothing yet."

Keep your eye on Metro-Goldwyn-Mayer.

The coming weeks will tell the story.

And you'll say what thousands of exhibitors are saying about Metro-Goldwyn-Mayer:

"Those boys are showmen and I'm with 'em."

AGAIN THE TALK OF THE INDUSTRY

Paramount Press Sheets—the Best in the Business

29 fine newspaper ads for you out of 11 press sheet cuts

THE PONY EXPRESS
BETTY COMPSON
RICARDO CORTEZ
ERNEST TORRENCE
WALLACE BEERY
It's Here At Last!
JAMES CRUZE'S SUCCESSOR TO "THE COVERED WAGON"
"THE PONY EXPRESS"
ISLAND STAGE
JAMES CRUZE'S SUCCESSOR TO "THE COVERED WAGON" . . . "THE PONY EXPRESS"
JAMES CRUZE, we salute you! When you made "The Covered Wagon," they said it would never have an equal.
And now comes "The Pony Express"!
Living again the epic chapter of those light-ning riders who raced 2,000 miles against death, to link East and West.
Following the trail of "The Covered Wagon" into the hearts of every American!
Ride and thrill with "The Pony Express"! Over burning alkali — through ice and snow — past savage Indians and dangers without end!
THE Pony Express rides again! Across 2,000 miles of danger-swept wilderness, to eternal glory! Against this inspiring panorama, James Cruze has produced the Great American Super-Picture! More spectacular and thrilling than "The Covered Wagon." And a bigger love story
WITH
BETTY COMPSON
RICARDO CORTEZ
ERNEST TORRENCE
WALLACE BEERY
PRESENTED BY ADOLPHE ZUKOR AND JESSE L. LASKY
Screen play by Walter Woods
From the story by Henry James Forman and Walter Woods
a Paramount Picture
COMING
RIALTO

The top row above reproduces the midget, one-, two-, three- and four-column ads from "The Pony Express" press sheet. The rest of the page shows how you make other good newspaper ads from the same cuts or mats to advertise your show. Cuts and mats at your Paramount exchange at very low cost. And you can get the same service out of *every* Paramount press sheet.

"NEW BROOMS"

The big stage comedy hit Broadway roared at for over a year is now on the screen!

A GREATER FORTY Paramount Picture

DE MILLE has his biggest comedy hit since "Grumpy" in this breezy laugh picture of the son who took over his father's business so the father could take over the son's girls. And it comes to you in the same month (October) as James Cruze's "The Pony Express," DOUGLAS MacLEAN in "7 Keys to Baldpate," BEBE DANIELS in "Lovers in Quarantine," RAYMOND GRIFFITH in "A Regular Fellow" and BETTY BRONSON in "The Golden Princess"!

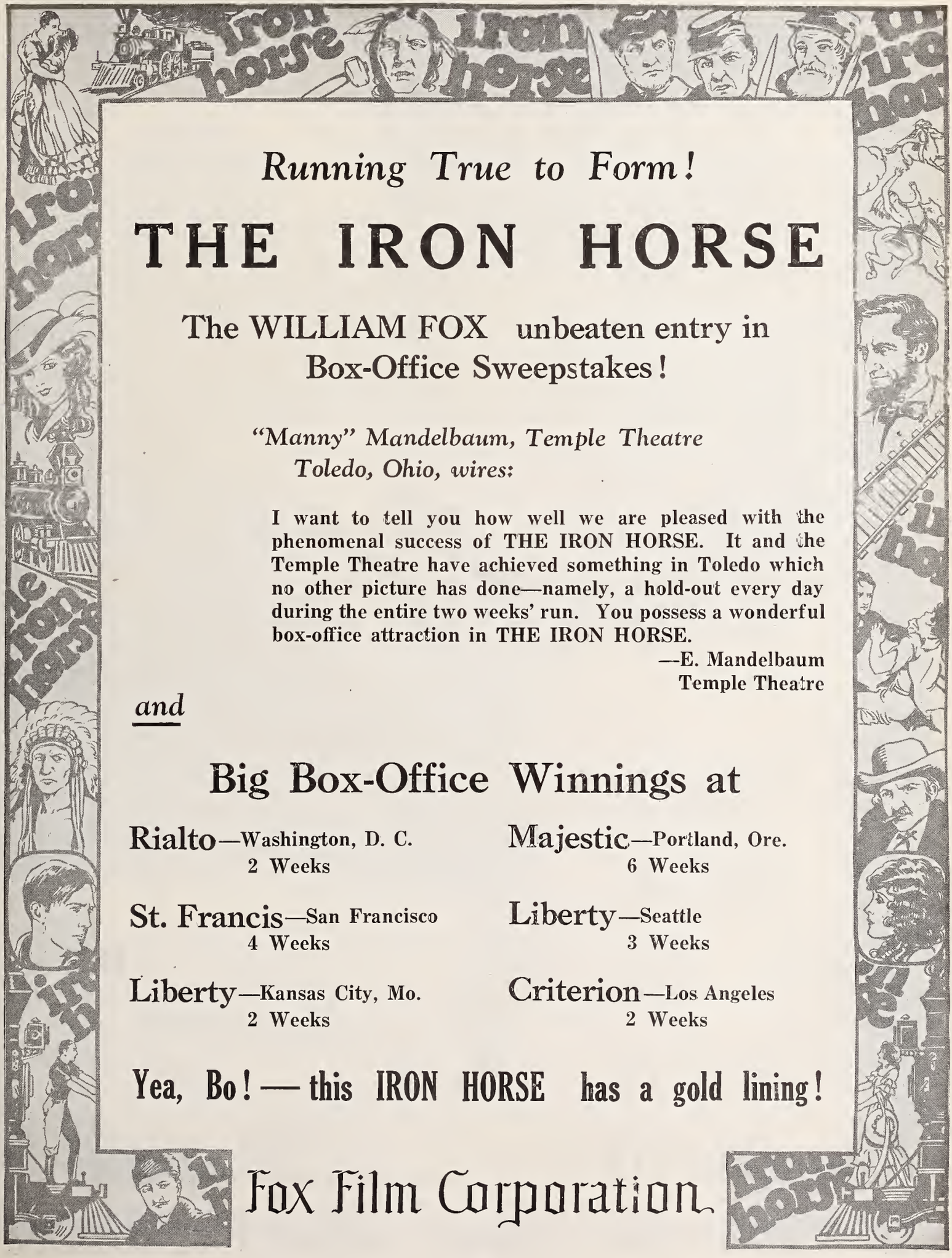
A William de Mille PRODUCTION

WITH
BESSIE LOVE
NEIL HAMILTON
PHYLLIS HAVER

FROM THE PLAY BY FRANK CRAVEN

SCREEN PLAY BY CLARA BERANGER

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.



Running True to Form!

THE IRON HORSE

The WILLIAM FOX unbeaten entry in Box-Office Sweepstakes!

"Manny" Mandelbaum, Temple Theatre
Toledo, Ohio, wires:

I want to tell you how well we are pleased with the phenomenal success of THE IRON HORSE. It and the Temple Theatre have achieved something in Toledo which no other picture has done—namely, a hold-out every day during the entire two weeks' run. You possess a wonderful box-office attraction in THE IRON HORSE.

—E. Mandelbaum
Temple Theatre

and

Big Box-Office Winnings at

Rialto—Washington, D. C.
2 Weeks

Majestic—Portland, Ore.
6 Weeks

St. Francis—San Francisco
4 Weeks

Liberty—Seattle
3 Weeks

Liberty—Kansas City, Mo.
2 Weeks

Criterion—Los Angeles
2 Weeks

Yea, Bo! — this IRON HORSE has a gold lining!

Fox Film Corporation

A torrent of thrills from the Western Pine Forests

FOX $2,000,000 SHORT SUBJECT PROGRAM

Fox Film Corporation

WILLIAM FOX *presents*

Tom Mix

with **TONY**, *the wonder horse*

in The EVERLASTING WHISPER

from the novel by **JACKSON GREGORY**

J.G. BLYSTONE *Production*

FOX SHORT SUBJECTS—LITTLE GIANTS of the SCREEN

Fox Film Corporation

EVERY TIME

The Cast

George O'Brien
Jacqueline Logan
Alec B. Francis
J. Farrell MacDonald
George Fawcett
Cyril Chadwick
Frankie Bailey
Francis Powers
Marion Harlan
Mark Fenton

THE FIRST YEAR

with Matt Moore
Frank Borzage *Production*

John Golden's Great Comedy Hit of Married Life

Fox Film Corporation

ANYONE ANY PLACE SAYS~

Thank you!

ANOTHER STEP IS TAKEN IN THE BOX-OFFICE TIE UP ON THIS WILLIAM FOX SUPREME ATTRACTION

John Golden's play hit

By Winchell Smith and Tom Cushing
Scenario by FRANCES MARION

JOHN FORD production

JOHN GOLDEN UNIT

EVERY TONGUE IN YOUR COMMUNITY A HUNDRED TIMES A DAY BOOSTS THIS POWERFUL PICTURE.

WAGES FOR WIVES

with Jacqueline Logan
Creighton Hale ~ Zasu Pitts
Earle Foxe ~ Margaret Livingston

JOHN GOLDEN UNIT

Fox Film Corporation

"One Step Nearer . . . !"

All Wet!

The Successor to Little Old New York"

MA

Liq

When New York was a Village

The Riot at Tony Pastor's

RION DAVIES *in*

hts of Old Broadway

A MONTA BELL *production*

with

Conrad Nagel

based on the play
"Merry Wives of Gotham"
by Lawrence Eyre, *Adapted by* Carey Wilson, *Directed by* Monta Bell

AUDIENCE delight! Oh, how they'll love it. The kind of sheer human joy and fun and drama that made *"Little Old New York"* a money-winner. Marion Davies proves herself one of the screen's greatest comediennes. A charming love story; thrilling, spectacular scenes of the exciting days when a metropolis was in the making; a production made by the showmen of Metro - Goldwyn - Mayer and backed by intensive, nationwide Cosmopolitan promotion—*here's the money!*

A Cosmopolitan Production

The Quality 52

One hit after another in Metro-*Goldwyn*-Mayer's

Get Ready The

(No. 454 Straight from the Shoulder Talk by Car

NAIL DOWN YOUR THEATRE CHAIRS!

TURN YOUR HOUSE INTO A GREAT BIG PADDED CELL, *because your audience will become a wild and noisy lot of maniacs when they see Hoot Gibson's latest and greatest Western thriller "The Calgary Stampede."*

I'VE JUST SEEN IT AND I'M STILL MOPPING MY FEVERED brow and drying the excitement off of my palms.

IF I COULD ONLY USE A FEW SWEAR WORDS TO TELL you how good "The Calgary Stampede" is, I'd get my message over to you more convincingly. Just plain, ordinary parlor words don't seem to tell the story. I'd like to tell you that it is the best doggone blankety blank blankety blank red hottest blankety blank ding bustedest blankety blank wildest western you ever met, but I musn't use the naughty words.

HERBERT BLACHE DIRECTED THIS LIGHTNING-FAST speed-picture and I'm telling you he did a great job of it. When he doesn't actually give you wild-eyed action, he is getting you ready for it in a suspense that is simply beyond description.

IF THERE EVER WAS AN AUDIENCE PICTURE THIS IS IT! If there ever was such a thing as showmanship on the screen this is it.

for Padded Cell

aemmle, President of the Universal Pictures Corp.)

THIS IS THE PICTURE WE MADE UP AT CALGARY DURing the great Calgary Stampede and Jubilee. It is about the only picture we ever made which would have been impossible to produce right in Universal City. So we shot the whole gang up to Calgary and what we got is just exactly the kind of stuff you and your audience will eat alive!

YOU NEVER SAW GREATER RIDING STUNTS IN YOUR life, not only the broncho busting and the wild steer riding, but the chuck wagon races and the democrat wagon races, all of which are worked in as a part of the fast-moving story.

HOOT GIBSON HAS A CHANCE TO PROVE THAT HE CAN ride anything that wears four legs, one on each corner. As part of the climax he rides two horses at once, standing up—the Roman race—and if you don't get a thrill and cold chills up and down your spine when this race is run, well your blood's simply all dried up, that's all.

"THE CALGARY STAMPEDE" IS JUST ANOTHER PROOF that Universal knows more about making great Western pictures than any other producer on this perfectly good round earth—*and if you don't go and book it this minute and then start advertising it like a house afire you're kicking fine fat dollars right out of your front door instead of inviting them in!*

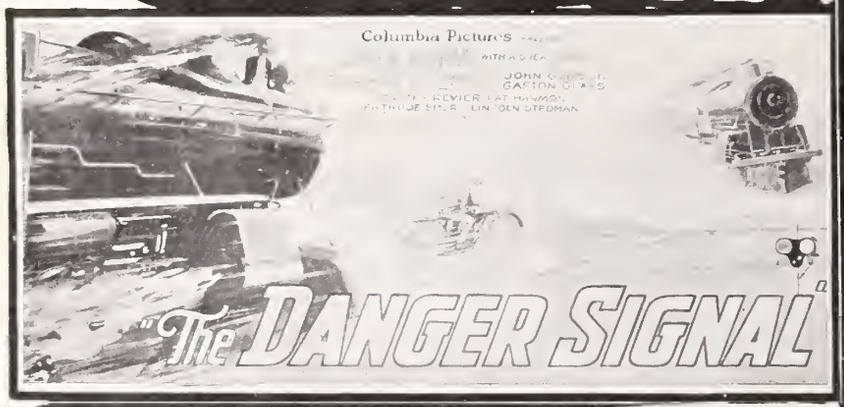
WE'VE KEPT OUR PROMISE— HAVE YOU?

18 GREAT COLUMBIA PICTURES

IS WHAT WE PROMISED

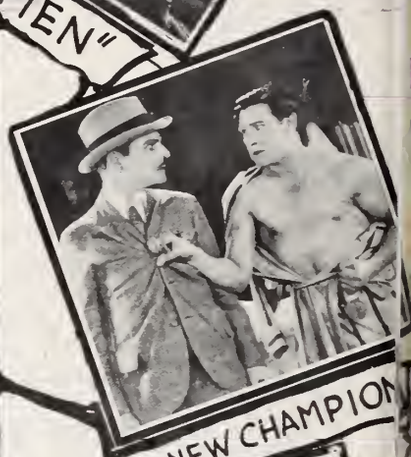
YOU SHOULD HAVE A DATE SET FOR EVERY ONE of THEM

"ENEMY of MEN"

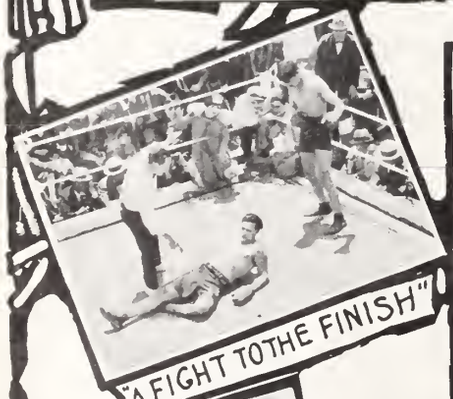


"The DANGER SIGNAL"

"SPEED MAD"

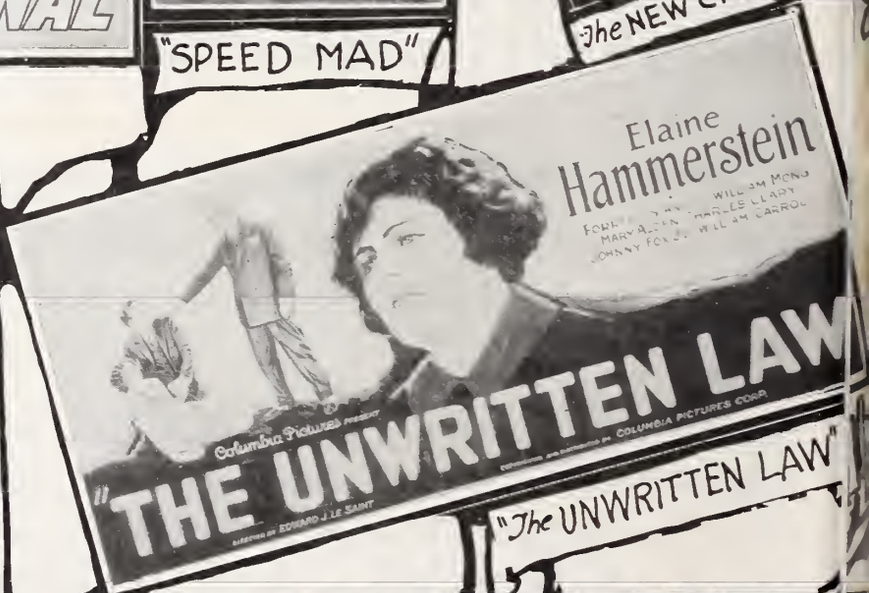


"The NEW CHAMPION



"A FIGHT TO THE FINISH"

"The GREAT SENSATION"



"The UNWRITTEN LAW"

"SEALED LIPS"

"The FATE of A FLIRT"

"The LURE OF THE WILD"

"S.O.S. PERILS OF THE SEA"

"FIGHTING YOUTH"

"The THRILL HUNTER"

"The PRICE of SUCCESS"

"STEPPIN' OUT"

"LADIES OF LEISURE"

"The HANDSOME BRUTE"

"WHEN HUSBANDS FLIRT"
FROM
"The PENALTY of JAZZ"

WE URGE EVERY EXHIBITOR TO LOOK AT COLUMBIA PICTURES BECAUSE WE KNOW THEY ARE PRODUCED RIGHT—THE RENTALS ARE RIGHT—AND THE PROFITS YOU'LL MAKE FROM THEM WILL BE RIGHT.

THE 18 COLUMBIAS ARE COMPLETED NOW AND WE ARE PROUD OF EVERY ONE OF THEM AND SO WILL YOU BE WHEN YOU'VE RUN THEM. THERE'S A COLUMBIA EXCHANGE IN EVERY TERRITORY.

COLUMBIA PICTURES CORP., 1600 B'WAY, N. Y.

You've been waiting for

"Satan

with

Lowell

John Harron
Pauline Garon
Gertrude Astor
Frank Butler

Directed by James Flood

Scenario and adaptation by Bradley King

WARNER BROS.
Classics of the Screen

him in a role like this

in Sables"

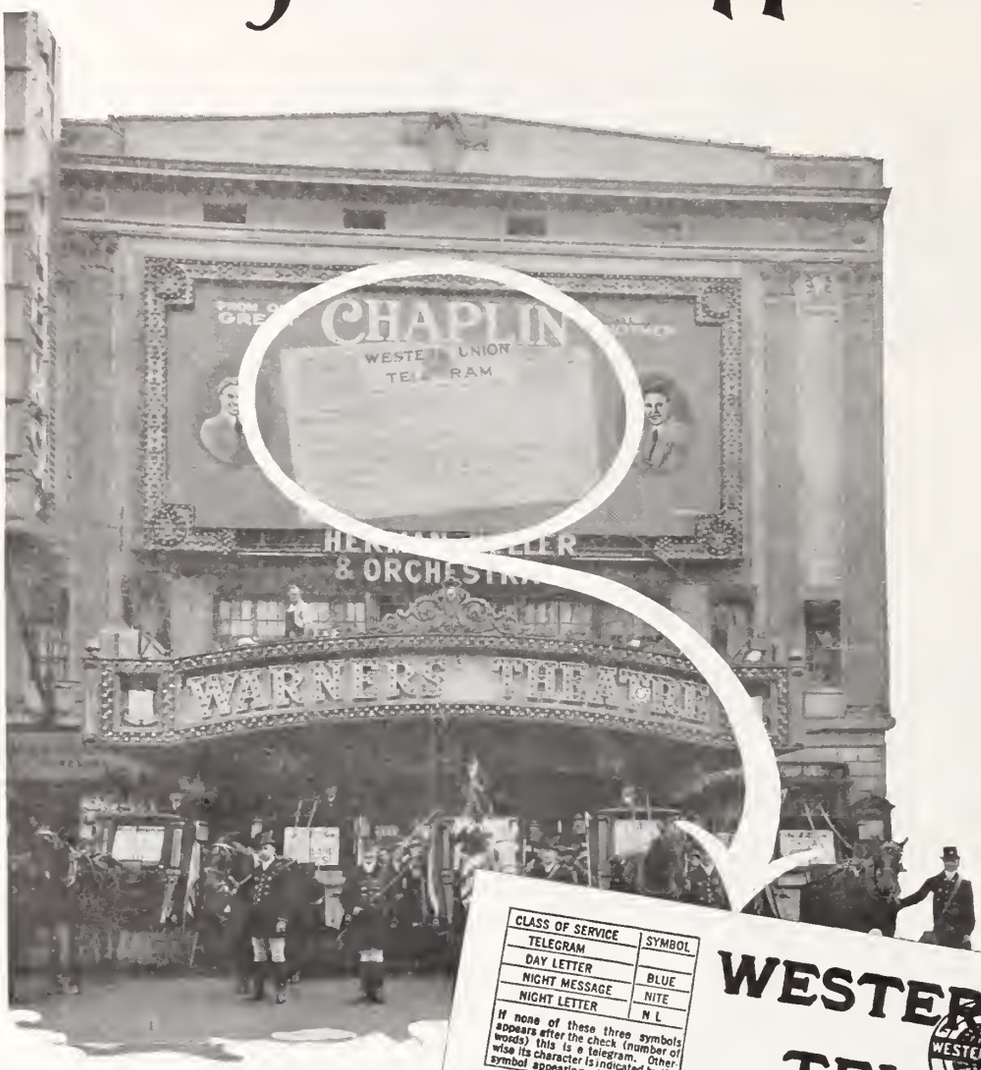
Sherman

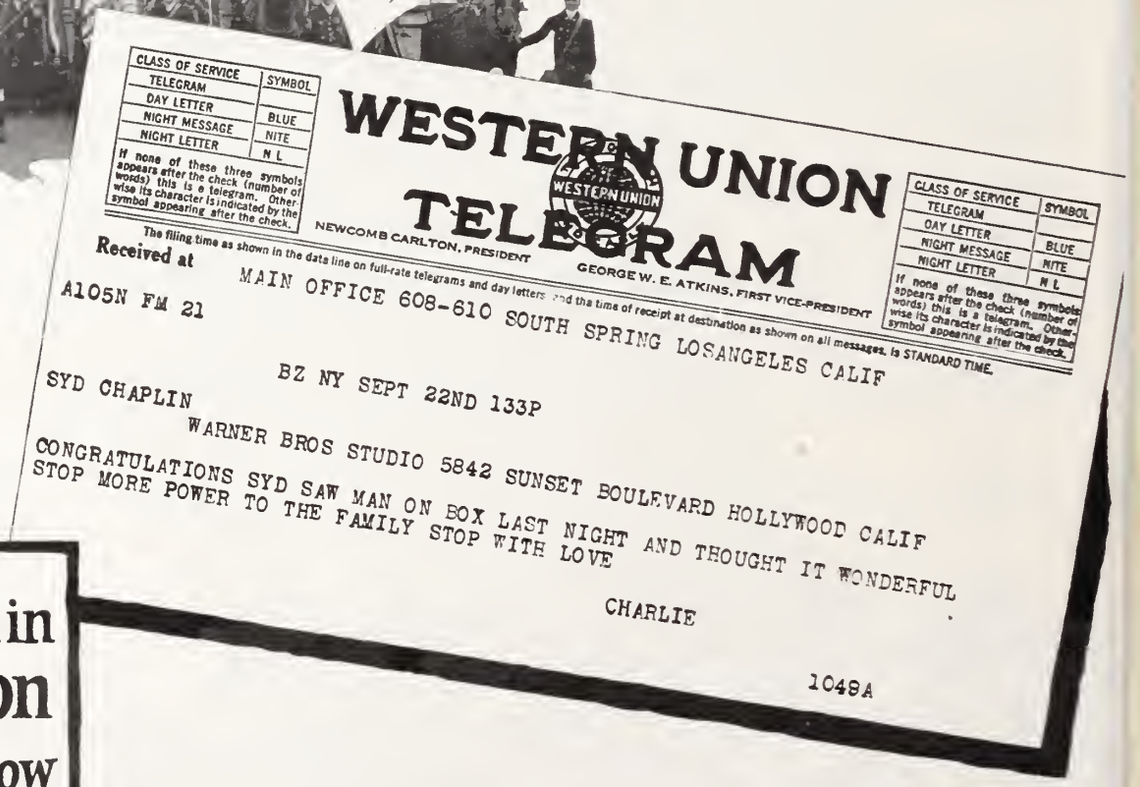
Your patrons have been waiting for Lowell Sherman. There is a Romance about him, a touch of sophistication, a flair for subtle comedy that is unequalled. "Satan in Sables" casts him as the exiled Russian prince, wasting his gold and his youth in the playplaces of Paris. It is gorgeously produced. It is crammed with poignant drama. It is Lowell Sherman at his best.

the WARNER *forty*

"The Limited Mail"
"The Wife Who Wasn't Wanted"
"His Majesty Bunker Bean"
"Below the Line"
"The Man on the Box"
"Satan in Sables"
"Red Hot Tires"
"The Pleasure Buyers"
"Seven Sinners"
"Bobbed Hair"
"Rose of the World"
"The Clash of the Wolves"
"Three Weeks in Paris"
"Hogan's Alley"
"Compromise"
"Lady Windermere's Fan"
"The Sea Beast"
"The Fighting Edge"
"His Jazz Bride"
"The Golden Cocoon"
"The Night Cry"
"The Cave Man"
"The Love Toy"
"Broken Hearts of Hollywood"
"Why Girls Go Back Home"
"Nightie Night Nurse"
"The Little Irish Girl"
"The Inevitable Millionaires"
"Silken Shackles"
"The Sap"
"Hell Bent fer Heaven"
"The Passionate Quest"
'The Honeymoon Express"
"A Hero of the Big Snows"
"The Social Highwayman"

The Sign that stopped all Broadway!





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WESTERN UNION
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CONGRATULATIONS SYD SAW MAN ON BOX LAST NIGHT AND THOUGHT IT WONDERFUL
STOP MORE POWER TO THE FAMILY STOP WITH LOVE

CHARLIE

1048A

Syd Chaplin in "The Man on the Box" is now completing its second triumphant week at Warners Theatre

WARNER BROS.
Classics of the Screen

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

Stand by for SHORT FEATURE MONTH!

THE "infant" industry has an orphan on its own doorstep. The orphan, particularly of late, has been brought in from the cold, clothed and given a square meal, but sooner or later it has been kicked back into the cold. The stepchild has hit the doormat so often that the "Welcome" looks like "Parking Room Only."

The orphan is the Short Feature. Today it gets a reception fit for the Prodigal Son. Tomorrow it is out in the snowbank.

Moving Picture World is launching SHORT FEATURE MONTH, not with the idea of making a beggar a king for a day, but with the idea of bringing a stepchild in from the doorstep, feeding it, nourishing it and giving it the PERMANENT place in the affections of showman and public which it deserves.

SHORT FEATURE MONTH is the working title of the plan. Details of the Moving Picture World meeting which initiated the move will be found on another page of this issue. And more to come. This is to ask you to stand by for SHORT FEATURE MONTH, January, 1926.

The men who specialize in producing, distributing and exploiting the Short Feature will see to it, Mr. Showman, that you will not have to whisper to your patrons next January that you are "trying something new"—a program made up largely or in its entirety of little features. No apologies will be necessary. You'll be giving three cheers. And the men, women AND children will be three-cheering you at the box-office.

"Fillers" had to be apologized for in the old days, perhaps. That curse has left its mark more on the exhibiting than on the producing field. The great majority of SHORT FEATURES today need no apology whatsoever. They are built to entertain. They DO entertain.

The exhibitor who thinks of "fillers" today as he did six or seven years ago, and whose advertising whispers in agate type about his "shorts," gets just that out of them at the box-office—a whisper. The showman who shouts about his Little Features, specifying names, brands, personalities, gets that out of them at the box-office —a shout.

Bob Fitzsimmons never scaled above the middleweight limit in his entire ring career. David wasn't much for size, but he slammed Goliath for a home run. Size does not make the man. Size does not make the picture.

We ask you to stand by for SHORT FEATURE MONTH, not because it is a "Month," and not because it is our idea. We invite every publisher in the business to contribute.

We ask, not a sentimental interest in an orphan, but sound and solid co-operation in a movement for better business. The orphan is going to be a breadwinner.

Stand by!

William J. Reilly

Not What's Wrong But What's RIGHT with the Movies!

It took years to dream and to build Madison Square Garden, now coming down in wagon loads of junk. It's much easier to tear down any structure, topped or untopped by a Diana, than it is to build that structure.

The movies have been dissected. More, they have been vivisected by "surgeons" whose pens have been more skillful than their scalpels.

It is not our intention to be militant Pollyannas. Our creed, however, is not what's wrong, but what's RIGHT with the movies.

Our text this week is taken from the essay with which Mrs. Edward Dean won first prize in the Michigan Greater Movie Season essay contest.

Mrs. Dean is a farmer's wife, the mother of eight children, six living. She lives eighteen miles from the Frolic Theatre in Midland, Mich., which she attends regularly.

She wrote: "The motion picture does more toward making my life happy than any other thing I know of. It keeps me from faltering and falling on the way."

Mrs. Dean's message is part of the message taken by Jerry Beatty to the Michigan exhibitors convened this week in Grand Rapids.

Mrs. Dean doesn't belong to Michigan. She belongs, under all names and under all skies, to all the world.

What's right with the movies? The Mrs. Dean's will tell you.

—THE EDITOR.

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - - - - WILLIAM J. REILLY

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First in the Field!

Laemmle, Back from Europe, Reports Plans for Production in England

Establishes Distribution System for Poland—Makes Changes in Universal's European Organization—Speaks to Exhibitors

CARL LAEMMLE, president of Universal, returned to the United States last week after a three months' stay in Europe, during which he closed several deals of importance to the Universal organization and its foreign branches. He was accompanied by his children, Miss Rosabelle Laemmle and Carl Laemmle, Jr.; by his secretary, Harry H. Zehner, and by Julius Bernheim, formerly director general of Universal City.

Laemmle's home-coming was celebrated in colorful style. He was met at the pier by all the officials and executives of the Universal home office and the New York Exchange. Also, Universal's "See America First" unit, the cross-continent studio-on-wheels, had just arrived in New York, and, loaded with pretty girls from the Universal home office carrying bouquets, it proceeded to the steamship pier, where Laemmle was overwhelmed with flowers and felicitations.

CARL LAEMMLE

Paving the way for future activities in Germany which are not as yet ready to be announced, Mr. Laemmle has appointed Max Schach, a well known German producer, distributor and theatre owner of Berlin, to take charge of Universal's activities in Germany. In connection therewith he will also succeed Henry H. Henigson, who returned a few days ago to America to be given an executive position at Universal City.

Another change which Mr. Laemmle inaugurated in Europe during his stay was the opening of a distributing organization in Poland. Sam Burstein has been appointed manager of this organization. To succeed I. Blofson, who has resigned as manager of the Paris Universal office, Mr. Laemmle has advanced Charles L. Brookheim, formerly in charge of Universal activities in Spain and prior to that in several other foreign fields. A Torres will succeed Brookheim in Spain.

While in Germany Mr. Laemmle became acquainted with a mechanical process of double-exposing which is unique and may work a revolution in the mechanical side of double-exposing heretofore practised by producers. It was this invention which caused him to decide to make "Gulliver's Travels," which he had had in mind to do for several years.

Just prior to his sailing Mr. Laemmle went to London at the invitation of the Cinema Exhibitors Association and at a luncheon where he was the chief guest he announced his acceptance of the exhibitors' invitation to produce pictures in England, using as far as possible the marvelous English backgrounds, English actors, English experts and English directors, although an effort will be made to select people who have had training in American studios.

The Universal chief's speech to the assembled British film men at the luncheon of the Cinema Exhibitors Association, was as follows:

"Every time I come to England, I am reminded of the old story of the bum who was thrown out of a saloon three times in rapid succession. As he picked himself up from the gutter, he looked back toward the saloon and then said in a surprised tone, 'Now I know what's the matter, they DON'T WANT ME IN THERE:'

"In this case I guess I represent the bum. Several times in succession I have had evidence that some of the people in England don't want me in here. For instance, the first thing I saw when I came to your country this time was a newspaper article which makes me certain I am the bum. May I read you a few extracts:

"It is being loudly proclaimed that Carl Laemmle proposed to produce pictures in this country. If the Yankees are allowed to get firmly rooted on British soil without giving any promise to employ British artists except for extra parts their operations may prove more harmful than ever to Empire interests. It is highly improbable that the Yankee would employ English technicians or directors or entrust the leading film parts to British players. Unless they undertook to do this, any pretensions that they wished to help the British industry out of its doleful depths could be regarded as mere eye-wash:"

The story then goes on to predict awful things which may happen if the terrible Yankees get poor old England down on its back, and closes with a warning to watch us very carefully. And, gentlemen, the headline on this story is "THE AMERICAN MENACE."

Now, my friends, if you never had a good look at a Yankee Menace, gaze upon me. I guess I am IT: Can't you picture me menacing you day and night and eventually crushing you beneath my mighty Yankee fist?

Well, between friends, let me tell you I am not a menace. Nor, on the other hand, am I posing as a fairy godmother who has come to lift England to her feet. I haven't the desire to menace anybody or anything and I haven't the gall or the cast iron nerve to pretend that I can uplift English producing business.

I am going to produce pictures here for the sole and simple reason that I consider it good business. Is that frank enough? I may be mistaken. It may be bad business, but I don't think so. If the newspaper which I quoted is correctly giving the views of the majority of English picture people, then I am not wanted. But I tell you man to man, I would not give such a slam to British artists and British technicians as this newspaper has done. It takes it for granted that I will engage no British help. What nonsense. Is British help so inferior that even your newspaper folks think there is no hope for them? I don't care a rap about any man's nationality. If he can help me make better pictures or if he can help me bring business to a higher point of commercial efficiency, I'm not going to ask him where he was born, how he parts his hair nor even whether he drinks brandy and soda or bootleg stuff.

In the face of such a welcome as this newspaper has given me, I am going to appeal squarely to your spirit of sportsmanship. The whole world gives you credit for being the original, blown-in-the-bottle, good sports. Well, gentlemen, good sports always give the other fellow credit for fair play until he proves he is unworthy. I am just starting as the smallest of small producers in England. I am just entering the ring and don't want to get a straight left to the jaw until I am at least through the ropes.

I recently made one very serious mistake in England. You all know what it was. I figured that the only sporting thing to do to atone for my mistake was to withdraw a big picture which had been handled in such a way as to offend British sensibilities. The picture itself was not offensive, but our American method of publicizing it was, to say the least, unfortunate. I believe that if I asked you to forgive the mistake and show the picture you would have done it out of pure sportmanship. But I preferred to relieve you of any such obligation and, as you know, withdrew it from the market.

But this producing business is a different matter. With all the power at my command,

(Continued on next page)

Four More Houses to Saxe in Deal Involving $4,000,000

FOUR more houses have been added to the ever growing Saxe chain in Milwaukee as a result of a series of important transactions announced within the last few days which, it is estimated, involve approximately $4,000,000.

One deal was the outright purchase, from George Bauch, of the Mirth Theatre in the Bay View suburban section.

Through another transaction, the Saxe interests acquired long term leases on two large houses being erected on opposite sides of the city by the Mal Investment Co.

A third venture concerns the building of an elaborate showhouse by the Saxe interests on property acquired some time ago at North and Lisbon avenues in one of the fastest growing sections of Milwaukee.

The new deals bring the total of Saxe houses in the city to ten and with twenty more theatres in various parts of the state the entire holdings of the organization total thirty. Within another year, this number will be raised to forty, according to Thomas Saxe, head of the company bearing his name.

Through the latest manoeuvers, the Saxe chain has acquired a foothold in the most strategic locations in Milwaukee.

Each of the new additions, with the exception of the Mirth, will be "big time."

The Mirth is a 1,000 seat theatre which was almost entirely rebuilt two years ago. The Saxe interests, in announcing its acquisition, made public plans to purchase adjoining property, so that the seating capacity can be doubled. The remodeling is expected to involve $100,000. Bauch, for the present at least, will be in the employ of the Saxe organization.

One of the two houses leased from the Mal Investment Co. is expected to be completed within a few months. It is situated at Twenty-seventh and Wells streets. It will have a seating capacity of 2,200 and will be known as the Tower.

The other theatre obtained through the lease is expected to be called the Ivanhoe. Its seating capacity will be 2,360. It will be completed next fall.

Saxe's own new theatre is to be known as the Uptown. It will accommodate approximately 2,000. In all, the recent transactions will therefore ultimately add 6,500 seats to the chain.

The three new houses are all to be patterned after the $2,000,000 Wisconsin and are to be operated on a similar large scale with elaborate stage presentations as well as de luxe picture programs.

Acquisition by the Saxe interests of the West side house came as a surprise, since it had been generally understood that George Fischer, of the Milwaukee and Capitol theatres, was about to swing the deal with the Mal Investment Co.

Czechoslovakia Now Demands Native Product

Up to 1914, states Sidney O'Donoghue, American Consul at Prague, in a recent report released by the Department of Commerce, it may safely be said that the Danish and German film producers controlled the territory in the country now in Czechoslovakia. American films, as well as French, Italian, English, and Czechoslovak productions did not appear in any volume until the year 1919. American films are now very popular despite the fact that there has sprung up in the last six months a strong and ever-increasing demand for Czechoslovak pictures made in Czechoslovakia by Czechoslovak players.

Although there were a number of films produced in what is now Czechoslovakia in the years preceding the war, nevertheless actual production of pictures in this country did not commence until 1919. That year there were about 60 film companies established in Czechoslovakia, which began to produce films of various sorts and description. However, practically all of the companies lacked sufficient working capital to make the ventures successful and one after the other were forced to cease operations.

Within the past six months the situation referred to above has changed somewhat and the public has begun to demand Czechoslovak films to such an extent that film distributing centers in Prague are unable to meet the demand. With the increased demand there came a revival of the film industry, which, profiting by the mistakes and errors of the past five years, is producing more slowly and successfully.

ANOTHER DAILY TRADE PAPER

Exhibitors Trade Review which has been published weekly since its establishment over nine years ago, has extended its service to the industry in the form of a daily issue that began Monday, October 5. The daily edition will be known as Exhibitors Review. Peter Milne will serve as news editor of the daily.

Incorporations

Motion picture companies chartered by the secretary of state and incorporating in the business in New York state during the past week, included the following: Heleress Amusement Corporation, capitalization not stated, with H. Frieder, S. Price, F. J. Farrell, of New York city; Prelude, Inc., $10,000, H. Ascher, R. Sattler, A. Medoff, New York city; Albany Regent Theatre Corporation, Buffalo,. capitalization. not. specified,. Moe Mark, White Plains; E. B. Mark, New York city; M. Sharaf, Boston, Mass.; Rawig Amusement Corporation, $100,000, N. Ravitz, M. Gordon, New York city; Samuel Witlin, Brooklyn; Buffalo Strand Theatre Corporation, Buffalo; capitalization not specified, S. G. Falk, R. A. Williams, I. W. Smith, Buffalo; Deeansee Theatre Co., Inc., $11,000, Samuel and Anita Crystal, New York city; Abraham Deitch, Middletown; Playhouse at the Cross Streams, Inc., Hopewell Junction, $25,000, Marguerite Robertson, V. I. Royer, Hopewell Junction; A. D. VanBuren, New York city; Highway Theatre Corporation, capitalization not stated, H. L. Jacobson, Alex Aaronson, Irene Feinberg, New York city; Fairchild Aerial Camera Corporation, capitalization not specified, S. M. Fairchild, F. N. Kondolf, Ernest Robinson, New York city; Appearances Producing Corporation, $30,000, L. W. Sagar, Brooklyn; H. S. Wilkinson, Sonoma, Calif.; Fergus Wilkinson, Santa Rosa, Calif.

The Blue Wing gun club, Oklahoma City, Okla. Capital stock $2,000. Incorporators Chris C. Leaf, William L. Night and J. D. Patton.

The Haskell Union Amusement Club, Haskell, Okla. Capital stock $2,000. Incorporators J. F. Quinn, N. J. Hopping and Joe O. Engiert.

Plans for England

(Continued from preceding page)

I ask you not to judge our British Universal Productions before they are made.

I may bring American stars over here, What of it? If I do, it will be solely because I consider it good business. I may bring American technical men for the same reason. But if I can find what I want right here, it would be poor business not to use them, wouldn't it? I am not going to employ any of the stuff you call eye wash. I am not pretending that I can make better pictures in England than English producers make. I am not coming here to teach you anything. I am not pretending that I am going to be the Moses to lead you out of any wilderness.

Climates and Miracles

I am hoping and praying your climate will try to behave itself and I trust I am not giving undue offense to your national pride when I say I don't see how on earth your British producers have done as well as they have with so much climate to contend with. And I hope no English newspaper will construe this to mean that I have come here for the purpose of reforming your climate.

I'm not here to reform anything, not even the climate. I am not here to perform miracles. I am not here to pretend to be anything I am not. I have too much respect for your hard common sense as well as your sense of humor to make any mistake about why American producers as a whole have been more successful than English producers as a whole. I know as well as you do that the war gave us a tremendous jump on you and I know as well as you do that we've got to fight and fight hard to keep you from giving us a licking.

Regarding Ability

Your directors are just as brainy as ours. Your technical people are just as skilled. Your actors are just as able. Outside of the fact that the war crippled your production work fearfully while we went madly about our business, I think we've got you beaten in only one respect and that is our willingness to gamble on results. You always speak of Yankees as synonymous with money. You've got just as much money for picture producing as we have, if you'll go ahead and gamble with it as we do. Don't imagine we pick money off the trees. I've seen the occasion many a time, when I put the last dollar of cash and the best dollar of credit I could dig up into one season's pictures. I've been up against it just as hard and as often as you have. So I know exactly how you have been feeling for a long time.

There's just one idea I want to pass along to you in closing. If I can make pictures in England which will sell all over the world, you can do it, too. No matter how I do it, if it helps to show you the way, then my efforts here will have been helpful. So, as good sports, I ask you not to throw the bum out of the saloon until you first find out whether he is worthy or worthless.

HONOR ILLINOIS SHOWMAN

W. M. Savage, well-known exhibitor of Alton, Ill., has been re-elected president of the Illinois Poster Association, and W. L. Bushy, manager of the Empire Theatre at Quincy, Ill., treasurer. B. W. Robbins is secretary, and David Jarrett, vice-president of the organization.

T. O. C. C. Seeks Burkan's Opinion on Hays' Contract

At their first meeting in three months the Theatre Owners' Chamber of Commerce, New York, this week appointed a committee to go over the new Hays contract with Attorney Nathan Burkan.

Although the Hays document, news of the completion of which was published last week in Moving Picture World, in an exclusive interview with Hays' attorneys, was not discussed by he T. O. C. C., it is understood that Chairman Charles O'Reilly told his organization that the M. P. P. D. A. contract does not solve existing problems.

It is understood that the T. O. C. C. considers the contract recently presented to the organization by Joseph M. Seider as the most feasible of all proffered formulae. At their meeting next week they will discuss the contract situation in all of its phases.

B. & K. Gets Lynch—Another Chicago Combine of 60 Houses Also Affected

THE long-expected affliation of the Lynch Theatres circuit with the Balaban & Katz Midwest circuit has taken place, and for the past two weeks Floyd Brockel, of the Midwest circuit, has directed the booking of the new combination. The offices of the Lynch Theatres circuit at 910 South Michigan Avenue, under the management of Charles Casanave, are being closed, and Casanave will go with the James Coston interests, known as the 63rd Street Theatre Corporation, whose booking offices are at 845 South Wabash Avenue.

The following houses are in the Lynch Theatres circuit: the Crystal Theatre, the Tiffin, the Manor, a new theatre recently opened; the Milford, the Famous, the Avon, the Vogue, the Hub, the Alvin, the Karlov, the Apollo, the Iris, all in Chicago; the Ridge Theatre at Park Ridge, Ill., recently opened; the York Theatre at Elmhurst, Ill., another new house, and two houses now building, one at Maywood, Ill., and the other at Berwyn, Ill. The officers of the Lynch Theatres, Inc., are V. T. Lynch, president; Arthur Sass and William Mueller, vice-presidents.

With the new arrangement in effect, no new theatres will be erected in the territory covered by the Lynch Theatres by the other interests interested in the booking combination, unless all concerned agree on the new houses. Other economies will be effected by the arrangement that should prove mutually profitable to the interests that are in the new amalgamation.

The Coston, Karzas and Cooney theatre interests are working out a mutual booking combination that will soon be ready for action. With the closing of the Lynch Theatres offices on South Michigan Avenue, Charley Casanave, who was manager of the offices, goes with James Coston, 63rd Street Theatre Corporation, at 845 South Wabash Avenue, as manager of that office for the Coston circuit. Jack Miller and Simon Simansky theatres, the Plaisance, the Savoy, the Park, the Lucille and the Windsor Theatres, will be booked independent for a while until Miller, who, by the way, is business manager of the Chicago Theatre Owners' organization joins up with one of the booking circuits, that have been after him for some time, to come into their organization.

In the Coston and Karzas circuits there are thirty theatres, with two new houses going up for Karzas, one the Robey Theatre at Lincoln and Robey Avenue, which is expected to be ready late this fall, and the other a large theatre at Gary, Ind., which will soon be under way, according to word from that live little city. In the National Theatre Corporation, of which Cooney Brothers are the heads, are six houses, two of which, the Avalon and the Paradise, now in the hands of builders, and the new American Theatres Corporation, of which Joseph Hopp is manager, have about twenty-two houses in the smaller towns outside of Chicago.

The new booking combination will have at least sixty houses to start with, according to latest information from the principals interviewed, and this will give them a strong front in making their booking connections for this territory. The details of the new combination are being worked out, and a complete announcement is expected before the end of the week.

Michigan Conventionees Get Cordial Message from Hays

ANY grievance that any exhibitor may have toward any member of the Motion Picture Producers and Distributors of America will be immediately considered with the endeavor to arrive at a fair solution on the part of the organization's president. This fact Will Hays emphasized in an address read by Jerome Beatty, of the Hays staff, at the convention of the Motion Picture Theatre Owners of Michigan, held this week at Grand Rapids. Hays' message, as relayed by Beatty, is as follows:

"I am glad you are going to Grand Rapids for the convention of Motion Picture Theatre Owners of Michigan. They are a fine group and have been splendidly constructive. I wish I could be there myself, but other engagements are such that it is utterly impossible.

"It is especially fitting that you should make the trip at this time, because of the progress which has been made in connection with Greater Movie Season, and your splendid part as the manager of the association's participation in it. Greater Movie Season is a real success. Michigan, particularly, did a fine, constructive job. I will be glad if you will ascertain the opinion of the Michigan exhibitors as to whether or not it should be undertaken next year.

"Please give them all my very best wishes and assure them of my continued appreciation for their cooperation. Reassure them, too, of the continuing purpose of the association and my own personal determnation to do everything possible to further the interests of the exhibitors as well as the members of the association. Call their attention again to the fact that the purpose of the association is to promote the common interests 'of all those engaged in the motion picture business' and that our efforts are directed quite as much for the ultimate welfare of the exhibitor as for the interests of producer and distributor. The formula of confidence and cooperation originally suggested as the solution of our problems is as pertinent today as when originally indicated. Some of the problems still continue and new ones arise, but with a united, determined purpose, carried out in good faith and with confidence in each other and cooperating always, all of these problems will be solved. Let us lay bricks, not throw them.

"You may further say for me to the exhibitors that this determination on our part to do everything possible for them and to promote to the fullest extent the plan of cooperation, goes to the extent of assuring them that if any exhibitor in Michigan or anywhere in the country has a real grievance against any of the producers or distributors who are members of this association and will call my attention to such grievance, that the good offices of the association will be immediately and sympathetically used to bring about such conferences and consideration of such real grievance by the parties interested that a fair solution may be quickly sought. It is our purpose to do everything possible to bring about an adjustment of every real grievance wherever and whenever any such exists. I know that the exhibitors of Michigan will appreciate the value both to exhibitors and to distributors of this possibility."

Decrease in Cases Shows Wisconsin Is Watchful

Exhibitors and exchange men in Wisconsin are exercising exceptional care in their contract relations. This is the deduction of Ben Koenig, secretary of the Milwaukee Film Board of Trade, who announces that during September only five cases were brought to the attention of the arbitration board.

None of these, he said, was of a serious nature. "It only proves that exhibitors are no longer overbuying and that most of the hocus pocus methods of doing business is disappearing from the film game," he declared.

L. and T. Plan Six More Theatres

Emil Stern, general manager of Lubliner & Trinz, announces an increase of activities for the further development of the circuit. Six houses the smallest of which represents a million dollar investment are now under construction and will be completed within the next five months.

The Harding theatre will open on October 15; it is a $2,500,000 project and will be the first of the new theatres to open. The entire twenty-first floor of the Bell building has been leased to accommodate the continually growing staff.

Population 10,000, Yet He Gets 10 Musicians

When Charles Sesonske, owner of the Grand Theatre in Johnstown, decided last week to install a ten-piece orchestra, he did not take the trouble to consider that the city has a population of a little over 10,000 persons. Sesonske has learned to reckon these days with the automobile, and as a result his house is so well handled and so well advertised, and furnishes so excellent attractions that he plays to a neighborhood that stretches out more than 25 miles in every direction. Last year Sesonske used a five-piece orchestra.

Careful inquiry among his patrons disclosed the fact that they liked good music, and if five pieces pleased, then Sesonske believes that ten pieces will just double the drawing power when it comes to the musical end. The theatre also has a $20,000 organ, and, incidentally, Sesonske will plank down a matter of $5,000 or more next month, for a new lobby and marquee.

Montreal Labor Situation Shows Improvement

The labor situation has been straightened out in Montreal, Quebec, at last. The projection machine operators decided a short time ago to accept last year's wage scale of $40. and $45. per week but the stage hands held out for something different. B. M. Garfield, secretary of the Montreal Theatre Managers Association and manager of the Rialto Theatre himself, has announced that a compromise has been effected with the stage employes in agreeing upon a five per cent increase in wages for 1925-26. The union has asked for a 10 per cent raise.

Projection machine operators in Calgary, and Edmonton, Alberta, are now insisting on a further increase in pay to $50. per week, an advance of $2.50.

$1,000,000 SPRINGFIELD HOUSE

Contracts have been let on Springfield, Ill's., new Lincoln Square Theatre and Apartment building at Fifth and Jefferson Streets. The building will be three stories, 157 by 242 feet and the cost has been estimated at $1,000,000.

Beats Non-Theatricals

After a trial period covering several months, non-theatrical competition in Kansas apparently has been conquered. Under strict fire regulations of the state, covering projection booths, and an unwritten agreement with the Kansas City Film Board of Trade not to serve non-theatrical enterprises, exhibitors virtually are free from trouble of this source, if the small number of complaints coming into the M. P. T. O. Kansas-Missouri headquarters may be accepted as a barometer.

British Film Imports Take Huge Jump in Current Period

A recent report just released by the Department of Commerce from Alfred Nutting, clerk in the Consulate General, London, gives an interesting analysis of British foreign trade for the first six months of 1925 in comparison with similar periods in 1924 and 1923. The report follows:

Coincident with the announcement that the McKenna duties on British imports of films would be re-imposed on July 1, 1925, there was a great increase in the quantities received during the first half of the current year, far transcending the decrease recorded in 1924 (compared with 1923), when shipments were withheld pending the removal of such duties in August, 1924. Two years ago the amount imported aggregated 58,940,968 linear feet; last year the total was 48,898,631 linear feet; while in the current period no less than 154,742,426 linear feet were imported. Against an average import value on total receipts in 1923 of 2d. per linear foot, the rate rose last year to just under 3d, and decreased in 1925 to 1½d.

Of the present year's imports 112,070,968 linear feet (£316,070) comprised blank films, contrasted with 36,715,356 linear feet (£122,213) a year ago, and 44,997,838 linear feet (£128,107) in 1923. Positives rose to 36,051,101 linear feet (£186,100), against 8,961,679 linear feet (£74,638) in 1924, and 10,020,170 linear feet (£83,011) two years ago; while negatives increased to 6,620,357 linear feet (£427,833), contrasted with 3,221,596 linear feet (£376,866) and 3,922,960 linear feet (£250,943) in 1924 and 1923, respectively. Countries of origin are not shown in the official returns of trade available.

British exports in the current period aggregated 54,894,482 linear feet, valued at £198,749, compared with 37,598,472 linear feet (£124,313) last year, and 21,063,515 linear feet (£77,147) in 1923; 40,096,413 linear feet (£104,410) comprised blank films, against 16,552,254 linear feet (£42,219) in 1924, and 222,180 linear feet (£1,012) in 1923; positives increased from 10,498,473 linear feet (£68,364) two years ago, and 10,825,900 linear feet (£71,380) in 1924, to 14,545,347 linear feet (£87,532) in the current six months, the comparatively small balances consisting of negative films.

Figures of total re-exports do not show any extensive movement, except, proportionately, in value, the aggregate of 6,875,880 feet re-exported in 1923, being valued at £146,410; of 8,268,949 linear feet a year ago, at £102,264; and in 1925 the total of 7,656,105 linear feet declining to £87,661.

STOP "PICKETING" OF KANSAS CITY THEATRE

Another victory of exhibitors in Kansas City over union tactics has been registered, this time in the Federal Court. Federal Judge Albert L. Reeves this week granted a temporary restraining order to Arthur Harrison, manager of the Grand Theatre, restraining union pickets from patroling the theatre. The order was against the operator's union, theatrical and stage employees, musicians and billposters. Harrison alleged that the theatre had been picketed since its opening on September 13 and that prospective patrons had been informed loudly that the theatre used non-union employees.

Kansas Safeguards Against Film Tax

Fearing the disastrous result of the film tax in Connecticut may be duplicated in Missouri and subsequently in Kansas, the M. P. T. O. Kansas-Missouri is launching a thorough investigation of the plan of Governor Baker to submit an amendment to the Missouri constitution, calling for a 5 to 10 per cent levy on all amusement and luxuries.

"Missouri exhibitors are not to be caught asleep in this proposed action," said C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri. "We always have co-operated in constructive legislation and we are capable of fighting what we believe is unjust legislation just as hard as we have aided the Government in various ways."

Jules Mastbaum Returns from Trip Abroad

Jules E. Mastbaum, president of the Stanley Company of America, returned to Philadelphia recently, after a visit to Europe, dating from last July.

"It was a wonderful vacation, but I am glad to be back again," he said. "I was in conference with people in Paris regarding a motion picture theatre of the same quality as those that are typical of the best in America, but nothing was actually accomplished.

"We have the site near the Grand Opera House, but there is lacking that assurance of Government interest that we deem essential. The motion picture situation abroad cannot be compared with that in this country. There isn't a picture house anywhere that is superior to our Palace Theatre here, and, as for entertainment, it is of the old type, without large orchestras, fine organs, special features, concert entertainers, prologues or the like.

"Foreign films cut no figure at all. Everywhere the American film is shown."

TRINZ AND SAX VISIT FLORIDA

Edward Trinz and Martin Sax, of the Lubliner and Trinz circuit, have returned from an extended tour of Florida, where they gave the real estate market the once-over with the view of expansion of the circuit, but the latest report is that the activities of the Lubliner and Trinz circuit will be continued to be centralized in the Chicago district.

Poor College Girls!

Miss Kathleen Gillard, dean of women at the Southeast Missouri Teachers' College, Cape Girardeau, Mo., doesn't believe in Sunday motion picture shows, so she plans to prohibit all the girls attending the college from enjoying such amusements. She has decreed that Sunday engagements must be limited to church and the home. No motoring will be permitted after 5:30 P. M.

"U's" Chicago Chain

Louis Laemmle, well known to the Chicago movie industry, and brother Carl Laemmle, of the Universal, is building up a little theatre circuit of his own in Chicago. The latest acquisition of the Louis Laemmle circuit is the organization of the Chicago Park Theatre Company, with a capital stock of $2,500, to own and operate theatres for pictures and other legitimate theatre productions. Michael Broderick acted as attorney in this organization and is a director of the new company with Louis Laemmle.

English Unit Forms Branch in Canada to Tax Music

That the problem of a copyright license scheme is really to be experienced by the exhibitors of Canada is shown by the fact that the Performing Right Society of London, England, has organized a Canadian branch of the association to impose and collect copyright fees on a wide variety of music which is now being played in the theatres of the Dominion.

Announcement is made by the Secretary of State at Ottawa, Ontario, of the incorporation of a company under a Canadian Federal charter with title of Canadian Performing Right Society, Limited, the headquarters being at Toronto, Ontario. The formation of this branch has been sponsored by officials of the parent body in London. The Canadian company has been established with a capital stock of 10,000 shares having no nominal or par value.

This development follows upon a move in the Canadian Parliament last winter to amend the Canadian Copyright Acts to provide for the payment of royalties on all copyrighted music played by theatres in Canada. Strenuous objection was taken by organized exhibitors in Canada, namely the Motion Picture Distributors and Exhibitors of Canada, a branch of the Hays organization at Toronto, and the Canadian Division of the M. P. T. O. The net result of the agitations against the bill was that it did not get beyond its first reading and the committee stage in the Canadian House of Commons.

NEW ENGLAND CHAIN INJUNCTION

Elias M. Loew, head of a circuit of New England theatres, has been granted a temporary injunction against the Musicians, Stage Employes' and Operators' Unions in the cities in Massachusetts where he has theatres. The court in Boston issued the injunction after hearing the final report of the master assigned to hear the evidence. A final decree will be issued later as there are several more issues to be determined.

Loew's theatres were picketed for nearly two months following a walkout of the union employes. The trouble started in Pawtucket, R. I., when Mr. Loew laid off a stagehand for the summer because he decided to dispense with stage attractions during the slump period. The union there contended that he had no right to do this and called a strike.

Associated Calls Its Field Men in for First Conference

This week marked the first step in the sales policy reorganization of the Associated Exhibitors with the arrival in New York of the four field representatives for a conference. The four representatives are Harry E. Lotz, Melville E. Maxwell, Claude E. Ezell and Floyd Lewis. They were called into home office by general manager John S. Woody at the instigation of Oscar Price, the new president. While here they will be instructed in the new selling policy of the company installed by the new owners.

The plans for the coming season for the Associated Exhibitors are by far the most ambitious of any this company has entertained since its beginning. Over $200,000 has been set aside for special advertising, most of which will be spent in reaching the exhibitor direct. This amount will be spent under the direct supervision of Robert Welsh, the new appointed director of advertising and publicity.

The taking over of the Associated Exhibitors by its new owners, headed by P. A. Powers, has caused many changes to be made in the policies of the company. The most marked changes occurred in the publicity and advertising departments. Until two weeks ago these departments were run under the supervision of the Pathe organization. Under the new arrangement all the work in these departments is done direct by the Associated Exhibitors under the supervision of Robert Welsh. The style of publicity and exploitation has been changed. Campaign books now in work for the second group of releases are being printed standard newspaper size with more thought given to the promotion of ideas for the exhibitor to use.

N. J. Showman Sues Famous Because of Swanson Film

Joseph M. Seider, as chairman of the M. P. T. O. A.'s committee on contract and arbitration, announces this week the filing with the Philadelphia film board of trade of a complaint by I. M. Hirshblond, New Jersey exhibitor, against Famous Players-Lasky.

In the complaint, Seider makes known, it is alleged, that Famous recently notified Hirshblond, who operates the Tracco Theatre, Toms River, that they will not make the picture, "Conquered," which, it is further claimed, was announced as a Gloria Swanson vehicle, to be included in the company's season product.

Hirshblond, through Seider, maintains that when he booked Paramount product it was with the understanding that he would receive this Swanson picture. His claim, according to the contract and arbitration chairman, is that the absence of this film should warrant a readjustment of the price of the rest of the program on the ground that its value as a whole is lessened.

Seider makes known that the Theatre Owners' Chamber of Commerce, at their meeting this week, also decided to take action in connection with the film "Conquered."

Personals

Colonel C. E. Bray, long connected with the Orpheum Theatre, San Francisco, has arranged to sail shortly for Australia and South Africa, accompanied by Mrs. Bray. They will be joined in Africa by Mr. and Mrs. Martin Johnson, who are on another trip to film pictures of big game.

William Mitchell, sales supervisor of First National Exhibitors, Toronto, has gone to Winnipeg, Manitoba, where he will cover the territory out from that city.

Henri Ellman, vice-president of the Capitol Film Exchanges and franchise holder for B. P. Schulberg Productions in the Chicago territory, arrived in New York recently to confer with J. G. Bachmann, who is in charge of the distribution of Preferred Pictures.

Evelyn Brent returned to Hollywood this week after a five weeks' stay in New York, which was spent in shopping and playgoing.

MAKE CARLOS SECRETARY

Tiffany Productions Inc., announces in a statement issued that all duties pertaining to the executive end of the Tiffany Productions Inc., Truart Film Corporation and the Renown Pictures Inc.; has been taken over by A. Carlos, secretary of the companies. Carlos still retains the same interest as President of the Carlos Productions Inc., who have as their star Richard Talmadge.

WALLER GOES WITH ASSOCIATED

Tom Waller, for three years connected with Moving Picture World as political writer and news specialist this week tendered his resignation to the Chalmers Publishing Company. Waller will next week join the publicity and advertising department of Associated Exhibitors, under the directorship of Robert E. Welsh, former editor of Moving Picture World.

Ontario Government Films Make Hit

That Ontario Government moving pictures are proving popular is indicated by the publication of a special catalogue of the releases produced by the Ontario Government Motion Picture Bureau at Trenton, Ontario. This studio produces pictures under the name of "Province of Ontario Pictures." Through the bureau, the Provincial Treasurer, Hon. W. H. Price, K.C., has issued the catalogue which is being sold to various organizations interested in the pictures.

Announcement has been made that the Ontario Provincial Government now has 2,500 regular subscribers for its film productions and the number is rapidly increasing. The lists include scenic, industrial, educational, recreational and many other subjects.

KNIGHT SUCCEEDS MARKS

Four years ago John T. Knight resigned as captain in the U. S. Army and entered business life as assistant manager of the Chicago theatre of the Balaban and Katz circuit. His work with the organization has brought him several promotions and last week he was made supervisor of theatres of the circuit, succeeding Harry Marks, who has gone to Boston to supervise the opening of the new Metropolitan theatre in that city. Mr. Marks will devote his time in the future to the activities of the Balaban and Katz organization expansion program in connection with the Famous Players theatres that they have taken over for management.

Kansas Ignores Cohen

"Mail your dues direct here and ignore any assessments from the Motion Picture Theatre Owners of America in New York," states a bulletin from M. P. T. O. Kansas-Missouri headquarters, issued last week, in explaining to members that the Missouri-Kansas body no longer is active in the national organization as long as Cohen remains identified with the latter body.

INDICT 13 IN ILLINOIS

The Federal Grand Jury, before Judge James H. Wilkerson, in the Federal court, Chicago, last week, voted indictments against thirteen officials of the Bankers and Merchants Theatre Company. The company was organized in 1916 and advertised throughout the territory, its projects of building theatres, hotels and cafeterias, promising big profits to investors. Investigation, it is alleged, has failed to show any buildings erected and that several million dollars was put into the scheme by the public with poor results to the investors.

BACKS SATURDAY MORNING SHOWS

The Missouri Theatre, Grand Boulevard at Lucas Avenue, St. Louis, owned by the Paramount-Balaban Katz interests, has joined the national movement to encourage Saturday morning motion picture shows for children. An admission fee of 10 cents is charged. The entire proceeds of the first five Saturday morning shows will be turned over to the Post-Dispatch Free Ice for Babies Milk Fund.

URBANA IN THROES OF SUNDAY WAR

The question of the legality and morality of Sunday motion picture shows has torn Urbana, Ill., asunder. While some 10,000 students of Illinois University stand by cheering the managements of the town's two theatres who defied the Sunday closing ordinance on September 27 by holding shows the Puritans and others of the blue variety are clamoring for a tight lid on the town. The managers, G. T. Freeman and E. E. Alger have announced that they will fight the closing ordinance to the highest courts. Urbana merchants have taken the side of the theatre owners.

ALBANY SETTLES WITH UNIONS

Matters have been adjusted between the theatre owners of Albany, N. Y., and members of the motion picture machine operators' union of that city, following several conferences. Both sides have conceded certain things, with the result that the same wage scale will prevail for the next twelve months. While the operators demanded a six-hour day, a compromise was effected at seven hours to constitute a day's work. From now on, booths will be occupied by full fledged union members, doing away with apprentices. A union operator will do the relief work for two theatres.

BUFFALO SETTLES UNION FRACAS

Through a mutual agreement between the management of the Strand-Cataract Theatre the disorderly conduct charge preferred in Niagara Falls police court last week against William Sarginson, Jr., secretary of the local musicians' union, has been withdrawn and the case disposed of. This course was taken when officers of the union handed the complainant a written guarantee that there would be no further molestation of theatre employes on the part of union members.

Fox Corporation Builds Big Exchange in Australia

The similarity and good will existing between the American and Australian people was again emphasized when the cornerstone was laid for the new building of Fox Film Corporation in Sydney, Australia, during the Fox Australian convention for 1925.

Clayton P. Sheehan, home office representative for Fox, presided over the laying of the cornerstone, assisted by Stanley S. Crick, Australasian managing director. Two hundred and fifty prominent persons were present, including leading exhibitors. Members of the State and Federal Parliaments who attended spoke of the great value of the motion picture industry in helping to amuse and educate the people of Australia.

F. B. O. Gives Luncheon To New York Salesmen

A luncheon at the Hofbrau House was tendered by F. B. O. to the New York salesmen of the company last Monday in celebration of the sale of 50 per cent. of the year's quota.

Charles Rosenzweig, manager of the New York exchange, presided. Major H. C. S. Thomson, president of the F. B. O., Colvin W. Brown, vice-president, David Poucher, treasurer, Lee Marcus, sales manager, Nat G. Rothstein, publicity and advertising director, Al Boasberg, sales promotion director and Cleve Adams, division manager of Chicago, attended. The F. B. O. salesmen who partook of the feast were G. William Wolf, H. Kram, Jack Ellis, L. C. Wechsler, Leo M. Fox, L. B. Sherwood, J. W. Holden, Phil Hodes and Frank Leonard, exploiteer, connected with the New York exchange.

Major Thomson, in a brief talk, thanked the men for their loyalty and splendid service.

New Inwood Opens

Thursday, October 1, the Inwood Theatre, Dykman Street at Post Avenue, opened in a blaze of glory and the glare of two sunlight arcs, set across the street to advertise the fact that this section of the upper Manhattan area of Greater New York had a real theatre at last.

The house, a two story structure with seats only on the lower floor, accommodating about 1,200, has a charming interior, with a decorative scheme in light colors, the feature being a crystal chandelier in a challow dome, which becomes a blaze of red or blue or white, according to the circuit thrown in. It is equipped with a Moller organ but makes a feature of the playing of an excellent orchestra.

It gives this fast-growing section, virtually a small city in itself, a theatre worthy the name, and under the management of Sol Brill a fine line of attractions has been booked, Lightnin' being the opening feature.

HOUSE FOR BRIGHTMOOR, MICH.

A new modern theatre is in course of erection at Brightmoor, a Detroit suburb. It will seat 2,000 and will have ten stories and twelve offices and halls. It is being built by John G. Golden, who now operates the Virginia Theatre in that section.

Milwaukee Averts Strike

A strike of motion picture operators which appeared possible in Milwaukee several weeks ago has been averted through a compromise agreement reached between theatre owners and their employes. Under the terms of the agreement, the operators will receive pay increases of five cents an hour for houses of 800 seats or less and 10 cents an hour for theatres with more than 800 seats. The operators, in their original demands, has sought advances ranging from 5 per cent. in the small outlying theatres to 32 per cent. in the first run downtown showhouses.

BROKERS SUE ON THEATRE COMMISSION

Claiming they are entitled to $10,000 commission for services in connection with the leasing of the Columbia Theatre property at Sixth and St. Charles Streets, St. Louis, Mo., to the McCrory Stores Corporaion, Rochester, N. Y., Arthur S. Martin and Fred C. Briett, real estate dealers, have filed suit in the St. Louis Circuit Court to enjoin payment of the commission to S. J. Bernheimer, another real estate man. The Columbia Theatre Company and the Supreme Realty Company, owners of the property, have indicated they will pay the commission to Bernheimer.

BIG ST. LOUIS PROJECT

Plans for a building on a mammoth scale with picture theatre, restaurant, dance hall and garage are in preparation. The site is at the triangle formed by Skinker Boulevard and Oakland and Clayton Avenues at the Southwestern entrance to Forest Park, St. Louis. The project calls for an expenditure of $1,000,000. The identity of the syndicate behind the big deal has not been divulged by the Paul Jones Realty Company, which acquired the site for the promoters.

POSTPONE ARBITRATION CHAT

The conference on arbitration between Hays representatives and officials of the Albany and Buffalo zones of the New York Motion Picture Theatre Owners did not take place this week in Manhattan as it was scheduled. According to the Hays organization it was postponed until October 20 upon the request of A. Michaels of the Buffalo territory.

NEW BOSTON HOUSE OPENS OCT. 15

The big new theatre in Boston to be operated jointly by the Keith-Albee interests and Famous-Players has been named the Metropolitan Theatre. Harold B. Franklin, in announcing this fact, said the name Metropolitan was chosen because it will be the policy of this theatre to offer a type of entertainment of metropolitan appeal. The house will be opened about Oct. 15.

The Metropolitan will seat 4,500 persons The theatre will change its programs weekly. There will be an orchestra of 55 musicians. The combined resources of Famous-Players, Balaban and Katz and the Keith-Albee interests will be drawn upon for the presentations.

WARNERS GET CHICAGO ORPHEUM

The management of the Orpheum Theatre, on State Street, one of the oldest of the moving picture theatres in the loop, will pass from the Jones, Linick & Schaefer circuit on November 1, to the Warner Brothers' circuit. George H. Moore, for twenty years manager of the house, will continue under the Warner Brothers' regime.

Metro-Goldwyn-Mayer's "Ben Hur" fleet in action in the Mediterranean, Director Fred Niblo commanding.

Second Half of "Quality 52" Soon to Be Launched for M-G-M by Louis B. Mayer

FOLLOWING conferences in New York with Marcus Loew and Nicholas M. Schenck, Louis B. Mayer, head of the Metro-Goldwyn-Mayer studios, will shortly return to the Culver City studio to launch the production of the second half of the "Quality Fifty-Two" productions.

The producing program for the coming six months involves the most ambitious schedule in the history of either Metro-Goldwyn-Mayor or Cosmopolitan productions or the combined forces, according to the announcement.

Mayer, who originated the plan of an executive staff supervising various units, it is pointed out, has proved that this method of large-scale motion picture production is an unqualified success as evidenced by sixty-eight weeks of consistent box-office successes.

In the production of the second half of the "Quality Fifty-Two," the executives associated with Mayer will be, as in the past, Irving Thalberg and Harry Rapf, with the addition of Hunt Stromberg, recently signed. This announcement definitely refutes rumors concerning a change in the executive personnel of this organization.

"Under the producing schedule just prepared, provision has been made for vacations among the members of the executive staff," said Mayer. "Harry Rapf will shortly make a trip to Europe with his family, where he will combine pleasure with M-G-M business. Upon his return Irving Thalberg will take a well-earned rest, and later, I myself will spend a month abroad. The addition of Hunt Stromberg and others with whom we are now in negotiation, will make it possible for members of the executive staff to take vacations which have thus far been denied them because of the rush of production.

"In the production of the second half of our 1925-26 program our system of operation will be exactly that which has proved such a success in the past. This method of production, which has made our pictures 'the talk of the industry,' is now recognized as the most successful in the history of filmmaking.

"The stars and popular players who will appear in the second half of the program of pictures are: Marion Davies, Lillian Gish, Jackie Coogan, Mae Murray, John Gilbert, Buster Keaton, Ramon Novarro, Norma Shearer, Lon Chaney, Renee Adoree, George K. Arthur, Katherine Bennett, Mae Busch, Edward Connelly, Joan Crawford, Frank Currier, Karl Dane, Antonio D'Algy, William Haines, Kathleen Key, Carmel Myers, Conrad Nagel, Sally O'Neill, Gertrude Olmsted, Zasu Pitts, Bert Roach, Conway Tearle, and Claire Windsor, Nigel de Brulier, and Greta Garbe.

"This roster will be augmented by a number of other players of unusual box-office strength with whom we are now negotiating.

"Our directors handing these pictures offer perhaps the greatest galaxy of directorial brains ever assembled by one organization, including King Vidor, Tod Browning, Hobart Henley, Robert Z. Leonard, Victor Seastrom, Leon Abrams, Paul Bern, Christy Cabanne, Benjamin Christianson, Jack Conway, Edmund Goulding, Fred Niblo, Alfred Raboch, Mauritz Stiller and Hunt Stromberg.

"Among the pictures to be produced during the coming months are: 'The Big Parade,' starring John Gilbert; Elinor Glyn's 'Four Flaming Days'; 'Free Lips,' starring Norma Shearer; Tod Browning's 'The Mocking Bird,' starring Lon Chaney; 'La Boheme,' starring Lillian Gish and featuring John Gilbert; the mammoth version of 'Ben Hur,' now nearing completion on the Coast, with Ramon Novarro in the title role, and 'Bardolys, the Magnificent,' a spectacular version of the Rafael Sabatini novel, to be made entirely in technicolor and to star John Gilbert."

THE LAST "REHEARSAL" BEFORE THE CAMERAS "SHOOT." Director Monta Bell uses his tiny megaphone for a pointer, while rehearsing Marion Davies, Frank Currier and Conrad Nagel in a scene in the forthcoming Metro-Goldwyn-Mayer production, "Lights of Old Broadway." This is the screen version of the stage success, "Merry Wives of Gotham."

THERE'S A WHOLE LOT OF FIGHT LEFT IN "WES," AS YOU'LL SEE

This Barry boy—Wesley in type and Wes not in type—has a typical role and one suggestive of his former freckle-faced days in "The Fighting Cub," a Truart production for release by Renown. The cast further includes Mildred Harris, Pat O'Malley and Mary Carr. Here's a "showman's picture."

First National Has Great List Planned for Next Three Months

FIRST NATIONAL PICTURES makes the claim that it has, for the first quarter of the new season, the greatest list of releases for any three months in its history, in stories, in casting, in directing, in entertainment value and in artistry.

Thirteen productions will be released during this period, exclusive of the two specials, "The Lost World" and "Winds of Chance," which are now being extensively booked for showing during October, November and December. "The Sea Hawk," the big special for last season, which was withdrawn from the market during June, July and August, is also again being booked in big first run theatres for return engagements. Among the coming releases is the new picture starring Norma Talmadge, "Kiki," and Colleen Moore's new starring vehicle, "We Moderns," from Israel Zangwill's play.

The thirteen pictures scheduled for release during October, November and December are a part of the Winner Group of pictures for the new season, which have been booked in their entirety in more than 1,250 theatres aside from franchise bookings and which are still being booked rapidly throughout the country.

The thirteen productions, in the order of their release, are:

Oct. 4—"The Pace That Thrills," an original automobile racing story written for Ben Lyon by Byron Morgan, directed by Webster Campbell, includes in its cast, Mr. Lyon, Mary Astor, Tully Marshall, Charles Beyer, George Cooper, Fritzi Brunette, Warner Richmond, Evelyn Walsh Hall and Thomas Holding.

Oct. 11—Corinne Griffith's "Classified," from Edna Ferber's story, directed by Alfred A. Santell, with Miss Griffith, Jack Mulhall, Charles Murray, Carroll Nye, Ward Crane, Edythe Chapman, Jacqueline Wells, George Sidney, Jean Vashon and Barney Randall.

Oct. 18—"Why Women Love," Edwin Carew's production of Willard Robertson's play, "The Sea Woman." In the cast are Blanche Sweet, Robert Frazer, Dorothy Sebastian, Edward Earle, Russell Simpson, Alan Roscoe, Fred Warren, Charles Murray and Herbert Pryor.

Oct. 25—"The Beautiful City," Inspiration Pictures' new production, starring Richard Barthelmess, is an original Edmund Goulding story, directed by Kenneth Webb. Supporting Mr. Barthelmess are Dorothy Gish, William H. Powell, Florence Auer, Frank Puglia and Beryl Halley.

Nov. 1—"The New Commandment," Robert Kane's initial production for First National, adapted from Frederick Palmer's novel, "Invisible Wounds," directed by Howard Higgin. In the cast are Blanche Sweet, Ben Lyon, Holbrook Blinn, Claire Eames, Effie Shannon, Dorothy Cummings, George Cooper, Pedro de Cordoba, Lucius Henderson and Diana Kane.

Nov. 8—"We Moderns," the new Colleen Moore picture made from Israel Zangwill's play, directed by John Francis Dillon. Supporting Miss Moore are Jack Mulhall, Claude Gillingwater, Clarissa Selwyn, Dorothy Seastrom, Tom McGuire, Cleve Moore, Carl Miller, Louis Payne, Blanch Payson and Marcella Corday.

Nov. 15—"Clothes Make the Pirate," a Sam Rork production based upon Holman Day's novel of the same title, directed by Maurice Tourneur, starring Leon Errol. Supporting Mr. Errol are Dorothy Gish, Nita Naldi, George Marion, Shirley Mason, Tully Marshall, Frank Lawlor, Edna Murphy, James Rennie, Walter Law, Reginald Barlow, Henry West and Ernest Carr.

Nov. 22—"The Unguarded Hour," starring Milton Sills, from Margaretta Tuttles' new novel. Lambert Hillyer directed. In the cast are Doris Kenyon, Vivia Ogden, Jed Prouty, Claude King, Charles Beyer, J. Moy Bennett, Dolores Cassinelli, Cornelius Keefe and Lorna Duveen.

Nov. 29—"The Scarlet Saint," directed by George Archainbaud from Gerald Beaumonts' story, "The Lady Who Played Fidele." Mary Astor and Lloyd Hughes are the featured players.

Dec. 6—"The Splendid Road," the new Frank Lloyd production, adapted by J. G. Hawks from Vingie E. Roe's new novel. The cast includes Anna Q. Nilsson, Robert Frazer and Lionel Barrymore in the featured roles.

Dec. 13—"Caesar's Wife," starring Corinne Griffith, adapted from a story by Somerset Maughan and directed by Irving Cummings.

Dec. 20—"The Girl from Montmartre," Sawyer-Lubin's production based on Anthony Pryde's novel, "Spanish Sunlight." Alfred E. Green directed. Barbara La Marr and Lewis Stone are featured.

Dec. 27—"Kiki," the new Joseph M. Schenck production starring Norma Talmadge, adapted from David Belasco's stage production.

F. B. O. Lines Up Imposing Product for New Season

FOLLOWING a series of production conferences at the Coast Studios of the company, as a result of which big strides were made in the assembling of next season's product, J. L. Schnitzer, vice-president of F. B. O. in charge of production and John C. Brownell, Home Office scenario editor, arrived in New York last week. They spent several weeks at the F. B. O. Studios.

Another F. B. O. traveler who made the journey from Los Angeles to New York was Paula Gould, general press representative of the company who spent a vacation of one month at the studios.

Announcement was made by Mr. Schnitzer before he departed for the East that F. B. O. would take the field next season with the biggest array of special attractions in the history of the company. Just how many specials the program will include has not been definitely established. It is certain, however, that F. B. O. will present at least twelve specials which will dwarf any heretofore offered by that company.

The program will also include an attractive list of star series productions, of which the Fred Thomson and Evelyn Brent productions will be the outstanding features. Pictures in which these stars will take the leading roles will be produced on a far more elaborate scale than in the past, it was announced by B. P. Fineman, general production manager of F. B. O.

MARGUERITE DE LA MOTTE IN ONE OF HER BEST ROLES

Directors like Tom Forman know they can get the best work out of Miss de la Motte when her role is highly emotional, and in "The People vs. Nancy Preston," the Hunt Stromberg production for Producers Distributing Corporation, this splendid star is really at her best. John Bowers, who seems to "pair off" so well with Miss de la Motte in ever so many pictures recently, will again be seen in her support.

Fox Film Corporation Passes Halfway Mark in Filming Its 1925-26 Product

WITH twenty-two of its Supreme Attractions and starring vehicles and approximately fifty per cent. of its short subjects completed as far as actual filming is concerned, the various Fox Film Corporation departments at the West Coast Studios are now preparing to launch the remaining half of the company's 1925-26 releases.

Ten companies are actually shooting on the Fox lot, with five more scheduled to begin work in a few days.

Four of the pictures now being filmed are Supreme Attractions and starring vehicles. Henry Otto is directing the final scenes in the allegorical sequence of "The Ancient Mariner." Tom Mix is busy on his fourth starring vehicle for the current season, titled, "The Best Bad Man," under the direction of J. G. Blystone. "Wages for Wives," the screen version of John Golden's stage success "Chickenfeed," is progressing toward the final stages under the expert eye of Frank Borzage. Buck Jones, with R. William Neill wielding the megaphone, is on his fifth 1925-26 production, which has the catchy title, "Her Cowboy Prince."

The other films in work are two-reel comedies. Robert Kerr is back on the Fox lot and has another of the celebrated Van Bibber comedies under way. Albert Ray has the fourth of the Helen and Warren married life series, "Hold Everybody," at a point where it will be finished soon. Daniel Keefe is directing another of the O. Henry series, and fun-makers Bryan Foy, Lew Seiler and Benjamin Stoloff are at work on new Imperial comedies. All these two-reel entertainments are under the personal supervision of George E. Marshall, the Will Hays-Judge Landis of Fox short subjects.

The pictures that are scheduled to be put in work immediately are: "Daybreak," an adaptation of the stage play "The Outsider." "The Golden Strain," Peter B. Kyne's first contribution to the Fox program, from the Cosmopolitan magazine story "Thoroughbreds." "The Golden Butterfly," an original story by Evelyn Campbell. "My Little Pal," which is a Tom Mix starring vehicle from Gerald Beaumont's story, "The Gallant Guardsman," and "The First Year," the sixth of the John Golden unit of clean American productions.

CROSSING A CONTINENT FOR A HANDCLASP! HIP! HIP!

Within an hour after Sam L. Warner (left) and Lina Basquette were married, they entrained for the West Coast, and in this picture Mr. and Mrs. Warner are seen, with Jack Warner, studio manager, in Hollywood, with a floral "Welcome," and banks of flowers surrounding them. Miss Basquette was a precocious "child" star a few years ago, and more recently danced with great success in Ziegfeld's "Follies." (The honeymooners were last reported planning a voyage to Japan.)

HERE'S A TEAM SHOWMEN AND FANS ALIKE WILL DO WELL TO WATCH

Clara Bow and Donald Keith have distinguished themselves heretofore, but in B. P. Schulberg's Preferred picture, "Free to Love," these clever young people live up to every promise made for them by Mr. Schulberg when he selected them for stardom.

Associated Exhibitors Will Release "The Sky Rocket"

ONE of the first steps taken by Associated Exhibitors to acquire the biggest stars and productions in the independent field was taken this week when Peggy Hopkins Joyce's first starring screen vehicle, "The Sky Rocket," was accepted for distribution.

As a production "The Sky Rocket" is one of the most talked of pictures of the year, and inside reports have it that Miss Joyce's work in this film is nothing short of marvelous. It was because of the calibre of this production and the strong drawing power of the star that Oscar Price, president of the Associated Exhibitors, entered the competition with other national distributors to get the picture.

"The Sky Rocket" will not be included among the thirty pictures announced for release by the Associated Exhibitors, for the coming season, but will be distributed as a special, as it truly is. The story is an adaptation of the famous novel of the same title written by Adela Rogers St. Johns. Marshall Neilan, one of the outstanding directors of the day handled the megaphone on the picture from a scenario written by Randall McKeever.

Heading the cast of supporting players are Owen Moore and Earle Williams while Sammy Cohen, Gladys Brockwell, Gladys Hulette, Bernard Randall, Joan Standing, and Lilyan Tashman, head a long role of lesser players.

In a statement issued in connection with the taking over of this production, Oscar Price stated that this is only the beginning of what Associated Exhibitors intend doing in the way of acquiring stars and productions. Further in his conversation he hinted that important announcements will be made in the near future in reference to the plans of the company that will make every exhibitor in the country sit up and take notice.

As a public figure Miss Joyce is one of the most widely known women in the world today and even the most skeptical admit that she will have an enormous drawing power at the box office. Prior to her debut in pictures Miss Joyce established herself as a legitimate star at the head of the Earl Carroll Vanities, touring the country with this show and establishing a popularity second to no woman in public life.

IN THE LAST MINUTE RUSH—EVERYBODY WORKS!

Director Fred Niblo is so eager to get through with the colossal production of "Ben Hur," which he is making for Metro-Goldwyn-Mayer, that he offers no objection when he finds his principal players, Francis X. Bushman, Ramon Novarro and May McAvoy, helping forward construction work on the huge Antioch Circus in which the chariot races will be staged. ('Sall right, so long as the carpenter's union doesn't catch 'em!)

Breaking Records

M.-G.-M.'s "Never the Twain Shall Meet" Increasing Business On Second Week

"Never the Twain Shall Meet," the Cosmopolitan production for Metro-Goldwyn-Mayer directed by Maurice Tourneur, has broken all attendance records for the Madison Theatre in Detroit, Mich. The second week of the showing has opened to bigger business than the first, and the management is accordingly planning to hold the film over for a third.

Anita Stewart, Bert Lytell and Huntly Gordon are the featured players in this stirring picturization of the well known Peter B. Kyne novel. Director Tourneur took the entire cast to the South Sea Isles for the exteriors and obtained some of the most beautiful tropical scenery ever recorded by the camera. Exceptionally effective work has been done by Miss Stewart as Tamea, the dusky South Sea Island heroine, and Bert Lytell and Huntly Gordon have won high praise as the white men who strive for her affection. A number of scenes recording spectacular native dances are a fascinating feature of the film.

Governor of Utah Wires Congratulations After Premiere of "Keeper of the Bees"

THE American Theatre, Salt Lake, City, was selected by F. B. O. for the world's premiere of "The Keeper of the Bees," J. Leo Meehan's picturization for F. B. O. of Gene Stratton-Porter's famous novel. The production made a triumphant cinematic debut on Saturday evening, Sept. 19th and played for an entire week to capacity. The first two days of the run the picture played to more than ten thousand persons, which breaks all records held by any theatre in Salt Lake, and during its week's run played to over 22,500 persons.

Acclaimed by an unusually distinguished and enthusiastic first night audience, composed chiefly of state and city officials, as the greatest picture premiere the Mormon city has yet known, it is not surprising that news of the overwhelming reception tendered this production has already reached hundreds of exhibitors throughout the country who are wiring F. B. O. for booking dates.

The F. B. O. executives attribute the remarkable success of the production to the fact that "The Keeper of the Bees" is the only picture made from a popular novel which was released simultaneously with the publication of the book, thus insuring a ready made audience of more than 10,000,000 persons who read the story in serial form during its run in McCall's Magazine.

Big Advertising Campaign

An intensive advertising campaign was launched by F. B. O. for several months in the pages of McCall's Magazine during the serialization of the novel. It was advertised in every trade paper and is now on sale in about 16,000 book stores and newsstands. Eleven hundred and forty dealers made window displays of the book. Two thousand others used posters on it. The book was advertised in the leading magazines and in about two hundred newspapers throughout the country. This coupled with the fact that Gene Stratton-Porter's name is a household word throughout the world, and that she has sold more books in the last twenty years than any other author, will easily make "The Keeper of the Bees" the biggest picture of the year. The book received unusually favorable notices from the press throughout the country, and was reviewed at Salt Lake the day after the picture opening. The success of Mrs. Porter's first film venture, "A Girl of the Limberlost" has already made screen history.

Cutting on the first print of "The Keeper of the Bees" was completed barely in time to rush the negative by special airplane to the American Theatre, Salt Lake. The print arrived an hour before the rise of the curtain.

Congratulations from Governor

Among the distinguished first night audience were Hon. George H. Dern, Governor of Utah; Hon. C. Clarence Neslen, Mayor of Salt Lake City; Harvey H. Cluff, Attorney General of Utah; Heber J. Grant, President of the Church of Latter Day Saints; J. H. Rayburn, Sec. Salt Lake Chamber of Commerce and H. W. Lane, President Salt Lake Baseball Club. Numerous Chamber of Commerce officials and prominent social celebrities attended all of whom expressed their appreciation of the picture in the most enthusiastic terms.

After the opening, Governor Dern wired:

"'The Keeper of the Bees' is a splendid picture. If we had more like it the country would be better off and the traducers of the screen would have no ammunition. Accept heartiest congratulations.

Harvey H. Cluff, Attorney General of the State of Utah was most enthusiastic. An excerpt from his wire follows:

"'The Keeper of the Bees' a fine dramatic story, ably directed and acted which can not fail to prove an outstanding hit, if it pleases the public elsewhere as I believe it is pleasing Salt Lake. Essentially it is the best kind of American entertainment."

Rev. Heber J. Grant, President of the Church of Latter Day Saints, echoes Attorney General Cluff when he wires:

"The picture version of Gene Stratton Porter's 'The Keeper of the Bees' I thoroughly enjoyed. A sincere and honest picture which should be fine entertainment and which can be sincerely and honestly endorsed."

Hon. Clarence Neslen, Mayor of Salt Lake City, enthuses:

"Producers of 'The Keeper of the Bees,' and all connected with it have right to feel proud of screen version of Gene Stratton-Porter novel. We of Salt Lake City who saw it first welcomed it enthusiastically and anticipate whole country will do likewise."

J. H. Rayburn, Sec. Salt Lake Chamber of Commerce says:

"Salt Lake City was honored in having seen Gene Stratton-Porter's 'Keeper of the Bees' before any other community. It was well worth seeing first. It is a picture of which you may well be proud."

He Keeps "The Bees," Too!

H. W. Lane, President Salt Lake Baseball Club, echoed the enthusiastic sentiments of the entire sporting community in Salt Lake when he wired:

"I am a 'Keeper of the Bees' (Salt Lake Ball Club) myself but I resign in favor of your great picture. It is a home run, a Babe Ruth. Out here we would call it a Tony Lazerre. Congratulations."

The wire that caused the greatest huzzas, however, came from Garson Dahnken, Manager of the American Theatre, the day after the opening. Mr. Dahnken's telegram is a genuine forecast of what will happen in thousands of theatres when they play "The Keeper of the Bees."

"Stood them up all day with Gene Stratton-Porter's 'The Keeper of the Bees.' Had 2400 house capacity in and hundred foot lobby three times during evening. Had to establish extra box office to handle crowd. Everybody tickled to death with picture. Warmest congratulations."

And seven days later Mr. Dahnken wired F. B. O. again:

"Just closed week's run on 'Keeper of the Bees' to biggest attendance we have had in years. Played to twenty two thousand five hundred sixteen people. I recommend this picture to every exhibitor in the world as a box office attraction and real audience picture."

The press of Salt Lake were as enthusiastic as the audience. The notices accorded the film in the newspapers were flattering to the nth degree.

Critics Like It

Dan S. McQuarrie in the News says: "Salt Lake citizens are asked this week to give the first verdict on 'The Keeper of the Bees,' a picture destined to become known over the world. For those who love the Gene Stratton-Porter stories, which means millions it is sufficient recommendation to say from a preview that what the author put in the book, Mr. Meehan and the cast have put in the picture—a notable achievement. How many of the readers of this book or others by the same author will be able to say definitely wherein lies the appeal or exactly what it was that brought the whimsical smile or the lump to the throat? Yet this intangible charm will carry the picture to the hearts of theatregoers."

The picture met with the enthusiastic approval of the Salt Lake Telegram, which says: "Salt Lake City turned out to enjoy the world's premiere yesterday at the American Theatre, and to honor J. Leo Meehan, former local newspaper man, who directed Gene Stratton-Porter's great novel 'The Keeper of the Bees.'

"The charm of the author has been preserved by Director Meehan in the screen version. Against the backgrounds of Southern California, a story more dramatic than the usual Gene Stratton-Porter tale moves smoothly to its climax."

"'The Keeper of the Bees,'" says the Salt Lake Tribune, "should rate high in the popular estimation. The picture has just enough heart appeal to make it a success. Acting of high grade caliber and pleasing photography all contribute to make it an entirely meritorious production. Most of the scenes were taken at Santa Barbara just previous to the earthquake. The ocean and the rugged beach do much to enhance the picture. Coupled with the well planned and well done photography, the picture was directed by J. Leo Meehan, former Salt Lake newspaper man, and son-in-law of Mrs. Porter. Under his direction, the scenario has not deviated from the book.

"The various parts of the picture are taken care of by capable actors. As the partner of the 'keeper of the bees' little Gene Stratton, granddaughter of Mrs. Porter, does some really remarkable acting."

The New York premiere of "The Keeper of the Bees" took place at Town Hall on Monday evening, October 5th. Society, the stage and screen, as well as literary New York was well represented.

Attends Convention

Louis B. Mayer, vice-president in charge of production for Metro-Goldwyn-Mayer who arrived in the East early last week, has gone to Louisville, Kentucky, where he will attend the convention of International Fire Chiefs and consult with officials and heads of local fire departments throughout the country, on the production to be made by M.-G.-M. in behalf of fire prevention, C. Gardner Sullivan's "Flames."

MARION DAVIES IS A BLONDE AND A BRUNETTE

In "Lights of Old Broadway," a Monte Bell production for Metro-Goldwyn-Mayer, Miss Davies has the roles of sisters—one a pronounced blonde and the other a brunette—and those of us who have seen the picture privately believe she has done her best work in this instance.

M.-G.-M's "Tower of Lies" Given Lavish Praise by N. Y. Critics

VICTOR SEASTROM'S "The Tower of Lies," starring Lon Chaney and Norma Shearer, has opened at the Capitol Theatre in New York to truly astonishing acclaim from both critics and public This new, smashing success from the Metro-Goldwyn-Mayer studios is a stirring picturization of the Selma Lagerlof novel, "The Emperor of Portugallia," adapted to the screen by Agnes Christine Johnston.

"Now and again we are privileged to behold an offering of the silent drama," writes Katherine Zimmerman in the New York Evening Telegram, "of such merit and character that our supplementary diet of pictorial piffle is almost forgotten in a floodtide of gratitude. Of such a rare order is 'The Tower of Lies.' Unlike most motion picture adaptations, characterization has not been systematically reduced to action. There is none of the automatic 'going through the motions' when the director pulls the strings."

"The talents of Victor Seastrom," reports the New York Sun, "bloom in their finest flower in 'The Tower of Lies, a poetic, imaginatively staged photoplay. That should be considered in the nature of a command to attend one of its showings at the Capitol this week, where additional delight may be obtained through witnessing Lon Chaney and Norma Shearer in the distinctive acts of giving their finest performances."

"The picture is a triumph of artistic directing and acting," remarks Regina Cannon in the New York Daily Graphic. "While Lon Chaney has done more spectacular things, he has never been called upon to do anything which so indelibly stamps him as perhaps the greatest character artist on the screen. Norma Shearer as Glory is perfect."

"Here, you feel, are great gifts," declares Mildred Spain in the New York Daily News. "Rarely has a director put a story on the screen with such fine restraint, such poetical simplicity. 'The Tower of Lies' is a drama at its best. It is realism coated with romance."

"There is an outstanding fine bill at the Capitol Theatre this week," testifies Aileen St. John-Brenon in the New York Morning Telegraph. "'The Tower of Lies' is an exceptional moving picture, beautifully directed and a far cry from the hackneyed, trite stories."

"What this reviewer would wish to say at the earliest possible moment," says Quinn Martin in the New York World, "is that Lon Chaney's performance in 'The Tower of Lies' is one of the most fascinating which he has seen in months."

"'The Tower of Lies' is an absorbing drama of the lives of simple folk," comments Palmer Smith in the New York Evening World.

"I have seldom seen anything finer than the work-ridden old peasant played by Claire McDowell," exclaims Louella O. Parsons in the New York American.

"This film," points out the New York Evening Post, "featuring the work of that trio responsible for 'He Who Gets Slapped'—Lon Chaney, Norma Shearer and Director Victor Seastrom—is brilliantly conceived and acted with a sincerity that is impressive."

"Loew's Ink"

R. W. Baremore, of the Publicity Department of Metro-Goldwyn-Mayer, in the New York home office, and editor of "Loew's Ink," a publication devoted to the employees of Loew-Metro-Goldwyn-Mayer, has turned out a breezy October Number, in which details of the Loew-Metro-Goldwyn-Mayer Ball, at the Astor, October 31, are set forth.

We also learn that Miss Anne Mary Graham, the beautiful hostess on the third floor of the Loew State Theatre Building and one of the few girls out of 15,000,000 to decline a contract to work in motion pictures, has returned from a protracted visit to Ireland, and other parts of the British Empire in Northwestern Europe.

We are glad Miss Graham is home again, safe and well—and herewith our official congratulations.

We also congratulate R. W. Baremore on his snappy little publication, "Loew's Ink."

Gladys Hulette to Attend "Go Straight!" Premiere

EWART ADAMSON'S melodrama, "Go Straight," a Preferred Picture, presented by B. P. Schulberg, will have its initial New York engagement next week when it opens as the feature film at B. S. Moss' Broadway.

A cast of popular players worked in this story picture, under the direction of Frank O'Connor, its players including Owen Moore, Gladys Hulette, Mary Carr, Robert Edeson, George Fawcett, Ethel Wales, Lillian Leighton and others.

The production also shows Anita Stewart, Larry Semon and Donald Keith in special Hollywood sequences in which the audience is given a glimpse of screenland.

Gladys Hulette, the feminine lead, who recently arrived in New York from the West coast, will attend the first performance at the Broadway.

Ship Film by Dog Train

If you ever get the idea into your head that motion pictures are not about the most popular form of entertainment throughout the world think this over:

William Kelly, Paramount's branch manager at Calgary, Canada, has the distinction of serving the only Eskimo exhibitor on the Continent. Each print used by this theatre man must be shipped 300 miles by dog train. Not unlike the days of "The Pony Express" in the United States.

Can you think of any other form of entertainment that is so popular that it is in demand 300 miles from the nearest railroad?

Signs Contract

Louis B. Mayer has signed Alice D. G. Miller on a new long term contract to write continuities exclusively for Metro-Goldwyn-Mayer. Miss Miller has been one of the feature writers with the M.-G.-M. organization ever since the merger more than a year and a half ago. Listed among her successes are: "So This is Marriage," "Lady of the Night," "The Exquisite Sinner," "Pretty Ladies," and "Dance Madness."

BETTY BRONSON FOLLOWS GREAT FOOTSTEPS

A screen hit in the "Peter Pan" role made famous by Maude Adams! Again paralleling in pictures the great actress' role in "A Kiss for Cinderella." Seen here in the latter Paramount picture, a Herbert Brenon production, in which the little Famous Players-Lasky star has Tom Moore for her leading man.

Warners to Screen "The Tavern Knight," Sabatini's Novel, Starring John Barrymore

AFTER several weeks of negotiations, Warner Bros. announce they will make a third picture with John Barrymore while that actor is on the West Coast. The signature of Barrymore was obtained this week out on the Pacific Ocean where he is making "The Sea Beast," and the Warners immediately purchased "The Tavern Knight" by Rafael Sabatini, author of "The Sea Hawk" and "Captain Blood" as the story in which Barrymore will be put out in a big special production.

This does not mean that the Warners are to abandon their plans to present the star in Lord Byron's "Don Juan." On the contrary work on this great love story will be started with the completion of "The Sea Beast," which will practically be finished so far as Barrymore is concerned when the whaling episodes now being shot are completed.

"The Tavern Knight" in a period picture of the seventeenth century in England when Charles II attempted to regain the throne from the parliamentary rule of Oliver Cromwell. Barrymore will play the title role, that of Sir Crispin Ballaird, who from his strong, noble albeit tender and chivalrous nature, is called "The Tavern Knight" and is the good, right arm of Charles II.

The Warners announce they will make a pretentious production of this Sabatini story, filled, as it is, with the clash of battle and the atmosphere and color of the days of Charles II. It is written with Sabatini's adventurous swing, and there is excellent opportunity for Mr. Barrymore to stand out in another great role in the Warner program along with his "Don Juan" and Captain Ahab in the "Sea Beast."

This means that Barrymore is not likely to appear on the speaking stage this season, but it does not mean that he is deserting the foolights permanently. He stated this week that on the screen he believes he is offered a wider field of characterization and he wants to make a thorough trial of it under favorable circumstances before he resumes his stage work. It is known that Mr. Barrymore has in mind a big stage production for next season and he has been dealing with a German playwright along this line. The play in which he will return to the stage on the completion of his Warner contract will be whipped into shape and made ready while he is working on the Warner Bros. progam.

Mr. Barrymore went to the coast with the intention of making but one picture. When "The Sea Beast" was about half completed, he felt so satisfied with it that he permitted the Warners to exercise their option and signed up for "Don Juan." This will keep him on the coast until the first of the year. He informed H. M. Warner that if a suitable story could be found, he would remain in Hollywood until the spring and do a big special for him.

When "The Tavern Knight" was offered for his approval, it was satisfactory and the contract was signed this week. It is not believed that this production will be completed until well on toward spring.

Production of "The Sea Beast," the special attraction in which Barrymore is to make his first bow on Warner Bros.' 1925-26 schedule, has been finished, according to advices from the company's West Coast Studios. If present plans are carried out the picture will be held over until after the Christmas holidays, and January 9th has been tentatively selected as the release date.

Harry M. Warner, who returned from California a few days ago, is tremendously "sold" on "The Sea Beast," and is convinced that it is one of the very finest pictures ever made. He saw it in a pre-view in Los Angeles and was so thrilled that he rushed to a telegraph office and wired an enthusiastic message to the home office.

Since reaching New York the Warner president has amplified his original comment with many additional expressions of enthusiasm, but the telegram itself contained sufficient praise to make certain that the producers have unlimited confidence in this attraction. The wire read as follows:

"Saw 'The Beast' tonight in fourteen reels. It's quite as great as anything that has ever been made, not excepting 'The Ten Commandments,' 'The Covered Wagon' or 'The Iron Horse,'—if not greater."

LITTLE SISTER TO THE UNHOLY THREE

Mae Busch is credited with one of her choicest bits of acting in the Tod Browning production for Metro-Goldwyn-Mayer, "The Unholy Three," in which Lon Chaney has one of his important roles.

Gladys Hulette in New York

Gladys Hulette whose latest film appearance is in the Preferred Picture, "Go Straight," arrived in New York last Monday. She will remain until Spring.

Exploitation Campaign Puts New Chaplin Comedy Over

BACKED by an extensive and highly novel exploitation campaign, the Warner Bros. production, Syd Chaplin in "The Man On The Box," in the first week of its indefinite run at Warners Theatre, New York, smashed all attendance records this Broadway house has known since it was opened in 1924.

With unusual stunts being performed in the streets, and with newspaper reviewers giving high praise to the attraction, the indications were that the long queues daily forming in front of the ticket window would remain the rule for some time to come.

For the first time in many years Broadway was treated to the sight of hansom cabs—the kind that half-filled the streets in the "rare old, fair and golden days," when motor cars were unknown and traffic rules unnecessary. Six of these were used to exploit "The Man On The Box" and five of the drivers were gray-haired "Jehus" of the type popular on Broadway in the olden times.

The sixth driver to operate a hansom was Alt La Rue, a well known wax figure impersonator, who attracted increased attention because no one was certain whether he was a human being or the automaton he pretended to be. In front of the passengers' seat each cab bore the legend, "The Window Of A Thousand Laughs," while the sides of the various vehicles carried such signs as:

"Broadway's Laffing! Don't let Broadway get a Laff on You!" "1,000 Laffs a Minute!" "Laff Insurance Keeps You Well," "A Joy Ride of Laffs," "1000 Laffs for You! Happiness Insurance," "It Will Get Every Laff You've Got!" "A Laff a Minute—Every Minute!" and "A Real Old-Fashioned Rib-Tickler."

Meanwhile, six men were engaged in front of public schools and in subway stations, varying their places of call on different days, distributing throwaways, sacks of peanuts and buttons. Before the first week was over half the school kids in town were wearing buttons inscribed, "Syd Chaplin in 'The Man On the Box' at Warners Theatre."

SYD CHAPLIN

Whose first Warner Bros. picture, "The Man on the Box," is now playing Broadway.

Evening promenaders on Broadway were checked at 46th Street by the sight of another wax figure impersonator—Mrs. Alt La Rue; garbed as the driver of a hansom and doing the automaton stunt in the window of Weinberg's clothing store. Signs, conspicuously placed, referred the throngs to the attraction at Warners Theatre.

Both the exterior of the theatre and the lobby were especially decorated for this run. The outside front was particularly attractive. A telegram of congratulations which Charlie Chaplin, in New York when the run opened, had sent to Brother Syd, was displayed in exact facsimilie except that it was enlarged to immense size. Covering a large part of the building's front, and flanked by portraits of Charlie and Syd, the telegram was flooded with lights from the marquee. This highly interesting message read:

"CONGRATULATIONS SYD SAW MAN ON BOX LAST NIGHT AND THOUGHT IT WONDERFUL STOP MORE POWER TO THE FAMILY STOP WITH LOVE."

In front of the theatre, too, were two 24-sheet cutouts, while special plaques also bore photographic enlargements of the telegram, with pictures of Syd and Charlie Chaplin. Some of the best reviews which have appeared in New York newspapers were thrown up to massive enlargements, while in the lobby itself were four frames of stills from the production.

The run has been accompanied also by an uncommonly extensive advertising campaign in the New York newspapers. The Warners devoted to "The Man On The Box" three times the normal amount of advertising in the dailies and started the local campaign on the Monday preceding the opening Saturday, instead of on Friday, as ordinarily. In the whole of the advertising care was taken to stress the fact that here was a great laugh picture with a popular star, rather than the title or the fact that this was based on a novel and play.

Yet additional importance was given this production by the launching of the run in a special midnight invitation performance—the first midnight showing arranged by the Warners in their new theatre. This was attended by a distinguished company composed of representatives of the dramatic, artistic and literary worlds; as well as figures high in business and professional life. Despite its sophisticated character, the audience was at times demonstrative in showing its appreciation of the star and the production.

New York Papers Praise New Syd Chaplin Comedy

PICTURE reviewers on the New York papers have been giving warm praise to the Warner Bros.' production, Syd Chaplin in "The Man On The Box," now having an indefinite run at Warners' Theatre, New York. Extracts from some of the comments follow:

New York American:—"I know very little of what constitutes a box-office record, but I do know Syd Chaplin should come very near qualifying for that distinction. The theatre was packed to the doors. The audience laughed loudly at every comedy situation. Warners have enhanced the value of Harold McGrath's story rather than detracted from it. The direction of an involved comedy like this is the most difficult directorial feat in the world. And Chuck Reisner comes out with credit due to the deftness with which he plans his various situations. If you feel in need of a laugh take yourself to Warners' Theatre. It is there waiting for you. As comedies go, I am willing to go on record as saying that 'The Man on the Box' is near the top in the percentage of entertainment and laughter."

The Daily Mirror:—"Syd Chaplin covers himself with glory and sends his audiences into gales of merriment. Even the Sphinx would shriek at Syd Chaplin's canny giftie o' fun, his clever acrobatics and female impersonation. Director Charles ('Chuck') Reisner has sustained the laughs until the final fade-out. He never permits the story to drag. Take our tip and put 'The Man on the Box' on your 'must' list. We're going to see it again with more anticipation than we saw it the first time."

The Evening Journal:—"Syd Chaplin as 'The Man on the Box' is a comedy riot. Yesterday's audiences shrieked at his exploits, and while Harold McGrath's novel was funny, this is one of those rare cases where a picture is an improvement on the original script. Chaplin is an excellent pantomimist. Toward the end of the film he disguises himself as a lady's maid, and if you thought he was good as Charley's Aunt, you'll have a treat in store for you at this masquerade. The gags are spontaneously uproarious. Although it may be high treason to say this, if Syd's famous brother, Charlie, kept to this kind of straight comedy he'd be better off."

Evening Telegram:—" Credit for the smoothness of the production is due in considerable measure to Charles Reisner, the director. With little straining after effect and not a few novel twists, the picture romps along from start to finish in boisterous good humor. As an exponent of the gentle art of pantomiming the younger Chaplin has made quite a niche for himself in this latest comedy of his."

Morning Telegraph:—"It is a pleasant, laugh-provoking farce, with enough merriment to please any audience. Alice Calhoun is quite lovely as the heroine. Helene Costello, daughter of the old-time favorite, Maurice Costello, makes her film debut as Syd's sister. She is very beautiful and her screen success is hereby predicted. ('Chuck') Reisner and David Butler also contribute to the success of the picture. That the film is a success there can be no doubt. It is certainly highly amusing."

The Sun:—"So far as I am concerned, 'The Man on the Box' is every bit as worth while as was the screen version of 'Charley's Aunt,' through which the same Syd Chaplin bounced in petticoats. At yesterday's matinee Warners' Theatre was filled to standing with an audience that seemed to relish the picture highly."

Rogers Announces Cast for Harry Carey Picture

CHARLES R. ROGERS, who is producing a series of Western features starring Harry Carey for release through Pathe, announces that he has assembled the strongest cast ever seen with Carey to support him in his initial subject. Harriette Hammond is named as leading lady and others in the cast are Bert Woodruff, Ruth King, Pat Harmon, Stanton Heck, Raymond Nye and Joseph Gerard.

Miss Hammond began her screen activities and attained fame as a leading Mack Sennett bathing girl. During the last few years she has become a very popular leading lady, dividing her time between studios in the East and West. Her work will be recalled in Marshall Neilan's "Bits of Life," "The Golden Gift," "Confidence," "The Midshipman," etc.

Miss King recently completed her role in Associated Exhibitors' "The Lady From Hell," in which she supported Blanche Sweet and Roy Stewart. Her recent appearances have been in "He Who Gets Slapped," "The Woman" and "The Wheel."

Mr. Harmon dates his screen career 'way back to the days of Kinemacolor. He gives an outstanding performance as the footbaal coach in Harold Lloyd's latest Pathe feature comedy "The Freshman," and has also been seen in several recent two-reel comedies released through Pathe. He has a long list of feature characterizations to his credit.

Bert Woodruff is a veteran of the films who has appeared for all the leading filmmakers. One of his best characterizations was in "The Rosary."

Raymond Nye began his screen work with Fox, ten years ago, and has continued before the camera ever since.

Joseph Gerard is another one of the leading supporting artists. The cast will be augmented as production progresses.

Sol Polito, A. S. C., one of the best of the cameramen, who has photographed a number of the Harry Carey productions, has been resigned.

The story for the first Carey-Pathe feature is an adaptation of "Buck Up," a story by Basil Dickey and Harry Haven.

Scott Dunlap is directing the organization which is making its studio headquarters at Universal City.

Marguerite De La Motte Home

Marguerite De La Motte, whose work in "The Girl Who Wouldn't Work" has won recent critical approval, has returned to the West Coast after a fortnight's vacation in New York. While here she attended the first public presentation of this Preferred Picture, presented by B. P. Schulberg and directed by Marcel DeSano.

CHARLES R. ROGERS

The producer of a series of Harry Carey "Westerns" for Pathe release, the first of which will be "Buck Up."

Pressbook for "Headlines" Follows Newspaper Style

THE ASSOCIATED EXHIBITORS pressbook for "Headlines," just off the press, is a complete newspaper in every respect, containing all the features of a daily publication and made up to resemble a newspaper.

The covers are printed in tinted ink to give a rotogravure effect and the scenes from the production, the story of which is bound up with the life on a metropolitan paper, have captions written similar to those on illustrated papers. Across the top of page one is a logotype which is similar to those used on newspapers.

Page three opens up with some big headlines covering the story synopsis and newsy events about the picture. Right through the book are publicity stories, advertisements, pictures, cartoons, etc., resembling those in daily publications. There is financial news, covering the box-office, angle for exhibitors, editorials, The Inquiring Reporter, Woman's Page, Ship News, Sporting News, Dramatic Page, which contains reviews of "Headlines," Views of the Press, Advice to the Lovelorn, Want Ad Section, Ye Olde Towne Gossip, Answer Man and other features of a daily newspaper.

The exploitation pages are made to resemble a two-page spread of a department store and are headed "Business Builders Unlimited." A full page advertisement is the replica of a newspaper feature which tells a story in pictures. There are advertising punch lines under the various scenes.

Part of the background for "Headlines" is the city room of the New York World and many of the big line-up of publicity stories cover interesting phases of the newspaper profession which have a connection with the story. Due to the fact that "Headlines" is a newspaper story, there is a natural tie-up with the newspaper profession and publications throughout the country are likely to use more of the material than they would on a drama of another type.

Alice Joyce is starred in "Headlines," while Malcolm McGregor and Virginia Lee Corbin head the balance of an excellent cast.

The "Headlines" pressbook was supervised by S. Barret McCormick, who has turned out several other outstanding showman books within the last few months.

A LEAGUE OF NATIONS

Clarence Brown, director of "The Lone Eagle" for United Artists, is American; Vilma Banky, leading woman, is Hungarian; Rudolph Valentino, star, is Italian, and it's a Russian picture.

"Stella Dallas" Premiere At Apollo, New York, November 15

"STELLA DALLAS," Samuel Goldwyn's latest production, directed by Henry King, will have its world's premiere presentation in a legitimate New York house when it opens at the Apollo Theatre, November 15. It is a United Artists picture.

Closing of the theatre negotiations marks the climax of a series of interesting events in conjunction with "Stella Dallas" that date back over a year and a half. About that time Mr. Goldwyn outbid all other producers and purchased the screen rights to Olive Higgins Prouty's best seller novel, which first appeared as a serial in the American Magazine.

Then began the search for the ideal director best suited by temperament and background to direct this human story, vivid with emotional climaxes. Henry King who had read the story, and believing it to be one of outstanding merit, came to the producer and requested the privilege of directing it. Henry King also directed "Tol'able David," "The White Sister" and "Twenty-three and One-half Hours Leave." Over four months was spent by Frances Marion, who has written all the scripts for Mr. Goldwyn's independent productions, in adapting the novel for the screen.

In the selection of the cast, seventy-two candidates of both stage and screen were tried and tested for the leading role before Belle Bennett, a comparative unknown, was awarded this big screen plum.

Lois Moran, the "unsophisticated and unmodernized child wonder," was chosen to play Laurel, the daughter, and according to Mrs. Prouty, the authoress of the novel, Lois Moran perfectly meets all the requirements of that strange and beautiful child.

Ronald Colman, the magnetic lover of the screen, Alice Joyce, Jean Hersholt, well known character actor, and Douglas Fairbanks, Jr., complete the balance of the all-star cast.

WILLIAM JAMES CRAFT

The director of the Bob Custer "Westerns" for Film Booking Offices of America, Inc., is demonstrating his ability to freshen up this particular type of pictures

ALBERT SYDNEY HOWSON

The new head of the literary department of Warner Bros. has a wide background of varying experiences in the literary field back of him. Big things are expected during his administration.

Titles Twisted—Tornado Threatens!

Dated October tenth, Moving Picture World sallied forth to the service of the industry it so ably represents.

There was a calm—but you know the saying about calms! Suddenly two telephones began to ring in the editorial office of this publication—then a third took up the call.

And that wasn't anything but the start.

Never did we realize how popular, how well friended were Messrs. William James Craft and Albert Sydney Howson.

One after another their respective friends blew us up because we had published their respective photographs with the captions transposed.

We're sorry—so is the proof reader and the make-up who pulled the "bone." We give the pictures to you again as they should be captioned. Mr. Craft, meet Mr. Howson. And 'excuseit, please.

GEORGE NARDELLI

Distinguished European actor, recently signed a long-term contract with Metro-Goldwyn-Mayer, and on his arrival in New York City recently he visited the company's offices in the Loew State Theatre Building, and rushed out to Hollywood, ready for work before the camera.

"Plastic Age" Ready

The B. P. Schulberg Picture From the Percy Marks Novel Has Star Cast

An advance audience of three million persons, already reached by Percy Marks' novel, "The Plastic Age," attests the wide appeal of the Preferred screen version of this famous college story just completed by B. P. Schulberg.

"The Plastic Age" in film form is now ready for first runs. It was directed by Wesley Ruggles, with the featured roles filled by Clara Bow and Donald Keith. The supporting cast includes Mary Alden, Henry B. Walthall, Gilbert Roland, Joan Standing, David Butler and J. Gordon Edwards, Jr.

MacIntyre Made Production Head

In order to cope with his augmented production activities, Samuel Goldwyn, independent producer, has engaged Robert D. MacIntyre as production manager.

Mr. MacIntyre, who has ben casting director for Metro-Goldwyn for the past four years, assumes his new duties with Samuel Goldwyn immediately and will supervise the three production units under Mr. Goldwyn's sponsorship, viz. George Fitzmaurice productions, Potash & Perlmutter productions and the Henry King productions.

Signs Contract

Louis B. Mayer has signed Alice D. G. Miller on a new long term contract to write continuities exclusively for Metro-Goldwyn-Mayer. Miss Miller has been one of the feature writers with the M.-G.-M. organization ever since the merger more than a year and a half ago. Listed among her successes are: "So This is Marriage," "Lady of the Night," "The Exquisite Sinner," "Pretty Ladies," and "Dance Madness."

LILYAN TASHMAN

This lovely Metro-Goldwyn-Mayer player is featured with Pauline Starke and Charles Ray in Robert Z. Leonard's production, "A Little Bit of Broadway."

Chicago Dailies Accord Pathe's "The Freshman" Editorial Note

CHICAGO dailies have accorded "The Freshman," Harold Lloyd's latest Pathe feature now enjoying a run at the Roosevelt Theatre in the Windy City, special editorial comment as well as laudable reviews in the regular photoplay departments.

The Chicago Herald and Examiner published the following editorial about Lloyd and the Roosevelt showing:

"Across a loop theatre—the Roosevelt—is a sign, 'Laugh and Live Longer!' Not a bad slogan. When a theatre shows pictures that make possible longer, louder laughter at clean, bright comedy, it is doing more than merely making money. And when a comedian sets his ambition on creating incidents of clean, wholesome, laugh-making quality, he is doing more than merely earning a handsome living."

Mae Tinee in the Chicago Daily Tribune said:

"I just love 'The Freshman'! Haven't seen its like in good, clean, original, spontaneously funny entertainment for an aeon—more or less. Do you know that you can almost bank on Harold Lloyd to turn out winners, and it doesn't take him three years, either. This time you see him in the humorously pitiful guise of what the press notices call a 'Sport model freshman'—and I know of no better description."

Polly Wood in the Chicago Herald and Examiner said:

"Gloom doesn't stand a chance against the line plunges of Harold Lloyd in 'The Freshman.' As the dumb hero of this comedy, Harold does his darndest for dear old Tate, and the final score is: Gloom, 0; Joy, 100."

Bob Reel in the Chicago Evening American said:

"Harold Lloyd's horn-rimmed glasses this time surround the eyes of one of the funniest of the many college boobs, who, although they do not attempt to give—or, at any rate, seldom succeed in giving—a true picture of campus life, have essayed to enliven an hour in the theatre. This overdone freshman is a genuine comic spectacle—or pair of spectacles."

Virginia Dale in the Chicago Daily Journal said:

"Harold Lloyd, after the fashion of Chaplin, gets his fun from being downtrodden—not in any big tragic way, but in the simple, heart-rending moments that come to most of us."

"Prince of Broadway" Stars George Walsh for Chadwick

THE master print of George Walsh's third starring vehicle for Chadwick Pictures Corporation, "The Prince of Broadway," has reached the New York office of the company. Leon Loe of Chadwick, who adapted and titled "The Wizard of Oz" for the screen, will supervise the writing of the titles for the fight picture. Co-operating with Mr. Leo are five prominent newspaper columnists and two sporting editors of popular New York papers.

Realism will be the keynote of the entire film, and, together with clever acting and wording, there is no doubt but that "The Prince" will receive a royal welcome.

A number of prize ring luminaries head an altogether perfect cast. From the "roped-in square" we have James Jeffries, former world heavyweight champion; Ad Wolgast, Frankie Genaro, Capt. Bob Roper, Tommy Ryan and Gene Delmont. The popular Leach Cross also appears in the film.

The professional cast includes Alyce Mills, in the role of Nancy Lee. Miss Mills plays the feminine lead opposite George Walsh. Freeman Wood plays the part of the theatrical promoter, Wade Turner; Frank Campeau, well-known character man of the screen; and Alma Bennett, the dark-eyed beauty, conclude a superb cast.

"The Prince of Broadway" was personally supervised by Hampton Del Ruth, and it is another link in the chain of Chadwick successes. The picture is a worthy addition to the list of Chadwick successes, such as "Paint and Powder," the Hunt Stromberg special; "The Perfect Clown," starring Larry Semon, directed by Fred Newmeyer; "American Pluck," and "Blue Blood," the two preceding George Walsh successes, and "The Unchastened Woman," Theda Bara's return picture after five years of retirement.

"The Other Woman's Story"

B. P. Schulberg's picturization of a famous American divorce suit, "The Other Woman's Story" will be next on his company's release schedule, being delivered to first runs on October 16.

"Madam Behave"

To further improve the box office value of the title of the forthcoming Al Christie feature in which Julian Eltinge will be presented in his famous feminine characterization, the production will be released as "Madam Behave" instead of its original title, "Madam Lucy."

LOTS OF AMERICANS VANISH

But in Paramount's "The Vanishing American" Richard Dix essays the role of an American Indian, and, supported by Lois Wilson and a splendid cast, this offering should prove one of the outstanding pictures of 1925. *The picture is based on a Zane Grey story, with George B. Seitz at the megaphone.*

A "WIFE" TITLE THAT SHOULD GET FRIEND HUSBAND, TOO

"The Wife Who Wasn't Wanted!" Page all the "In-Laws." Friend Husband is on the well-known "pan"! Warner Bros have a good selling title for this picture. The fascinating Irene Rich is the star, and she is ably supported by Huntley Gordon John Harron and Gayne Whitman.

Big Steel Making Scenes Feature of "Steel Preferred"

SOMETHING of a filming record was established when director James Hogan and his "Steel Preferred" company and technical staff filmed nearly two hundred scenes for this picture in the Pittsburgh steel mills in exactly ten working days under the many handicaps that accompany the filming of scenes away from the studio. Working right alongside of the big bessemer furnaces with their tons upon tons of molten steel, enacting scenes on and around the ladle trains which transport the flaming loads of liquid metal to and fro, and staging important sequences with the assistance of hundreds of steel workers was all accomplished without delay and without loss to the gigantic steel mills who cooperated with the picture company.

William Boyd, Walter Long, Nigel Barrie and William V. Mong, who portray steel workers in the picture, were all initiated into the wonders of steel milling in advance of actual filming and on the screen give such realistic portrayals that in the first "rushes" screened for Metropolitan studio executives, it was difficult in many of the scenes, to distinguish them from the regular steel mill workers.

"Steel Preferred" is a romance of the world's largest industry and is being filmed from the novel of the same name by Herschel S. Hall built around his "Wally Gay" stories published in the Saturday Evening Post. Vera Reynolds, Hobart Bosworth, Charles Murray, Helene Sullivan and Herbert Prior are other members of the cast which is now working at the Metropolitan Studios, where the picture is being completed for early release through Producers Distributing Corp.

Engage Production Managers

One for Each Unit of Metropolitan Pictures To Be New Policy

With "Simon the Jester" in the cutting room, the "Steel Preferred" company now working at the studio after its long location trip to the Pittsburgh steel mills, the "Rocking Moon" company on its way to Alaska and preparations under way for the filming of "The Million Dollar Handicap," Production Manager George Bertholon of the Metropolitan Studios, is finding his hands more than full. As a result he is now lining up a staff of assistant production managers, one of which will be assigned to each unit, producing the Producers Distributing Corp. releases.

E. J. Babille, recently with Cosmopolitan Productions, has been assigned to the "Rocking Moon" company, and Bob Ross, in the industry fourteen years, has taken charge of the "Steel Preferred" Company.

Additional unit production managers will be engaged as fast as new pictures go into production, thus keeping step with the expanding program recently outlined by General Manager William Sistrom and John C. Flinn, president of the company.

Praise for Warner Bros.

Advertising Co-operation With Exhibitors Appreciated in Pawtucket

Warm praise of Warner Bros. for the extraordinary service extended to exhibitors in the Warner national advertising campaign is contained in a letter received from Harry F. Storin, manager of the Leroy Theatre Company, Pawtucket, R. I. Acknowledging receipt of a Warner advertising bond, the organization's pledge that the amount and character of the advertising placed will be exactly in accordance with the plan outlined, Storin says:

"This is splendid co-operation, inasmuch as you are coming right on 'our front porch' to ballyhoo."

Storin says that he has had special lobby cards made from the Warner page advertisements on Ernst Lubitsch and John Barrymore, for use as decorations. In the Leroy Theatre he is running a slide calling attention to the publication by the Pawtucket Times of the serialization of the Warner production, "The Limited Mail." The use of fiction in such a form is said to be new to the Times.

Many Historical Shots Seen in Vignola's "Fifth Avenue"

ROBERT VIGNOLA and his company, filming the A. H. Sebestian production, "Fifth Avenue," left New York City for Hollywood, this week after securing scenes of every point of interest on America's most aristocratic business and residential thoroughfare and, in addition, something in the nature of a pleasing novelty, in the discovery and the filming of a group of models.

In addition to this rare beauty find, Vignola directed shots of such historic and imposing structures as; the First Presbyterian Church which was built in 1716, St. Patrick's Cathedral, the Washington Arch, the Public Library, and the Vanderbilt, Carnegie, Frick, Gould and Wanamaker mansions.

The scenes of Fifth Avenue as they will be arranged in the production, will run from the quaint Latin quarter of Greenwich Village at the southern end of the avenue, on through the business section, into the stretch of magnificent mansions and end in the congested new Ghetto at the northern extremity of the world-famous street. In their range they will picture poverty rubbing elbows with luxury, culture living beside crudity, and the mighty waves of commerce beating on the very doorsteps of the staid, dignified homes of the aristocracy.

With this scenic arrangement, "Fifth Avenue" should be a most unusual pictorial document as well as a melodramatic romance founded on Arthur Stringer's story as published in the Saturday Evening Post.

Los Angeles Premiere

The world premiere of Marion Davies in "Lights of Old Broadway" will take place on October 31st at the Loew State Theatre, Los Angeles. This production represents Miss Davies' first starring vehicle for Metro-Goldwyn-Mayer.

"The Vanishing American" Given World Premiere in San Francisco

"THE VANISHING AMERICAN" in its world premiere has been given such a tremendous reception by the San Francisco public and has won such glowing tributes from the critics that it is established as one of the great pictures of history.

The opening day's business shattered all house records for the St. Francis theatre, and the audience's reception was so favorable that the second day's business topped the first day's by a wide margin.

The Bulletin says: "Magnificent in its setting, powerful in its realism, 'The Vanishing American' is more than a motion picture; it is an artistic historical chronicle of the American Indian; it tells of his rise and fall, and the picture is given just enough of romantic fiction to intensify interest and help impress indelibly upon the mind a true story of a race rapidly disappearing from the face of the earth."

The Chronicle calls the picture "an epic of the Indian, his beginnings, his rise to power and glory, his fall and the tragic qualities of his existence today."

The Herald says: "The credit for the success of 'The Vanishing American'—and it is unqualifiedly a success—must go to George B. Seitz, its director. The picture is superb. 'The Vanishing American' is destined to achieve general popularity and is an important link in the chain of historical drama toward which picture producers are turning nowadays for their greater efforts."

The Call says: "Perhaps the most thrillingly picturesque photography as yet displayed on the motion picture screen, backed up by a story of unusual pith and interest, to say nothing of its coherence, consistency and pathos, is to be seen in the world premiere screening of Zane Grey's powerful tale of the Great Southwest entitled 'The Vanishing American.' The writer sat enthralled for upwards of 100 moments while this screen story of the semi-final chapters of the supremacy of the American Indian of the continent over which his forbears once held undisputed sway was unfolded before our eyes."

New Buck Jones Film

"The Desert's Price" Now in Production—Based on Popular Novel

Buck Jones, Fox star, appears to know no limit when he starts to work. He rushed from the set where he had just finished "A Man Four Square," directed by R. William Neill, to start on "The Desert's Price," which is being directed by W. S. VanDyke. Both productions are adapted from novels written by William MacLeod Raine. Charles Darnton wrote the scenario for "The Desert's Price." Both of these tales are stories of the plains, fitting vehicles for the rugged acting of Buck Jones.

"A Man Four Square" will be released December 13, and "The Desert's Price" is scheduled for January 31.

Change in Gotham Schedule

Re-Arrangement Will Strengthen Program and Add Greater Variety

Announcement is made from the New York offices of Gotham Productions that a realignment of releases has been made which will have a tendency to further strengthen the program and add greater variety. This does not mean that the original line-up will be changed in any way. The productions announced will be made as scheduled and there has been but one change in the program, the substitution of "The Phantom of the Forest" with "Thunder" the Marvel Dog in place of "The Forest of Destiny.'"

Under the new release schedule "One of the Bravest," the big fire picture starring Ralph Lewis, will be the November release in place of "The Shadow on the Wall," the mystery drama which will be released for December. "The Phantom of the Forest" will be put out in January, and the third "Thunder'" picture, "The Sign of the Claw," will be the twelfth release as this is a mystery story and thus it is removed as far as possible from "The Shadow on the Wall."

Columbia to Nationalize Their Franchise Holders

AT A special meeting held in New York, attended by most of the exchange men who are franchise holders of Columbia Pictures Corporation, definite plans were made whereby the nationalizing of these exchanges would be brought about within a short time.

Messrs. Joe Brandt and Jack Cohn, president and treasurer of Columbia, stated that exchanges handling Columbia product throughout this country have felt the need of forming a national distributing organization, and at this time it was suggested that the activities of these exchanges be restricted to such product as will be made by Columbia for the coming season.

Jack Cohn and Joe Brandt did not feel free to discuss in detail the plan that had been adopted but did commit themselves to the extent of saying that every franchise holder at this meeting favored this idea and that definite steps are being taken to work out the plan so that it will bring about the simultaneous release of Columbia Pictures throughout the United States and enable Columbia to launch a big advertising campaign in both newspapers, trade journals and magazines.

Columbia was complimented regarding the strides made in quality of product and also on the fact that at this time it has only a few more pictures to be made to complete the eighteen originally scheduled and promised.

A general meeting of all franchise holders of Columbia will be held again immediately upon the arrival of Harry Cohn in New York, which will be some time during October, and at that time the plan of the national system of Columbia distributors will be worked out in detail and put in execution, and steps immediately taken to acquire additional stories, players and directors to definitely determine the number of pictures to be made for the next season.

THREE FEATURES ON THE CHADWICK PROGRAM.—Charles Ray in "Sweet Adeline," Elaine Hammerstein in "Paint and Powder," Theda Bara in "The Unchastened Woman."

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

Albany Theatres Double Advertising

The Clinton Square and the Leland theatres in Albany, going after business in a smashing way this fall, have nearly doubled their newspaper advertising during the last two or three weeks. Alex Sayles, manager of the houses, is partly responsible, for Mr. Sayles is an old time newspaperman. "The Iron Horse" gets under way at the Leland on October 12, and more newspaper space will be used than ever before.

Tony Veiller, newly appointed manager of the Mark Strand in Albany, had a tough time last week with the weather as variable as the wind, and ushers who were, it is said, not entirely satisfactory. As a result, patrons of the theatre sat at least one night with upturned collars, while two ushers completed their duties on Saturday, with another said to be slated to go. Tom Clark, a newcomer, however, came to the rescue, and with Uly S. Hill's usual good judgment, being named as assistant manager of the Mark Strand, worked like a veteran in handling the crowds that thronged the theatre during the week.

Exhibitors who trip the light fantastic will be interested to know that Film Row in Albany is planning a Hallowe'en masquerade party at the Hotel Kenmore on the night of October 3. J. H. Macintyre is chairman of the entertainment committee.

Fred Mausert, a prince of good fellows among the exhibitors of New York State, and whose house, "The State," was recently opened in Glens Falls, is charging 10 and 15 cents. He has booked practically all of the F. B. O. and Universal product, and while awaiting the arrival of new chairs is being forced to use church pews.

John Garry, manager of the Empire in Glens Falls, had a toohache last week, and being somewhat of a stranger in the city where he is now located, he lost little or no time in making his way straight to Albany to consult a dentist. Alex Sayles, who looks after Mr. Buckley's houses in Albany, went to Glens Falls to substitute for Mr. Garry on Sunday. The Empire, by the way, will provide plenty of good entertainment for Glens Falls, for "Graustark" and "The Scarlet West" will each run for three days, while "The Iron Horse" and "The Ten Commandments" will each run for four days.

As a host, C. H. Buckley, runing the Leland and Clinton Square theatres in Albany and the Empire in Glens Falls, left nothing to be desired the other night, when Johnny Hines hit town for a personal appearance in connection with one of his pictures being shown at the Clinton Square Theatre. Mr. Buckley was right on hand at the depot when Mr. Hines alighted from the train and later entertained at a dinner at the Hotel Ten Eyck.

Instead of starting on October 11, as was first planned, the anniversary week at the Griswold in Troy will get under way on October 18. In the meantime, Jake Golden, manager of the theatre, is installing new seats and supervising the recarpeting of the house.

The Family Theatre in Burnt Hills, a hamlet outside of Schenectady, will be run this winter by the Knights of Pythias, with Mr. Hammond, an employee of the General Electric Works, doing the booking.

Between milking—milking means getting up at 4 A. M.—and running the Temple Theatre in Richmondville, Exhibitor Snyder, or Milkman Snyder pays no attention to such a thing as a union day. He runs a dairy farm, and his efforts with the theatre have been such that the Odd Fellows of the village, with "Doc" Frazier doing the booking, have been able to bring the mortgage down to $500 or less.

Mike Freedman, formerly associated with William Shirley of Schenectady, blossomed forth as a full-fledged exhibitor last Sunday when he reopened the Rialto, a 400-seat house that had been closed for six months, using "The Making of O'Malley" as the feature. Mr. Freedman also owns the Woodlawn in Schenectady, which Mrs. Ida D. Eisenberg will run for at least some little time to come.

Herman Vineberg, recently named manager of the Albany and Regent theatres in Albany, should become a very good customer for the shoe dealers of the Capital City. The two theatres are located about a mile apart, and Mr. Vineberg travels between the two once or twice a day.

Clyde Allen of Antwerp, running the Casino there, struck Albany the other day as a delegate to the State Convention of Kiwanis Clubs. Antwerp is one of the cheese centers of the country, and so when Mr. Allen came to Albany he brought with him a box of assorted cheese for C. R. Halligan of the Universal exchange.

"The Gold Rush" drew such crowds last week in Utica that the Majestic, run by Nathan Robbins, secured an extension of the engagement and gave five or six more days to the picture.

James Roach, managing the Farley houses in Schenectady, played to enormous business last week with "The Ten Commandments," holding the picture for an extra day, with a ten-piece orchestra furnishing the music and with no advance in prices.

A. W. Goodman, who runs the Orpheum in Utica and likewise manages one of the big stores of the city, is planning to take over another theatre soon. Like a hen on a hot griddle, "Pop" Linton is working right with his men these days, hustling along his new theatre in Utica.

Sol Manheimer of Watertown, is patiently awaiting the outcome of negotiations between the Robbins people and Famous Players, and doing but short booking for the Palace and Antique.

No wonder Meyer Schine has such a beautifully furnished home in Gloversville. His father-in-law runs the leading furniture store there. Mr. Schine was in Boston and New York during the past week.

Joe Kallet, runing the Strand in Rome, has probably had more new automobiles this summer than any exhibitor in all New York State. He buys a new car, runs it a couple thousand miles and then turns it in for another. He is said to have nearly reached a dozen different cars since last spring.

Grange Hall in Granville is now running two nights a week with Arthur Austin, former manager of the Pember, in charge. James Rose, owner of six theatres in this section, has the sympathy of his friends these days in his wife's illness. Sam Hochstim of the Star in Hudson was in town during the week.

There was one time when William Shirley of Schenectady was almost a commuter between that city and New York. But those days are as nothing with the present, for one week finds Mr. Shirley in Florida and the next back in Schenectady. Mr. Shirley arrived back from the South on Sunday, and with Mrs. Shirley in tow left the next day for Buffalo, to spend a week with his father and mother. Real estate profits also are responsible for Mrs. Shirley driving a brand new Packard club coupe.

B. W. Griffin, who runs the Lyceum in Red Hook and also has an ice cream and soft drink establishment, found himself in hot water last week when the building housing the latter establishment was sold over his head to a New York City man. Now Mr. Griffin is endeavoring to buy it from its new owner.

The Victory of Cambridge has been leased by William Curry, possession October 5, the house to run two nights a week.

W. W. Farley of the Farash Amusement Company, is ill at his home in Albany. John A. Gillis took over the Star in Salem on October 1. J. B. Harte of the Harte Theatre, Bennington, Vt., plans to leave soon for Florida. H. C. McNamara of Valatie will open his new theatre in that village the latter part of October. The Park Theatre in Glens Falls announced last week a cut-rate admission for children of 14 years and under, at matinees, beginning at 3:50 o'clock each day with a 10-cent admission.

The Biter Bit

"Sure and it's a foine police department ye are," Art Regan has remarked to the police of Ponca City, Okla., often recently. Art runs three theatres in Ponca City and he hasn't understood why the police didn't enforce the law prohibiting parking cars in front of them. For that matter nobody else did understand.

A few days ago, after a hurried trip from a neighboring city, Art parked his car in front of one of his theatres. Returning to it from the theatre, he found a notice telling him to call at the police station. He did—and paid a five dollar fine.

But leave it to Art in an emergency. "Me compliments to our worthy police department." he told the judge. "Sure and I hope they don't stop pinching them parkers."

Harry Crandall Seeks Baltimore Site

Harry M. Crandall, prominent Washington, D. C. exhibitor, is negotiating for a large piece of property located in the business district on which he will build a large theatre. This is an independent move by Mr. Crandall and will have no connection with the recently-formed Stanley-Crandall Company.

Last week Arthur Price purchased an interest in the Blue Bell Theatre, in which Jack Whittle and Harry Mann are interested. This week Arthur Price and Jack Whittle sold out their interests to Harry Mann. What's going to happen next week?

Mary Wasolowski has sold her Sunset Theatre on South Charles Street to a local bank for $25,000.

Benjamin Dishner, of the Pictorial Theatre, motored to Philadelphia with his family last Sunday and reports a pleasant trip.

Ralph Martin, manager of the Broadway Theatre, has returned from his vacation and is ready for work. He spent most of his time fishing, and he claims the fish he caught were of enormous size, but the boys think it is another fish story.

The Century Theatre has opened its roof garden and Mr. Whitehurst reports business good from the ground up. The theatre will hold a special show in the morning on October 9 for women only.

Buffalo Elects Shea Actor Guild Head

Michael Shea, head of the Shea Amusement Company of Buffalo, operating the Hippodrome, Court street, North Park, and building the new Buffalo, has been elected president of the Buffalo branch of the Catholic Actors' Guild. Philomena Cavanaugh has been elected first vice-president; Thomas Reese, second vice-president; Helen Douris, social secretary; Dr. William Stapleton, executive secretary and Margaret Crowley, recording secretary. Directors are: Al Beckerich, manager, Loew's State; Basil Brady, manager, Pathe exchange; Dr. Joseph Burke, William J. Conners, Jr., the Rev. Charles Duffy, Vincent R. McFaul, managing director, Shea's Hippodrome; Garry McGarry, John R. Oishei, Mayor Frank X. Schwab, John Laughlin, Mae Forrestel, Joseph Gavin, Clayton Sheehan, district manager, Fox Film company; Harry Yates, Mrs. Ruth Ashley Smith, Mrs. Orson Yeager, Alice Ryan, P. T. O'Connor, the Rev. C. J. Sloan, Mrs. J. J. Zimmerman, Mrs. John Lascelles and John Kloepfer.

It is reported that the Yellen family of Buffalo, of which Jack Yellen of popular song fame is a member, is interested in a new picture theatre soon to be built in Tonawanda, N. Y. Well, if Jack does his stuff at each performance they ought to do business.

George Eastman and party, after hunting in Alaska and British Columbia, will arrive back in Rochester on October 11, according to word received from the "fillum magnate." Good weather and fine hunting were encountered by the group which is made up of Mr. Eastman, the Rev. and Mrs. George E. Norton and Dr. Albert D. Kaiser. The party has been gone about two months.

The return of regular time has brought a noticeable increase in business in Western New York picture theatres. Daylight saving is a terrible thing for exhibitors, expecially in Buffalo. Many of the towns, however, do not recognize it and profit accordingly.

Hiding in the cellar of the Capitol Theatre, Syracuse, the other night, burglars waited until the performance was over and then after the place had been closed for the night, looted the house. The thieves left through the front door of the theatre, which was found open later by a patrolman. Little of value was stolen.

George T. Cruzen, manager of the Palace Theatre in Lockport, N. Y., will inaugurate a series of Saturday morning programs for children similar to those presented by the Eastman in Rochester. The Lockport programs will begin October 10. Mr. Cruzen, by the way, has engaged Ernest Whistler, former conductor of the Strand Theatre orchestra in Niagara Falls as the leader of the Palace orchestra. Mr. Whistler has several of the men who were with him at the Strand, which is one of the Cataract City houses that refused to give in to the demands for increased salary on the part of the musicians' union.

The little Hippodrome and Keith's theatres in lower Main street, Buffalo, are having a new fall dress put on their fronts, adding about 100 per cent. improvement in looks.

Three new specially built Simplex machines will be installed in the new Shea Buffalo Theatre by the Becker Theatre Supply Company of Buffalo. A Brenkert double dissolver, a Brenkert color effect machine and a Dalite high intensity screen will be among the other equipment items to be installed.

Winnipeg Man Offers Olden Entertainers

When "The Gold Rush" opened at the Capitol Theatre, Winnipeg, Manitoba, September 28, Manager H. M. Thomas advertised for "all the old-time singers, dancers and musicians I can find" for an atmospheric prologue to accompany the presentations. A large number of real old-timers took part in a regular old-fashioned mining camp dance hall scene and made a real hit.

Steve Ladas of Ottawa, Ontario, a prominent local merchant, has entered into an arrangement with Montreal interests to take over the lease of the Family Theatre, Ottawa, one of the two local moving picture halls operated for years by the late Harry Brouse of First National fame. The family, which is a downtown theatre, is to be renamed and will be reopened after extensive renovating.

The Coleman Electric Company, formerly at 21 Dundas street east, Toronto, is now situated in a new and larger premises at 258 Victoria street, Toronto, where the company is displaying various Powers, Motiograph and other projectors and other equipment for which it is Canadian distributor.

Manager Dave Coplan of the Imperial Theatre, Ottawa, a large cinema of the Canadian Capital, is now issuing a weekly house organ which is bright and newsy. It is of a type similar to the printed program of the Circle Theatre, Indianapolis. The Imperial now has an increased orchestra under the direction of Conductor Beaudry. In various ways, Manager Coplan has been making it "snappy."

Maurice Milligan, Canadian manager for Paramount, has been spending recent weeks at Winnipeg and in the Canadian Middle West in the interests of Famous-Lasky Film Service. Mr. Milligan formerly lived in Winnipeg.

J. M. Franklin of Ottawa, manager of B. F. Keith's Theatre, is having a busy time. What with directing the Keith house with its stand-up patrons every night, he is now organizing the annual Rotary Club musical show, Mr. Franklin being the chairman of the committee supervising the feature.

For the Canadian premiere of "The Knockout," a First National release starring Milton Sills and Lorna Duveen, which was made in the heart of the lumbering country to the north of Ottawa, about 50 prominent government officials, lumber kings and newspaper reviewers were invited by Manager Don Stapleton to the Centre Theatre, Ottawa, for the regular performance Saturday evening, October 3, a section being reserved for the invited guests.

Milwaukee Golf Bugs Cop Some Prizes

Approximately a score of golf bugs in the ranks of the exhibitors and exchange men in Milwaukee and surrounding territory held their first annual outing on the links at Jefferson, Wis., recently and when the smoke of battle had cleared away the following results were announced by Benjamin Koenig, secretary of the Milwaukee Film Board of Trade.

Driving contest: Parkis Waterbury, Idlehour Theatre, Jefferson, first, dozen golf balls; O. J. Wooden, Garden Theatre, Milwaukee, second, one-half dozen golf balls; Charles Trampe, of the Climax and Rainbow Theatres, Milwaukee, third, one wooden golf club.

Approach and putting contest: N. P. Thompson, Lyric Theatre, Fort Atkinson, first, sweater; Parkis Waterbury, second, sun visor.

Low Gross: O. J. Wooden, steel shaft and mashie niblick.

Low Net: Ross Baldwin, Pathe, first, mashie; Sam Shurman, Metro-Goldwyn, second, sweater; Harry Schumow, Associated Exhibitors, third, sweater.

Although his Hollywood Theatre is less than a year old, Sam Pylet, veteran Milwaukee showman, already is planning for an addition which will increase its seating capacity from 800 to 1,400. Work on the addition, according to Pylet, will start in the spring. All of the seats will be on the main floor. Besides increasing the seating capacity, Pylet will build an addition story and add to the ground floor to accommodate several stores and apartments. Pylet recently obtained an option on property in Sherwood, Milwaukee's most exclusive suburb, where he hopes soon to erect another house. Details have not yet been worked out, however, it is announced.

A new front has just been installed at the Idlehour, South Side Milwaukee house belonging to Max Krofta.

Missouri Theatre News

Work has started on the New Marshall Theatre, Sutton and Manchester Avenues, Maplewood, Mo. It will cost about $150,000 and have 1,500 seats. It was promoted by Maplewood business men.

Visitors seen along the St. Louis Picture Row were: John Rees, Wellesville, Mo.; John Marlowe, Herrin, Ill.; Mr. and Mrs. I. W. Rodgers, Cairo, Ill.; Jim Reilly, Alton, Ill.; O. E. Simon, Gem Theatre, Jefferson City, Mo., and Joe Hewitt, Robinson, Ill.

W. Virginia Showmen Universal's Guests

The Universal exchange at Charleston, W. Va., recently held a big party at Beckley for exhibitors of the Mountain State. Universal treated the exhibitors and their wives to a banquet and also screened some of the newest releases. J. E. Daly is branch manager. Among the exhibitors registered at the party were: Mr. and Mrs. R. T. Bair, W. A. James, E. C. Minter, C. A. Tyrus, William MacTaggart, Jack Dalton, Jr., Dr. and Mrs. W. S. Moore, William F. Bufie, George W. Bair, Jr., A. Z. Lilly, J. Hugh Miller, E. E. Bibb, Monroe Worthington, all of Beckley.

Mr. and Mrs. F. S. Kitts, H. M. Elliot, Roanoke; B. H. Eskey, Charleston; C. P. Knight, Helen; E. W. Zuern, Stanaford; O. G. Toney, Hansford; R. M. McCaleb, Eccles; Frank Clements, Hansford; Earl Goff, Charleston; W. F. Meale, Maben; S. W. Rule, Jedie; E. B. Rule, Jedie; Mrs. V. X. Dickson, Affinity; C. M. Hoylma, Stotesbury; Mr. and Mrs. Paul D. Hollen, Mt. Hope; Okey B. Wrad, Summersville; Beatrice Richwood; Mr. and Mrs. Weymouth White, Richwood; T. M. Elliott, Charleston; Mrs. Jack Bair, Stover; Jack Bair, Stover; James H. Raill, Winding Gulf; G. C. Porter, Charleston; Mr. and Mrs. E. E. Young, Charleston; Mr. and Mrs. E. E. Young, Charleston; Mr. and Mrs. J. C. Shamlin, Ronceverte; J. W. White, Richwood, and G. Murphy, Charleston.

Jerome Casper, for eleven years connected with the Rowland and Clark Theatres of Pittsburgh, has been forced to resign owing to ill health. Mr. Casper plans taking a long rset. He officiated as manager of various of the R. & C. theatres, and more recently was stationed in the executive offices of the company. For three consecutive years Mr. Casper served as President of the Motion Picture Theatre Owners of Western Pennsylvania.

Anthony Jim, well-known local exhibitor, on October 1, added two more theatres to his rapidly-growing list. Jim's latest acquisitions are the only two theatres in Carrick, the Brentwood and the Carrick. The former house was owned by Daniel Feick and the latter by John Davis. Other theatres owned by Jim are the Lyric and Coraopolis at Coraopolis, the Copeland, North Braddock and the Strand, Woodlawn. He is also erecting a new theatre in the last-named town.

Among the recent out-of-town exhibitor visitors to Pittsburgh's Film Row were: J. George Schweitzer, Titusville; Theodore Mikalowsky, Masontown; C. E. Gable, Sharpsville; Walter Silverberg, Greenville; Maurice Baum, State College; C. B. Pascoe, Somerset; Carl Becker, Butler and Mike Manos, Greensburg.

Radio Big Aid to Chicago Theatres

Balaban & Katz have appointed J. C. Ryan, brother of Quinn Ryan, announced on the Chicago Tribune WGN station, as director of radio activities of the organization. The circuit is now broadcasting through four of the leading stations in the city and is building a fine studio in the Uptown Theatre for use of Station WEBH, which will broadcast the entire program of the house every Tuesday evening. The Chicago Theatre program is broadcasted at the first show each Sunday by Quinn Ryan, of the WGN staff, and the Daily News station WMAQ broadcasts an organ recital each evening from the Chicago Theatre from 6 to 6:30. Every Saturday night, from 9 to 10, a program is sent out from the little Chicago Theatre studio in the Chicago Theatre Building, and KYW, Westinghouse station, broadcasts the Paul Ash program from the McVickers Theatre Tuesday and Friday nights of each week.

Allen Bradley will discontinue the operation of the Lyric Theatre at Edinburg and will open the Masonic Temple Hall as a movie theatre. He will install a fine pipe organ in the building and make other improvements, bringing the structure up-to-date for pictures.

George Burdick, manager of the American Theatre on Ashland Boulevard, in co-operation with the new Weiboldt department store there, will stage a three-day fashion show at the theatre early in October.

The new Paradise Theatre, projected by Cooney Brothers for the Crawford Avenue district, will seat about 4,000.

U. J. Hermann, manager of the Cort Theatre on Dearborn Street, says that the house is for sale at $750,000.

George Burdick, manager of the American Theatre on Ashland Boulevard, has introduced the Charleston contest to boost business, and reports the contest nights have brought capacity business. He was made vice-chairman of the West Town celebration that was held in honor of the opening of the Weiboldt Company, and thousands of people were brought to that district by the celebration.

Will Hollander, publicity director of Balaban & Katz, and Harry Marks, supervisor of theatres of the corporation, have gone to Boston to attend the opening of the new Metropolitan Theatre in that city. They are expected back early next week.

The cool weather of the past week has increased the attendance of the outlying theatres in the residence sections of the city.

Paul Ash, leader of the McVicker Theatre programs, has added the supervision of the new jazz program of the Pantheon Theatre on the North Side and in addition is directing the Paul Ash Night Club on Michigan Avenue. It keeps him busy these days.

Julius Goodman and Louis Harrison, well known to the trade, have bought a site at 175th Street and Kedzie Avenue for $163,800 and intend to develop the property in the spring.

The Avendale and Logan Square Business Men's associations have united to make plans for a big festival to celebrate the opening on October 12 of the new $2,000,000 Harding Theatre of Lubliner & Trinz, at Milwaukee Avenue and Sawyer Street. The celebration is planned to last a week.

Jack E. Dwork, James H. Pickard and William Jacobs have organized the Pickard Enterprises, with offices at 56 West Randolph Street, to operate theatres and theatre enterprises.

The Pantheon Theatre on Sheridan Road opened last week with Siggie and his jazz orchestra as the headliners with the film bills, and the reports from Sheridan Road indicate capacity business for the week.

Cincinnati Films Held For Extended Runs

Holding pictures for extended runs seems to be one of the favorite indoor sports at some of the Cincinnati, Ohio, theatres, as witnesseth: The Lyric is in its third week of "The Lost World," while the Walnut is li ewise playing "The Freshman" for the third consecutive week, both pictures still going strong and promising to brea attendance records at the respective houses, which are a part of the Libson chain.

The entire house staff, as also members of the orchestra, at the Palace Theatre, Hamilton, Ohio, appeared in gay colored black and orange striped jackets as the new season opened, which uniforms will be the official regalia at this house henceforth.

The Boulevard Theatre, Vine street and Central parkway, Cincinnati, Ohio, has been purchased by the Seton Realty Company, presumably for a client. No particulars have been given out as to any changes in the property.

Maysville, Ky., is to have a new theatre to be built by A. M. Potts, who now operates the Eastland Theatre in that city.

The Grand Theatre, located on Broad street, at Elyria, Ohio, which was recently ordered sold by the Common Pleas Court after having been in the hands of a receiver, was purchased by John Pakras and W. F. Magginis, who also own the Dreamland and Rivoli Theatres at Elyria. It is reported that the price paid for the twenty-five year lease was $115,000.

Garland Shelter, Middlefield, Ohio, has purchased the Opera House at Middlefield, as also the Opera House at West Farmington from F. L. Olds.

The Angela Theatre, Cleveland, under management of Mrs. G. Robinson, has been entirely renovated and a new ventilating system installed.

Editors of the various trade papers have been invited to speak at the annual meeting of the Motion Picture Theatre Owners of Michigan, to be held in Grand Rapids, October 6 and 7. Other speakers will be Lieut. Gov. George Welsh, Judge Alfred H. Murphy and Hon. Clarence McLeod, congressman. One of the sideline features of the convention will be a golf tournament, the principal prize of which will be a fourteen-inch loving cup contributed by H. M. Richey, manager of the association.

Carl Buermele Joins Detroit Booking Co.

Carl Buermele has resigned as assistant manager of F. B. O. in Detroit to become assistant to L. H. Gardner, of the Co-operative Booking Corporation, with offices in the Madison Theatre Building. "Cully," as he is familiarly known to everyone in the film business, has been connected with F. B. O. since its inception.

So many rumors concerning a merger have been scattered about that John H. Kunsky, before leaving for Europe, made a statement to the effect that although he had been approached with propositions along that line, he turned them down. Mr. Kunsky reiterated his previous statements to the effect that he is in the picture business to stay.

Charles H. Miles, who recently advertised his intention to relinquish claim to the Ferry Field; an outskirt film theatre, has decided to try it with a stock company and announces an opening under that policy for October 12.

Glen Watkins and Alexander Shreiber have formed a partnership and have taken over the Plaza Theatre from Harry Goldstein. The new company will also operate the new East End Theatre now in course of constructino on the old site.

Oscar W. Hanson, Pathe manager in Detroit, is taking his first vacation since taking charge of the office. He left a few days ago for Omaha, Neb., his former home and where he was Pathe manager before coming to Detroit.

Dennis Vanes, proprietor of the Tibbets Theatre at Coldwater, has sold the house to Nicholas Pappas, who recently sold his Dawn Theatre in Hillsdale to the Butterfield Enterprises. The price paid for the Coldwater Theatre was $50,000.

Detroit's Film Row was practically dead the first few days of the week, most of the exchange men and exhibitors treaking to Grand Rapids where the annual convention of the Motion Picture Theatre Owners of Michigan was being held.

ANOTHER F. AND E. IN INDIANA

Richmond, Indiana, just across the Ohio state line, is to have a new house, to be constructed by the Fitzpatrick and McElroy interests, on which construction is scheduled to begin by the first of the year. The house, is the Rivoli and will cost $250,000.

Few Policy Changes in Louisville Houses

The Walnut Theatre is open for the fall season and is combining excellent feature films, with musical comedy shows, at 50 cents a seat. Walter Davidson's crack jazz orchestra is one of the attractions.

The Strand Theatre, for some years a successful picture house, later running vaudeville and pictures, this year is operating as a stock theatre, at a price of $1, plus tax for night shows.

The National is again running combined pictures and vaudeville, while the Keith Rialto, which remained open all summer, is showing vaudeville and pictures.

The Majestic, Mary Anderson and Alamo are all running first-run pictures exclusively, and the Kentucky has second-run pictures.

Mixed pictures and stage attractions are featured at the Savoy, formerly the Buckingham. No change is seen in the policies at the smaller theatres, such as the Rex, Star, Casino, Orpheum, Hippodrome, etc., which are running their usual picture program.

Louis F. Steuerle is reported to have shown rapid recovery from an attack of appendicitis, suffered recently at Atlantic City.

M. M. Switow of the Switow Amusement chan of picture theatres in Louisville and Southern Indiana, has recently returned to the city after spending the summer with Mrs. Switow in Europe.

Iowa Theatre News

Homer Gill has sold the Sun Theatre at Sioux City, Ia., to L. E. Carnes.

Feldhans Bros. have sold the Feldhans Theatre at Galva, Ia., to Loeb Motor Co.

Mrs. W. H. Hoffman has sold the Royal and the Elite at LeMars, Ia., to Blaine Cook and Mrs. Scott.

The Princess Theatre at Elkhorn, Ia., has been sold by J. W. Kelley to C. Jones.

U. S. EXPORTS MORE PROJECTORS

Preliminary Department of Commerce figures show that 166 motion picture machines valued at $38,890 were exported from the United States during the month of August as against 99 valued at $23,699 in July and 64 valued at $16,484 in August 1924.

Kingsmore Leaves San Francisco Field

Howard Kingsmore, formerly manager of the Howard Theatre, Atlanta, Ga., and who came to San Francisco several months ago to take charge of the St. Francis Theatre, has resigned and arranged to return east at once. He has been succeeded by Ed J. Smith, well known local theatre manager, who has lately been in charge of the State Theatre at Oakland.

Joseph F. Enos, manager of the Portola Theatre, has arranged to show the world series baseball returns in this house through the medium of the new radiograph device. This will interfere with the regular picture shows but little, as the ball games are usually over before 1 o'clock, Pacific time.

Harry W. Poole, of the Liberty Theatre, Klamath Falls, Ore., was a recent visitor at San Francisco to arrange fall and winter bookings.

Marco Wolf, who has won fame for his stage offerings at Loew's Warfield Theatre, San Francisco, and other houses on the West Coast Theatres circuit, has signed a three years' contract with this organization as director general of all stage activities. Under his direction a complete scenery building studio is operated, this giving steady employment to fifteen carpenters and property men and eight scenic artists. The costume department employs eighteen modistes, and the art department, which designs stage settings and costumes, has four artists.

The new Parkway Theatre, a house seating about 900, has been opened at Oakland, Cal.

Sam Gordon, owner of the Hippodrome Theatre, Napa, Cal., has purchased the Hayes Theatre property in that city and will remodel the house.

Extensive improvements have been made of late in the Royal Theatre, South San Francisco, including changes in the projection room.

H. L. Beach of the Beach-Krahn Amusement Co., Berkeley, Cal., has returned from an extended trip through the southern part of the state. Leading theatres were inspected to secure ideas for new houses planned for the East Bay field.

The Glade Theatre at Lindsay, Cal., has been remodeled and redecorated and has been reopened under the management of Harry Fontana. An airdome was used during the summer months.

Omaha People Oppose New Theatre Name

The Community Playhouse of Omaha, incorporated by 120 Omaha citizens, plans to fight proposed change of the name of the Gayety Theatre here to "The Playhouse." Robert Bruce Murray, Columbus, Ohio, head of the Murray-Harold stock company, which came to occupy the Gayety Theatre last Sunday, was notified by wire that the Omahans would go into the courts to prevent the Gayety from taking on this name.

A fine new picture theatre is planned for Benson, a suburban addition to Omaha. The Metcalfe Co., a big real estate and building organization here, has just bought the old Country Club Grounds near Benson, which will be developed, and the company has announced that ground will soon be broken for a big picture house.

James Crapenhoft has sold the Opera House at Surprise, Neb., to George Miller.

B. G. Schmidt has sold the Folly Theatre at Sterling, Neb., to B. B. Smith.

N. C. Stanton has sold the Opera House at Elk Creek, Neb., to Collins & Beckham.

A. Melcher has sold the Franklin Theatre at Omaha to George Adams.

Kate Blake has sold the Pearl Theatre at Shelby, Neb., to John Duren.

DenverShowmanYields to Lure of Florida

Homer Ellison, Jr., has gone to Florida to enter the real estate business. Mr. Ellison was associated with his father as manager of the Queen Theatre, one of the most popular suburban houses of Denver.

The new Alpine Theatre, East 33rd avenue and Williams street, Denver, has opened. It is a new 700-seat house and is modern in every respect. The theatre is under the management of Edward N. Nesbit and Dale R. Kline.

The Mena Theatre, another new house, celebrated its grand opening on October 2. This is located at Alameda and South Pearl streets, contains 500 seats and is owned and operated by William Menagh, a well known exhibitor of the Denver territory. Mr. Menagh recently owned and operated the Park Theatre, Greeley, Col.

Exhibitors visiting Denver during the past few days were J. J. Goodstein and C. H. Ernst, Palm Theatre, Pueblo, Col.; V. Barrett, Park Theatre, Greeley, Col.; James Lynch, Laramie, Wyo. and Tom Love, Hanna, Wyo.

HUGH FLANNERY PROMOTED

Hugh Flannery for several years manager of the Palace Theatre at South Bend has been prompted to group manager at the main offices of the Orpheum circuit in Chicago. He will have direct charge of 3 houses in Chicago.

A New Film Fan

Here's a new one. A small porcupine entered the Mission Theatre, Denver, strolled down the main aisle and brushed against a silk-clad ankle. There was a scream and plenty of excitement. After much persuasion with the broom, the porcupine was induced to take up quarters indefinitely in a back store room and the show continued.

So runs the story of Fred P. Brown one of the proprietors of the house. Porcupines, during the past summer, have been frequently seen in and near Denver, but this is the first instance of any having become so bold as to actually attend a movie. Exhibitors are somewhat anxious for the reason that these animals sneak in without paying, and no one will argue about seats if the porcupines occupy them first.

Ohio Theatre News

The Majestic Theatre, Sidney, Ohio, which was recently purchased at sheriff's sale by Morris Strauss, Cincinnati, Ohio, representing a mortgage company in that city, has passed into possession of N. C. De Weese. The house will be under the management of C. B. De Weese.

The Temple Theatre, Toledo, Ohio, under management of E. Mandelbaum, which has been closed some time for remodeling, reopened recently with "The Iron Horse." The night prior to the opening Mandelbaum showed a pre-release to which invitations were issued to city officials, railroad officials and others.

STAND BY
FOR
Short Feature Month!

Newman Welcomed Home in Kansas

It was a gay throng which welcomed home Frank L. Newman in Kansas City. Mr. Newman, now manager of a trio of Paramount theatres in Los Angeles, returned to close contracts for the sale of the Newman and Royal theatres, Kansas City, to Paramount. Although Balaban & Katz, of Chicago, have merged with Paramount, the sale of the Kansas City theatres will be made with Paramount, Mr. Newman said. Leo Forbstein, former director of the Newman Theatre orchestra, will accompany Mr. Newman on his return to Los Angeles, where he will direct the orchestra of the Metropolitan Theatre.

With all the details of Greater Movie Season now a thing of the past "Doc" Cook, business manager of the M. P. T. O. Kansas-Missouri, will soon leave for a tour of the territory in behalf of the membership drive, which was cut short by an avalanche of routine details. The policy of inviting an exhibitor, once—just once—to enter the organization, will remain in force.

The Beldorf Theatre, Independence, Kans., has been obtained by Universal, according to Charles T. Sears, general manager of Universal theatres in the Kansas City territory. The Royal and Crystal, Atchinson, Kans., which were purchased by Universal, are to be managed by A. R. Zimmer, recently a First National salesman, it was also announced.

Among the out-of-town exhibitors in the Kansas City market last week were: George Planck, Sedalia Theatre, Sedalia, Mo.; C. M. Pattee, Pattee Theatre, Lawrence, Kans.; C. R. Wilson, Liberty Theatre, Liberty, Mo.

The Isis Theatre, suburban house of Kansas City, in future will have the first suburban run on all Fox product, according to M. A. Levy, Fox branch manager at Kansas City.

Roy Phipps, assistant treasurer of the Missouri Theatre, Kansas City, and Miss Mary Frechin, formerly cashier at the Mainstreet Theatre, Kansas City, were married the other day and left for Pittsburgh, Pa., where Mr. Phipps will be assistant manager of Loew's Aldine Theatre.

The opening of O. K. Mason's New Regent Theatre in Winfield, Kans., last week, took its place in the history of that town as an auspicious event. Virtually all merchants tied up with the theatre in a special eight-page section of the Winfield Courier on the theatre's opening. Film men from Kansas City and adjoining towns attended.

SEERY MADE CHICAGO HEAD

R. C. Seery has been named as manager of the Chicago branch of First National Pictures, Inc., by E. A. Eschmann, in place of C. E. Bond, resigned. Mr. Seery assumed active charge of the branch on Monday, September 28th.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"A Regular Fellow"—Paramount

Raymond Griffith as Prince of Fanciful Kingdom Packs a Powerful Comedy Punch

Reviewed by E. W. Sargent

All question as to whether Raymond Griffith could keep up the pace he hit in "Paths to Paradise" are answered in the affirmative in his newest comedy offering. He can.

Wisely diverging from the former play, the producer puts all America and half of Europe between the locales of the two stories, and Grffith becomes Prince Alexis, of a mythical kingdom on the Baltic Sea. He heads the "personal relations" department of the government, and is kept so busy laying cornerstones, launching ships and other publicity stunts that he is run ragged. He wants to quit, but the family has been tied to the throne for generations, and his sympathetic father does not quite see how it can be fixed.

Then Alexis meets "the" girl, and on his father's death he cuts the fetters with the aid of a rather amiable anarchist—only to find that he has been elected president of the new kingdom. He is still on the never-ending job, but at least, as a commoner, he can marry the girl he wants.

On this rather slender plot foundation has been built a fine succession of gags, some of which are rather long-drawn out, but which seem to gain through iteration. Two sequences, in particular, offer this angle.

The first is the revolution. The anarchist has called in his gang, but the Prime Minister, not knowing the prearrangement, calls the soldiery to throw them out. Alexis rushes out and whistles them back. But someone has thrown a bomb, and when he comes to toss it away, they all beat another hasty retreat. He calls them back again, but the palace pup retrieves the bomb—and the retreat is repeated.

Another rather extended gag is the bomb-hunting dog. A half-dozen times he brings back the bomb, and finally when Alexis seeks to run away, one of the biggest laughs in the play is attained as the dog is seen riding comfortably along on the tail of the royal mantle.

On the other hand, there is a thread of story that works up to near-drama when the girl discovers that her budding romance is about to be frosted by the Prince's accession to the throne. For a few moments the comedy is forgotten and real heart-interest is evoked.

Griffith's own work is the same easy, unconscious comedy that first marked him for stardom. He seldom overstresses, and carries off impossible situations with an ease that makes them seem momentarily real.

As the Girl, Mary Brian never looked prettier, but this is about all she has to do. Gustav VonSeyffertitz has some opportunity as the Prime Minister, and Jacqueline Gadsden, as the Princess, has a brief moment when she shares the screen, but most of the action is held closely to the star without making him tiresome.

There are some fine laugh-getters distributed through the story, as when the boat, newly launched, promptly goes to the bottom; an escape from prison by the simple device of inducing a horse to kick the walls down, and an airplane episode that has both thrills and laughs.

"A Regular Fellow" clinches Griffith's claim to stardom. He can repeat.

Cast

Prince	**Raymond Griffith**
Girl	**Mary Brian**
King	**Tyrone Power**
Valet	**Edgar Norton**
Revolutionist	**Nigel de Bruliere**
Prime Minister	**Gustav Von Seffertitz**
Girl's Companion	**Kathleen Kirkham**
Aide	**Carl Stockdale**
Aide	**Michael Dark**
Guide	**Lincoln Plummer**
Princess	**Jacqueline Gadsden**
Lover	**Jerry Austin**

Story by Reginald Morris and Joseph Mitchell
Scenario by Keene Thompson
Photographed by Charles Boyle
Directed by Edward Sutherland
Length 5,027 feet

"The Keeper of the Bees"—Film Booking Offices

Newest Novel by Gene Stratton Porter Is Offered Simultaneously As Book and Film

Reviewed by C. S. Sewell

Following its serialization in a national publication of wide circulation and practically coincident with its publication in book form, F. B. O. is offering the screen version of "The Keeper of the Bees," the latest novel by the popular writer, Gene Stratton Porter.

The story derives its title from a kindly philosophical old man, whose life is wrapped up in the care of a number of hives of bees. The main character in the action, however, is a wounded soldier who learns that the doctors figure he has only a few months to live. Escaping from the hospital he wanders a long way and finally meets the old bee-keeper, who dies and leaves his bees to his pal, a young girl masquerading as a boy, and to the hero, who, believing that his days are limited and struck by pity, marries a girl in trouble. It afterwards develops that he has really married her cousin, and when the hero brings the baby home after its mother's death he finds that his wife is the daughter of the woman who has befriended him. Finally it is all straightened out, he recovers his health and really marries the girl he all along believed to be his wife.

Good dramatic interest is established in the hero's plight, but with the introduction of the other characters and the building up of the groundwork of the story too much footage has been used and the interest lags. Aside from a few interesting scenes dealing with the handling and swarming of the bees the attention is not quickened again until the hero, meeting the girl in a storm, marries her. The girl goes away and the period of their separation is taken up with scenes that advance the story very little, leaning more to the heart-interest angle. With the calling of the hero to the hospital, his discovery that he has married another woman and the following events straightening out the tangle again pep up the action somewhat.

There is very little action to this picture and as a whole the story drags, as much of the character work in the novel has been omitted. It is a story of sentimentality and heart-appeal, handled at an easy-going tempo. It is not the type of picture for sophisticated city patronage or those who demand either a lot of action or intense drama, but will probably prove fairly interesting in the smaller houses and with the wide circle of admirers of Gene Stratton Porter's works.

The continuity seems rather vague at times and the direction of some of the scenes is not up to the best standards. As a whole the cast does good work, although the doctor in the hospital scene is badly miscast. This, together with the performance of little Gene Stratton as a girl, are liable to cause some amusement where it is not intended. This child, however, is excellent in the role of a boy and keeps thoroughly in character.

Cast

James McFarlane	**Robert Frazer**
The Bee Master	**Josef Swickard**
Mrs. Cameron	**Martha Maddox**
"Lolly" Cameron	**Clara Bow**
Molly Cameron	**Alyce Mills**
Little Scout	**Gene Stratton**

Based on novel by Gene Stratton Porter
Continuity by J. Leo Meehan
Directed by J. Leo Meehan
Length 6,712 feet

Mr. Exhibitor: Ask at the Film Exchanges for the
Thematic Music Cue Sheet
It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

"The Winding Stair"—Fox Film Corporation

French-Riff Campaign Figures in Exciting Romantic Melodrama, with Rubens and Lowe

Reviewed by C. S. Sewell

Do you wish to capitalize on the large amount of newspaper space that is being devoted to the campaign in Morocco by the French against the Riffs?

The Fox production, "The Winding Stair," offers this opportunity, for the story is laid in a Moroccan city, garrisoned by the celebrated French foreign legion, and although the action occurs at an earlier period, an upraising among the Riffs forms an important angle in the story.

The title is an allegorical one, symbolizing the spiral, roundabout route by which we rise to higher levels, but the story itself is a romantic melodrama, dealing with a member of the foreign legion in Morocco on secret duty. In a questionable cafe he meets again a dancer whom he had previously seen in a convent school. Out of pity he helped her and took her to his home. Learning of a ruse of the natives to stage a massacre in the city by luring the troops to the Riff country, he deserted his command and by disguising as a native saved himself and the girl, but being disgraced as a deserter though he opened the gates to let the troops in. During the World War he led a regiment of natives, and through heroism won back his name and was honored by his country.

Cast

Marguerite	Alma Rubens
Paul	Edmund Lowe
Petras	Warner Oland
Gerard	Mahlon Hamilton
Madame Muller	Emily Fitzroy
Herr Muller	Chester Conklin
Andrea	Frank Leigh

Based on novel by A. E. W. Mason
Directed by John Griffith Wray
Length 7,500 feet

"The Winding Stair" should furnish good entertainment for those who like fast-moving action melodrama. Some of the situations are theatrical, but with the various complications which dovetail into each other, there in hardly a moment in which there is not romantic interest or vigorous action. A particularly dramatic situation is where the deserter is recognized by his comrades and given a pistol with which to end his own life. He faints, and the girl lowers him on to the rocks, and for a time it seems that the ruse will work. There is good punch in a number of the scenes and this picture should please the average audience.

Alma Rubens is excellent as the girl and Edmund Lowe gives a good performance as the soldier. Warner Oland as an obnoxious native millionaire, and Emily Fitzroy as the coarse proprietress of the questionable cafe do good work.

"Exchange of Wives"—Metro-Goldwyn-Mayer

Amusing High-Class Comedy of Married Life Adapted from Stage Play by Cosmo Hamilton

Reviewed by C. S. Sewell

Based on a play by the celebrated dramatist, Cosmo Hamilton, and adapted to the screen and titled by the accomplished writers, Frederic and Fanny Hatton, the Metro-Goldwyn-Mayer production, "Exchange of Wives," is an amusing, sophisticated comedy of newly married life.

The apt title gives a good idea of the plot. Living side by side are two couples. A jazzy flirtatious husband has a quiet, sedate wife. In the other house the situation is reversed. The jazzy wife attracts the other woman's snappy husband and the two quiet ones find solace in each others company. The quiet wife, discovering that both husbands have one thing in common, love of good home cooking, contrives to get the four to a lodge in the mountains, where the conventionalities are observed, but each wife cooks for the other husband. Her own husband's ardor for the other woman cannot stand canned food and he begs to be taken back. The other husband takes matters in his own hands, uses cave-man methods and wins back his wife's love.

The idea behind this comedy is slight, but a lot of amusing incidents have been introduced that are good for smiles if not laughter. Good work by all of the players and a lot of little realistic touches of married life pep up the action, and the concentration of the interest in the four players with no diverting side lines of action, helps.

Cast

Margaret Rathburn	Eleanor Boardman
John Rathburn	Lew Cody
Elise Moran	Renee Adoree
Victor Moran	Creighton Hale

Based on play by Cosmo Hamilton
Directed by Hobart Henley
Length, 5,300 feet

Eleanor Boardman as the quiet wife gives a fine, subdued performance, and Lew Cody is excellent as the snappy husband, his light comedy being on a par with his more familiar "heavy" roles.

There is nothing boisterous about the humor here; it is easy-going comedy, aided by good subtitling and clever little touches. Slapstick admirers will doubtless find it slow and its greatest appeal will be to high-class patronage. Married folk especially should like it, for there are a lot of little touches that will strike home and cause them to chuckle.

"Wandering Fires"—Arrow Film Corporation

Cast of Well-Known Players in a Dramatic Story by the Author of "Flaming Youth"

Reviewed by C. S. Sewell

With a cast headed by Constance Bennett, Wallace MacDonald and George Hackathorne, supported by Henrietta Crossman and Effie Shannon, two stars of the stage who are well known especially to the older generation of theatre-goers, Arrow Film Corporation is offering "Wandering Fires," written by Warner Fabian, the author of "Flaming Youth."

A serious minded young man who rather frowns on jazz and petting, falls desperately in love with a girl about whom there is considerable scandal. She insisted that he know the whole story of how she remained all night in her sweetheart's apartment just before he went to war and when he was accused of treachery told her story to save his memory from dishonor. Admiring her bravery he married her and then was tortured by doubt as to whether she still loved the other fellow. This lad who had wandered about in a daze finally reached home and familiar sights restored his memory. The tortured husband finally found peace in the knowledge that his wife loved him.

The acting of the entire cast is high-class, especially that of Constance Bennett in a rather more serious role than she usually plays. She gets full sympathy and makes you admire the girl's courage. George Hackathorne shows to better advantage as the shell-shocked boy than as the dreamy musician before going to war.

Cast

Guerda Anthony	Constance Bennett
Raymond Caroll	George Hackathorne
Norman Yuell	Wallace MacDonald
Mrs. Carroll	Henrietta Crossman
Mrs. Doremus	Effie Shannon

Based on story by Warner Fabian
Directed by Maurice Campbell
Length 6,300 feet

There are several good situations that develop considerable drama but the story is not one that is swept along by the logic of events, the sequences several times giving the impression of having been shaped by the author for dramatic effect. While the story is not spontaneous or entirely convincing it is cleverly worked out to a satisfactory conclusion and should furnish pleasing entertainment for the average patron. The sex angle is prominent in this theme but there are no scenes that are objectionable and the matter is straightened out by a subtitle denying wrong-doing. Up to the marriage of the couple the interest is held tensely, then there is a let-down, but a number of the situations command the attention because of good acting and directing.

"Children of the Whirlwind"—Arrow

Lionel Barrymore, Marguerite De LaMotte and Johnny Walker in a Crook Melodrama

Reviewed by C. S. Sewell

In "Children of the Whirlwind," a Whitman Bennett production, which is being distributed on the independent market by Arrow Film Corporation, there is unfolded a story of the inner workings of a gang of crooks.

The plot centers around Larry, the leader of the gang, who, while in prison, decided to go straight. He finds himself between two fires, for the gang calls him yellow and believing he has squealed on one of their number, is out to "get" him, while a crooked detective also seeks to "frame" him as a murderer. Through the help of a friendly artist he finds refuge and succeeds in repaying his debt to his friends by arranging the sale of the artist's pictures and by saving his benefactor's brother from becoming the victim of one of the crook's schemes. His sweetheart finally confesses her real love for him and aids in landing the gang in jail.

The story as unfolded is a rather hectic melodrama of crooks and their methods, their code among themselves and their hatred of detectives and plans to outwit society. A large number of characters are involved, and their relations are so interwoven that the story becomes involved and loses any semblance of realty. The individuals are but puppets twisted around at the author's will. There is considerable action, but it follows along rather mechanical and conventional lines and arouses only mild interest. Coincidence has been badly stretched in bringing together the various characters and in their relations to each other.

Johnny Walker has the leading role and gives a pleasing performance, but is handicapped by the artificiality of some of the work he is called on to do. Marguerite De La Motte gives a capital performance as the little girl crook. Lionel Barrymore seems miscast and has little to do as an elderly crook, who has been double-crossed by another crook

"Children of the Whirlwind" seems so unreal and unconvincing that it gets very little hold on either the sympathy or interest, although it may prove fairly entertaining to "dyed-in-the-wool" fans, who dote on crookaction melodrama.

Cast

Joe Ellison	Lionel Barrymore
Larry	Johnny Walker
Maggie	Marguerite De La Motte
Hunt	J. R. Toser
Carlisle	Frank Montgomery
Barney	Bert Tuey
"The Duchess"	Marie Haynes
Isabel Sherwood	Ruby Blaine

Story by F. LeRoy Scott
Directed by Whitman Bennett
Length 6,500 feet

"Paint and Powder"—Chadwick Pictures Corp.

Hunt Stromberg Production with Box-Office Cast Is Entertaining Story of Stage Life

Reviewed by C. S. Sewell

Chadwick Film Corporation is offering on the independent market with Elaine Hammerstein in the principal role, supported by a cast which includes a number of box-office names, "Paint and Powder," a production personally directed by Hunt Stromberg, the

"Paint and Powder" is largely a story of stage folk. It starts out with Mary the heroine and her sweetheart Jimmy employed in a Bowery cafe. Jimmy after a row with a tough frisks him of a wallet belonging to a big theatrical producer and finally lands in jail. Her endeavors to obtain clemency for him brings Mary to the attention of the producer, Kelsey and finally she becomes a Broadway star. Kelsey's partner tries to drag her down but fails, but Jimmy misunderstands and goes away. Eventually he returns chastened, but only to find that Mary has married Kelsey.

This picture is a melodrama of contrasts, taking the spectator from sordid surroundings to the glitter of the theatre and to the handsome apartments of Kelsey's partner. There are a number of behind the stage scenes and a big jazzy party with a fashion display that will please the ladies and a rather risque lingerie parade. A lot of human interest has been injected into the story and there are unexpected twists that add to the interest, for example, when the girl hopes to impress the producer on his visit to the cafe and he does not even look in her direction.

The biggest departure in the handling of this story is in the ending. Although the development of the story for the most part follows along familiar lines and contains a lot of situations of the type that have demonstrated that they appeal to the average audience the ending is so radical a departure that it is a question whether it will satisfy a large number of patrons. Having the girl marry the producer and bringing her sweetheart back just too late gives a logical and decidedly unstereotyped ending and adds an extra note of realism.

The feature as a whole should provide interesting entertainment for the majority of the patrons.

Elaine Hammerstein as the girl, John Sainpolis as the producer, Theodore Von Eltz as the sweetheart, Stuart Holmes and the villain Derelys Perdue as his companions and Pat Hartigan, Russell Simpson and Charles Murray in minor roles are all well cast.

Cast

Mary Dolan	Elaine Hammerstein
Jimmy Evarts	Theodore Von Eltz
Mark Kelsey	John Sainpolis
Philip Andrews	Stuart Holmes
Mazie Hull	Derelys Perdue
Tim McCardle	Pat Hartigan
Riley	Russell Simpson

Story and Adaptation by Harvey Gates
Directed by Hunt Stromberg
Length 7,000 feet

"Three Wise Crooks"—Film Booking Offices

Evelyn Brent Scores in Another Pleasing Crook Film Involving Regeneration Theme

Reviewed by Sumner Smith

F. B. O.'s "Three Wise Crooks," starring Evelyn Brent, should make a hit with small-town audiences who insist upon a regeneration theme along with safe-cracking heroes and heroines. Sophisticated city audiences will find virtue altogether too triumphant. That about summarizes it, for little fault can otherwise be found with the plot, the product of the imaginations of John Brownell and Fred Kennedy Myton. Both are capable playwrights.

Molly ("Spug") Casey and Dan Pelton rob a diamond merchant and take refuge with "Ma" Dickenson, an elderly lady, in the country. Betsy Ann Morgan, a chubby country girl, vamps ("Spug") successfully. Molly begins to feel the stirrings of a conscience in the new environment, especially after she learns that the local banker has swindled "Ma" with some oil stock. The three crooks catch the banker and aid in robbing their own bank and hide the money in "Ma's" home. There the city detectives find it. Molly produces the diamonds, convicts the banker of crookedness and is allowed, with her companions, to go scot-free. Dan and she plan marriage and a clean life.

Harmon Weight, the director, has made the first half of the picture, even to a sophisticated viewpoint, very interesting. The crook stuff is well done, and Miss Brent scores in her role. Then, when regeneration begins with the help of a single subtitle, the story get saccharine, its only relieving feature being some good comedy by John Gough and Dodo Newton—that, at any rate, being the verdict of the city guy.

Cast

Molly	Evelyn Brent
Ma Dickenson	Fannie Midgley
Spug Casey	John Gough
Dan Pelton	Bruce Gordon
Grogan	Wm. Humphrey
Don Gray	Carroll Nye
Betsy	Dodo Newton

Story by John Brownell and Fred Kennedy Myton
Directed by Harman Weight
Length, 6,074 feet

Little Pictures with the Big Punch

News, Reviews and Exploitation on Short Subjects and Serials

A Department Devoted Exclusively to the Pictures, Short in Footage But Long in Drawing Power

"Maid in Morocco"

(Educational—Comedy—Two Reels)

Lupino Lane makes his debut as a star for Educational in this two-reel comedy. Produced under the supervision of Jack White, "Maid in Morocco" gets away from the regular run of comedy plots. White has employed the sets and locale of a regular sheik town in far-off Morocco. He introduces in the midst of brandishing swords, flowing gowns and sparkling jewels a newly-wed American couple bent on a novel honeymoon. Lupino Lane and Helen Foster enact the roles of the couple. Wallace Lupino plays the part of the Caliph, whose job it would seem is to compete with stories about the multiplicity of wives possessed by old King Solomon. The Caliph, in his endeavors to wean away the American beauty, furnishes Lupino Lane with the opportunity to dodge swords, kick over natives, dash through harems and indulge generally in acrobatics. Slapstick material is plentiful in "Maid in Morocco," thus the comedy is kept moving at a fast pace. All audiences should welcome this two-reeler as a short subject which delightfully deviates from the general run of its class.—T. W.

"Absent Minded"

(Universal—Comedy—One Reel)

This is another of the series of single-reel Bull's Eye comedies, featuring Neely Edwards. The fun grows out of the fact that Neely is cast as an absent-minded chap who even forgets to put on his trousers when he starts out from home. His wife tells him not to forget whose birthday it is, and that there will be a big party. To play safe he buys presents for all their relatives and comes home with an assortment ranging from a lawn mower to a live duck. Unconsciously he exchanges the mower for a baby carriage and the duck escapes, leading to considerable confusion. There are a few new bits, but on the whole the idea and the gags are of a familiar sort. Should prove fairly amusing for slapstick fans.—C. S. S.

"Film Facts"

(Red Seal—Magazine—One Reel)

One section of "Film Facts 'H'" shows in detail the manufacture of glass, melting, blowing, etc., also how cut glass articles are stamped, cut and polished. The interesting fact is brought out that glass is still being made in the same way as the Egyptians made it over 3,000 years ago, the only difference being in the improved machinery used. Another section shows the manufacture of baskets by natives in the tropics and the picking and shipping of cocoanuts. How they are tied in pairs and then fastened together to form a raft, and the manner in which the "meat" is removed, dried in the sun until it becomes copra, which is shipped all over the world for use in making oil and soaps. This subject is interesting and instructive.—C. S. S.

Here They Are!

Absent Minded—Universal
Air Cooled—Pathe
Clever Feet—Pathe
Cuckoo Love—Pathe
Film Facts—Red Seal
Good Morning, Madam—Pathe
Heart Breaker, The—Fox
Hero Wins, The—Pathe
Ko Ko Packs 'Em—Red Seal
Maid in Morocco—Educational
Mixing in Mexico—Short Films
Pathe Review—No. 42—Pathe
Road from Latigo, The—Universal
Scrambled Eggs—Educational
Spot Light, The—Educational

"Mixing in Mexico"

(Short Films—Cartoon—One Reel)

This is one of a series of cartoons dealing with the adventures of Mutt and Jeff, Bud Fisher's popular characters, whose doings are widely syndicated in newspapers throughout the country. Mutt persuades Jeff to enter the arena for a prize of $10,000 to the man who subdues a ferocious bull that has gotten the best of a flock of toreadors. Jeff dons springs and leaps over the animal, whose horns finally become entangled in the box in which Mutt, disguised as a woman, is flirting with a Mexican. The bull tears away the box front and throws Mutt over the fence. While he is weeping, the bull is tossed over and Jeff appears with the gold. There is plenty of action here and it should prove an amusing number.—C. S. S.

"Clever Feet"

(Pathe—Sportlight—One Reel)

In this Grantland Rice Sportlight Producer J. L. Hawkinson shows how important clever feet are in all forms of athletics. The scenes are of noted swimmers, baseball players, runners, skaters and dancers, with the emphasis on the pedal action. It is a fascinating illustration of an interesting theme.—S. S.

What Others Think

6.

DAVID LOEW:

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Edwin Miles Fadman, Pres.

"The Heart Breaker"

(Fox—Comedy—Two Reels)

A lot of good clean fun is developed in this Imperial comedy, starring Sid Smith as a wealthy chap, who takes a bet that he can stay one week at a certain hotel without becoming engaged. Of course, he loses. The familiar but always amusing situation of a chap who belongs to a bachelor's club and has to be unmercifully kidded by his pals when he falls for the bonds of matrimony starts off the action. Sid takes up the chap's challenge and goes to a hotel where all the guests and help are attractive females hunting a man. He meets a girl who is masquerading as a boy to escape an unwelcome suitor and to save himself suggests that she pose as a girl. Naturally he falls in love with her. There is a definite and amusing idea behind this comedy, and the fun is supplied by the situations and good gags with quite a little slapstick.—C. S. S.

"Cuckoo Love"

(Pathe—Comedy—Two Reels)

The players in this good comedy are Glenn Tryon, Katherine Grant, Chester Conklin, Jimmie Finlayson, Blanche Mehaffey and Jane Sherman. Fred L. Guiol directed. With such an array of talent it was certain that the subject would be worthwhile and it is. Briefly, the situation revolves around the reappearance of an ex-sweetheart of Tryon's, who is engaged. She marries the father of Tryon's girl, a jealous gentleman, and immediately the couples get mixed. Matters are only straightened out after circumstances indicate that the husband is unfaithful and he has to forget his suspicious of others in defence of himself. This is a good burlesque, with wonderful sub-titles by A. H. Giebler. They had the projection room in screams of laughter. Not only are they funny but they have some relation to the situations, which is more than may be said of many wise-cracking comedy subtitles.—S. S.

"Ko Ko Packs 'Em"

(Red Seal—Cartoon—One Reel)

Cartoonist Max Fleischer decides to move his studio, but prepares to leave his little clown, Ko-Ko, behind, but Ko-Ko gets busy, packs everything in sight, including the scenery and sets, and then starts a vacuum cleaner which draws everything into it. This is an ingenious idea, cleverly worked out, and the manner in which the little clown takes windows, doors, stairways, water pipes, etc., and rolls them up, even pulling down the sun from an "exterior" scene, is amusing. As usual, there is a mixture of cartoon work and photography. One of the best and most baffling bits is where Fleischer himself and the moving men get smaller and smaller and are finally sucked into the big cleaner. Your patrons will wonder how this is done and the entire subject should amuse them. One of the best of the "Out-of-the-Inkwell" series.—C. S. S.

"The Road from Latigo"

(Universal—Western—Two Reels)

Edmund Cobb is the featured player in this Mustang Western, which deals with a young chap who aids in driving a robber gang from a stage coach and takes the money for safekeeping when the driver is wounded. Stopping at a farm house he is mistaken by a girl as the thief because the sheriff has previously notified her that there is a reward for him. She prepares to turn him over to the sheriff to get the reward, but in the meantime the gang appears and she weakens in her belief that he is the thief. Eventually the sheriff gets the gang after she has lured them back to her shack for the gold she has hidden, and it develops that the hero is a rich man's son. There is riding and fighting of the usual type, but the direction and continuity is rather crudely handled and not up to the usual standard. Regular Western fans will, however, probably find it entertaining on account of the action.—C. S. S.

Good Morning, Madam

(Pathe—Comedy—Two Reels)

In this subject Ralph Graves and Marvin Lobach appear as book agents. They meet with repeated frustrations despite "advanced" selling methods. Thelma Parr plays the pretty society girl whose Pomeranian Graves rescues. Coincident with the appearance of skirts comes more trouble. Graves and Lobach entertain at "tea" in a restaurant. Thelma's many girl friends sit down with her and the impecunious salesmen. Lobach passes the check to Graves, but Thelma senses the situation and comes to the rescue. Later, Thelma averts marriage with father's choice by seizing upon Lobach, in Graves' absence. Lobach is supremely satisfied, but Graves breaks in and cuts him out. This is a corking comedy, full of fun and fast-moving. Graves, Lobach and Miss Parr constitute an ideal team.—S. S.

"Scrambled Eggs"

(Educational—Comedy—One Reel)

This Cameo comedy, "Scrambled Eggs," is one of the funniest of one-reelers that Educational has ever released. Phil Dunham, George Davis, Babe London and Helen Marlowe comprise the cast. They put over the subject of marriage by correspondence with a realness that makes this comedy screamingly funny. There is an abundance of slapstick antics, but these all fit in the story perfectly. The titles should come in for their share of praise, since they are "snapped up" to the minute. All in all, this is an exceptional comedy—one that should register exceedingly well in any theatre. —T. W.

"The Hero Wins"

(Pathe-Cartoon-One Reel)

Cartoonist Terry has his cat bottle Mr. Mouse which he uses as a decoy on a fishing expedition. A shark liberates the mouse who in turn sets free a "beautiful" female rodent from the clutches of the cat. This cartoon testifies further to Terry's remarkable imagination. It provides plenty of mirth and makes quite a hero of the mouse.—T. W.

"Spot Light"

(Educational—Comedy—Two Reels)

The life of a "property man" and the troubles and anxieties of a theatrical manager in putting over a first night in a new vaudeville theatre are amusingly portrayed in "Spot Light." This two-reel comedy, a Jack White production, released through Educational, has an exceptional cast of funsters, including Lige Conley, Jack Lloyd, Bob Kortman, Earl Mahan, Virginia, Babe London and Sunshine Hart. Conley, as the "props" man, manages to reverse every order, so that the prima donna instead of being sprayed with "snow" is deluged with rain, and the "fleas" of a magician, instead of being confined to himself, escape through the audience. Any fan will find many a hearty laugh in "Spot Light." Conley introduces the fun by parading through a small town on a pair of high stilts. Balling up traffic and wrecking bicycles and store windows are accomplished before he manages to lose these appendages. The titles will also afford much mirth.—T.W.

"How the Elephant Got Its Trunk"

(F. B. O.—Cartoon—One Reel)

Cartoon work and photography are combined in this Bray cartoon, executed by Walter Lantz, and in which he also appears as a young husband who returns home one evening and finds a note from his wife to amuse the baby. After trying various schemes, having trouble with putting a nipple on the bottle and covering himself and the child with milk, he hits on the idea of telling the kid the story that gives the picture its title. This part, which is entirely cartoon work, shows the baby elephant's carriage rolling down hill and landing in the water. The elephant's nurse, a hippo, together with a mouse and a monkey, pull on a rope attached to the elephant's short nose, which results in its being drawn out to its present length. This cartoon is cleverly executed and contains several amusing situations. Up to the usual standard.—C. S. S.

"Air Cooled"

(Pathe—Cartoon—One Reel)

This Aesop's Film Fable shows the farmer attempting a dirigible flight. All the animals take a hand in rendering it a complete failure, and many are the bumps the farmer's head gets in falling from the upper spaces to the solid earth. Up to Terry's standard. —S. S.

Pathe Review No. 42

(Pathe—Magazine—One Reel)

"The Gorges of Rocamadour" is the first of three subjects on this reel. It shows a mountainside village in Central France in Pathecolor. "Tree-top Nurseries" will especially please nature-lovers and "Brides of the Northland" those who have been following the "Here Comes the Bride" series.—S. S.

"Wandering Willies"

The komedy kops are with us again! Mack Sennett has just made a new comedy called "Wandering Willie," in which the old patrol and a new edition of cops do some brand new stunts. Billy Bevan is the principal cop.

FOXING EARLE FOXE

The William Fox star of the Van Bibber series of two-reel society comedies is blindfolded, while the sweethearts do their kissing.

Alice Day Completes Seventh

Popular Comedienne Starts Another Film For Pathe Release—Other News From the Sennett Studios

"Gooseland," Alice Day's seventh starring comedy under the Mack Sennett banner for Pathe release, has been completed and the popular comedienne has started another fun-film. In "Gooseland," Miss Day is supported by a large cast of Sennett funsters, including Barney Hellum, Sunshine Hart, Joseph Young, Eugenie Gilbert, Dave Morris and Mary Ann Jackson. Alf Goulding directed. The star's eighth comedy vehicle is being made with Eddie Cline at the megaphone, with a supporting cast including Danny O'Shea, Eugenie Gilbert and Sunshine Hart. The company is now on location at sea off San Pedro.

A. H. Geibler, whose titles add much merriment to the Mack Sennett comedies, has completed the titling of two new fun-films, entilted, "Wandering Willies," with Billy Bevan and Andy Clyde, and "Good Morning, Madam," starring Ralph Graves.

Ralph Graves has completed another two-reeler, entitled, "Not So Fast," in which the popular comedian appears as "Officer 999." The plot concerns Ralph's activities as a traffic cop. Thelma Parr is a feminine motorist who disregards rules because she likes to be scolded by the officer. Vernon Dent is Graves' superior officer; Martin Lobach is his rival in love, and Wm. Call is the young lady's irate father.

"Charleston" in Wooden Shoes

A unique Charleston contest was held on one of the stages at the Mack Sennett Studio recently, when the bathing girls essayed the intricate steps in wooden shoes. The bathing beauties had laid aside their fancy beach suits to don Dutch costumes in Alice Day's current comedy, "Goose Land."

Andrews to Direct "Gumps"

Del Andrews, well known director of comedies and features, has been signed to direct the forthcoming series of "Andy Gump" comedies to be released by Universal, according to announcement from Samuel Van Ronkel, producer of the picture.

Producers and Exhibitors Approve Plan For "Short Feature Month," January, 1926

R. F. Woodhull, President of the M. P. T. O. A., Addresses Conference and Pledges Support —Sydney S. Cohen Urges Co-operation —Short Subject Experts Applaud Moving Picture World's Idea

By Charles Edward Hastings

JANUARY, 1926, has been designated SHORT FEATURE MONTH, with the producers of short subjects united in an intensive campaign to further increase the interest of exhibitors and public alike in "the little gems of the program." Following the initiative of Moving Picture World, in advancing the practicability of boosting short features during the month of January, representatives of the leading short subjects producers, at a luncheon at Keen's Chop House, New York City, on Tuesday last, decided to get squarely back of the campaign and put it over with a display of enthusiasm such as "short subjects" have not, heretofore, known.

As a detail of the forward impetus which Moving Picture World will give short features, in its new department "Little Pictures with the Big Punch," the World, invited the representatives of the short subject producers to the Tuesday luncheon, on which occasion R. F. Woodhull, President of the Motion Picture Theatre Owners of America, Inc., a guest of honor, addressed the short subject experts on the value of little features to the theatre owners.

In the course of an open session plans were mapped out to begin the January campaign immediately.

The campaign as tentatively mapped out contemplates a movement in the entire trade press to stimulate exhibitor interest in short features, and through the exhibition of short features, to further interest the public in the amusement value of short subject programs, properly balanced and carefully selected.

The speakers at the luncheon discussed the subject from many angles, and a strong foundation was laid for further high tension activities by a Special Committee on Short Subjects and by the Associated Motion Picture Advertisers. The Committee has held several meetings during the past summer. Another meeting is called for next week.

William J. Reilly, editor of Moving Picture World, in his opening remarks, said in part:

"In offering the suggestion for a short subject month, Moving Picture World seeks to advance the interests of the producers of short subjects, the showmen who use these little featurse and the large public, which enjoys them. We have asked for this conference to sound out the men who have made this topic a special study, and we invite the fullest co-operation of the motion picture trade press, the producers, exhibitors and public, in enlarging the demand for, and increasing the value of, the short features on motion picture theatre programs.

Mr. Reilly then introduced Mr. Woodhull, who reviewed his experiences with the short subject problem in his house, the Baker Theatre, Dover, N. J. Mr. Woodhull spoke of the big features, and his audience reaction on them, and turned to "shorts."

"I have found it advantageous to advertise my short subjects, and never fail to put my 'shorts' on the marquee, and more especially is this true when I feel that my feature is weak. I can not emphasize too strongly the need to bring before the public everything that is of interest on the program. In some cases, incidents in the news reels demand that they be called to the attention of the public. Big news features in pictures should be advertised, and displayed out front.

"In making a drive on Short Feature Month I believe special stress should be made on bringing the matter before the theatre owners. If you can educate the thousands of exhibitors, if you can convince them that there is big money to be made in taking every advantage of their short subjects, much will be gained. Further than this, it will be necessary to make a direct appeal to the public. I find my public responsive to the good things I include in my program, and I believe this is true of every audience, for human nature is the same the world over."

Mr. Woodhull said he will be glad to cooperate with the committee in charge of the campaign for Short Feature Month, and he has promised to attend further meetings and assist the committee in every way.

The Editor of Moving Picture World quoted from a letter written by Max Graf, Chairman of the Board of Directors of the Egyptian Theatre, Market and Jones streets, San Francisco, who has screened two complete Pathe short subject programs, and is so elated over the result he contemplates a theatre devoted exclusively to short subject programs.

A statement was read from Sydney S. Cohen, Chairman of the Administrative Committee of the Motion Picture Theatre Owners of America, Inc. In his statement, anent short subjects, Mr. Cohen said:

Sydney S. Cohen's Views

"The business building possibilities of the short subject are almost limitless. After all it is entertainment and *entertainment only* which the theatre going public seeks; and they care little or nothing as to whether the entertainment is contained in two thousand or five thousand feet of film. The average feature is too long, and this being the case, entertainment values of your program are lessened by a haphazard arrangement of short subjects. It is possible to build programs which shall contain enough of variety to provide everyone with at least a measure of entertainment. But to do this we must take heed to the selection of our short subjects.

"Too frequently, short subjects are simply thrown in, unhonored and unsung, on our programs. We *pay* for them; why not advertise them. Let us call them featurettes, associate attractions, or whatever happy designation comes to mind, but let us call them *something*, and let us see to it that our patrons know that we have them. Many a dull feature has been eclipsed by the inclusion in the same program of Fox's 'Van Bibber' *stories*, F. B. O.'s 'Pacemakers' and 'Go-Getters,' or Universal's 'Leather Pushers.' There are other subjects for which a demand can be created, so let us have initiative enough to pay some real attention to our entire programs.

"Make a Noise About Them!"

"Let us select carefully, in so far as is possible, the shorter subjects which round out our bills. Let us make a noise about them. If they are good, so much the better. Let us make them *desirable* at all events. If we really concentrate on this angle of our business we shall shortly transform the hitherto neglected and somewhat despised short subjects from 'fillers-in' to 'pullers-in'."

Prologues, epilogues and divertissements in keeping with outstanding short features have been tried successfully, the speakers pointed out. During the coming short subject month the services of Moving Picture

(Continued on following page)

Woodhull Pledges Support

"It is true that exhibitors have overlooked the value of the short subject. This should be corrected, and I shall do everything in my power to bring the facts to the exhibitors. In a more personal sense, speaking for myself, and of my own theatre, I will be glad to take an active part in 'Short Feature Month'."

R. F. WOODHULL,
President, Motion Picture Theatre Owners of America, Inc.

(Continued from preceding page)

World's expert, Colby Harriman will be available for those exhibitors who wish to push their short features through presentations.

P. A. Parsons said the idea for a short subject month is an excellent one, and thanked Moving Picture World for going into it so thoroughly. He pledged the full support of his organization to put the campaign over.

Participating in the open session, during which many phases of the short subject problem came up, were Messrs. Rothstein, Waite, Hill, Parsons, Dowling, Fleischer, Bernstein, Ryskind and Bate.

Those at the Conference

Among those at the conference were Nat G. Rothstein, Director of Advertising, Publicity and Exploitation of Film Booking Offices of America, Inc.; P. A. Parsons, Director of Advertising, Pathe Exchange, Inc.; Stanley B. Waite and W. A. V. Mack, executives of the Pathe Sales Division; Henry Clay Bate, of Universal Pictures Company; Pat Dowling, representing Christie Comedies; Clarence A. Hill, of the Short Subject Department of the Fox Film Corporation; David Chatkin, Sales Manager of Educational Pictures, Inc.; Max Fleischer, creator of "Out-of-the Inkwell" series; Morrie Ryskind, of Red Seal Pictures; Harry Bernstein, of Red Seal; Arnold Hansen, treasurer of Ricardo Films; Max Karper, of Ricordo; John F. Chalmers, President of the Chalmers Publishing Co., publishers of Moving Picture World; John A. Archer, Managing Editor of Moving Picture World; Clarence Shottenfels, L. A. Urbach and Gus Fausel of Moving Picture World.

Mr. Woodhull has as his guest S. C. Hume, a member of the Board of Aldermen of Dover, N. J., and a devotee of motion pictures.

Max Graf, Managing Director of the San Francisco Egyptian, successfully tried weeks of "all-short-comedy" numbers. Above is a handbill of one of the shows.

Coolidge Sees "Thrills"

"Life's Greatest Thrills," the two-reel novelty thriller being put out by the International Newsreel Corporation, and which contains thrill shots from the news of the past decade, was shown to President Coolidge and Mrs. Coolidge at a special private showing this week in their private train, on the journey from Omaha to Washington. Major Jack Connolly, of the Hays organization, and Herman Stockoff, International Newsreel cameraman, who directed the showing, report that the President was highly entertained by the picture.

The President planned several weeks ago to view "Life's Greatest Thrills." At that time he intended going aboard the Mayflower, and the picture was to be shown to him while underway. His plans were changed and the Omaha trip presented the first opportunity for a showing of the newsreel thriller.

The picture was shown while the train was between Omaha and St. Louis. The showing was only to the President and Mrs. Coolidge.

Eight Short Subjects on F. B. O. List for November

AN unusually imposing schedule of short subjects will be offered by F. B. O. for the month of November.

November 1 is set as the release date for "'A Ton of Fun' in a Beauty Parlor," a Standard Fat Men comedy starring Fatty Karr, Tiny Alexander and Kewpie Ross, the three fattest men on the screen. The same day will also see the release of a Bray Cartoon from the pen of Walter Lantz, as yet untitled.

On November 8 the fifth episode of "The Adventures of Mazie" starring Alberta Vaughn will be distributed. No title for this two reel subject has yet been selected. In support of Miss Vaughn are Larry Kent, Kit Guard and Al Cooke, while Ralph Ceder is directing, from the continuity done by Doris Anderson.

The sixth Bray cartoon as yet untitled, will be distributed on November 15, as well as "Hold Tight" a two reel Blue Ribbon comedy starring Alice Ardell, which Joe Rock is producing for F. B. O. release.

On November 22 the sixth episode of "The Adventures of Mazie" will be ready for exhibitors.

A Standard Fat Men comedy, as yet untitled, will be shown on November 29, as well as a Bray Cartoon.

Kennedy to Direct "U" Comedies

Edgar Kennedy, well known actor and director, has discarded his makeup box for the megaphone once more. He has been signed by Universal to direct Arthur Lake and Eddie Clayton in the next series of "Sweet Sixteen" comedies, according to announcement from Scott Darling, Universal comedy supervisor.

Waldron En Route East

John A. Waldron, general manager of the Mack Sennett Studios, has recovered from his recent illness, and is en route to New York. He will spend several weeks in conference with P. L. Carroll, Sennett's Eastern representative, and with officials of Pathe Exchange, Inc., distributors of Sennett comedies. Mr. Waldron will visit his home in Utica, N. Y., where he and Mrs. Waldron will spend a week prior to their return to the Coast.

Fox Signs New Comedy Leads

William Fox has signed two pint-sized comedy leads to long-term contracts. Georgie Harris and Barbara Luddy are the latest additions to the Fox West Coast studios. Miss Luddy and Mr. Harris will have the leading roles in a new Irish-Jewish comedy series to be filmed shortly.

"East Side, West Side," the first comedy of this new series, has just been completed under the direction of Benjamin Stoloff, with Georgie and Barbara in the leading roles.

New Helen and Warren Comedy

Director Albert Ray has started production on the latest William Fox-Helen and Warren comedy, "Hold Everybody," with Kathryn Perry and Hallam Cooley again playing the roles of Helen and Warren.

Supporting Miss Perry and Mr. Cooley in "Hold Everybody" are Sidney Bracey, Grace Darmond and Frank Rice.

"Hold Everybody" is being filmed under the personal supervision of Comedy Supervisor George E. Marshall.

It's two reels in length, but in its great comedy star, excellent story, gorgeous settings, lavish costuming, and abundant laughs, it's a superfeature.

E. W. Hammons

Presents

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in

"MAID IN MOROCCO"

First of the six two-reel

Lupino Lane Comedies

Better SEE this picture at your Educational Exchange RIGHT NOW. You're going to regret it before the season is over if you fail to get this remarkable new star. By that time he is going to be acknowledged one of the greatest comedy stars the screen has produced.

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President

Member,
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Distributors of America, Inc.
Will H. Hays, *President*

One of the 12-inch guns at Fort Hancock, N. Y., in International News Reel, Released by Universal.

International Newsreel Has Special World Series Service

THE International Newsreel Corporation has completed elaborate arrangements for the making of motion pictures of the World Series baseball games between the Washington and Pittsburgh teams and the quick distribution of special pre-release newsreel sections to all parts of the country.

In both Washington and Pittsburgh especially equipped film laboratories have been installed by the International Newsreel, in which the World Series pictures, as soon as a game is played in each city, will be developed and printed without delay. In fact, the early innings will have been developed and printed before the final play of each game.

In Pittsburgh motion pictures of the first game will be rushed to the Pittsburgh International Newsreel accounts before the crowds are out of the ball park. Positive prints of the game will be sent to Washington by airplane, so that they may be shown in leading theatres early the next day. As soon as prints for Pittsburgh and Washington have been turned out, the improvised laboratories will start on prints for all cities. It is expected that by the morning after the game, prints will be on the way to every section of the country, from Pittsburgh.

The same procedure will hold good in Washington, where prints will be made during the progress of the game, the Washington theatres supplied immediately, then prints for Pittsburgh speeded westward by aeroplane, and then prints for other parts of the U. S.

"We are going to get these pictures on the screens of Pittsburgh and Washington almost as soon as the score is known," said S. H. McKeon, news editor of the International Newsreel. "And we are going to put them on the screens of all first-run theatres throughout the country while the World Series is still red-hot news."

"Behind the Front" Selected

"Behind the Front" has been selected as the final title for the picture that will mark Mildred Davis' return to the screen, it was announced today at the Paramount studio.

The production, an adaptation of Hugh Wiley's war story, "The Spoils of War," had been, tentatively titled "Two Soldiers." Production will start October 12.

Brooks Goes on Tour

Serial Sales Manager E. Oswald Brooks, of Pathe Exchange, Inc., left New York on last Sunday, October 4, for an extended tour of the field in behalf of the several Pathe-serials now in distribution and production.

"Play Ball," the ten-chapter feature written by John J. McGraw, manager of the New York Giants, is receiving wide showing throughout the country at the present time, exhibitors everywhere capitalizing on the current interest in the World Series tournament.

Century Studio Starts Work On Third Buster Brown Film

WORD has been received from the Hollywood studios of the Century Film Corporation that work has begun on the third comedy of the Buster Brown-Century Comedy series. It is called "Oh! Buster," and will be released in December.

The Buster Brown Comedies form a new venture on the part of the Century Film Corporation. The series is based on the famous newspaper cartoons by R. F. Outcault, but are being made by Julius and Abe Stern, officials of the Century Company, as regular screen comedies with live actors. Little Arthur Trimble plays the part of Buster Brown, little Doreen Turner is Mary Jane and Pete, the dog comedian, is Tige.

The first two releases of the series, "Educating Buster" and "Buster, Be Good," already have played in hundreds of theatres. The first was released through all Universal exchanges on September 23. It played in such big first-run houses as the Forum, Los Angeles; the Granada Theatre, San Francisco; the Piccadilly, Rochester; the Liberty, Kansas City; the Alhambra, Milwaukee, and scores of others of equal prominence, and was an unqualified success according to reports from these theatres.

"Oh! Buster" is being directed by Gus Meins, well known as a comedy director and who for two years has been with Mack Sennett. Assisting him is William Mull, with William Hyer as cameraman.

The same principals are being used throughout the Buster Brown Comedy series. In addition to Arthur Trimble, Doreen Turner and Pete the dog, in "Oh! Buster," the cast also includes Pinto Colvig, a character comedian recently seen as the cross-eyed taxi-driver with Edna Marian in "After a Reputation."

During the filming of "Oh! Buster" preparatory work is being done on the fourth Buster Brown Comedy, as yet untitled. Meins also will direct this. It is for release in January, but it is expected to be ready for holiday showings in theatres which cater to youngsters around Christmas-time.

Although the Buster Brown Comedies are being released as a part of Century's schedule of fifty-two pictures a year, they are being sold under special arrangements and are said to be chalking up new sales records for the Century company.

There is plenty of action in "The Land Rush," the Pathe serial featuring Jack Mulhall and Helen Ferguson.

Keith-Albee Theatres Exploit "Our Gang"; Hippodrome Prologue for "Your Own Back Yard"

FOLLOWING the contract for the entire 1925-26 two-reel comedy output of Pathe's Hal Roach Comedies by Keith-Albee Circuit, the latter organization has launched a far-reaching advertising and exploitation campaign on this new feature of their big-time vaudeville programs.

The lobbies and theatre fronts of the greatest vaudeville houses in the world, members of this circuit, now contain much of the regular publicity and accessories put out by Pathe and a great array of specially framed paintings and display material.

The Pathe comedy product is in the lights of the houses on this great circuit, in the newspaper advertising, window cards and special heralds, while exploitation stunts of various kinds are being used around the circuit to make known the fact that the Pathe Comedies have a prominent spot on the vaudeville bills.

The big New York Hippodrome staged what is believed to be the first prologue ever produced for a two-reel picture in connection with the showing of "Your Own Back Yard." The prologue was put on by Alan Foster, the Hippodrome's producer. Six of the Hippodrome's chorus girls and two of Paul Whiteman's musicians were in the attraction.

Up stage was a cottage set with a fence. Along the fence were the girls in country dress, singing with the two boys, the latter seated upon a bench. The song was "Stay In Your Own Back Yard," on which a special tie-up has been made between the Pathe exploitation department and the publishers. The Hippodrome intends to continue its prologue for the forthcoming Pathe Comedies.

"Your Own Back Yard" was played up in the Hippodrome lobby billing while a specially-painted announcement called attention of the patrons to the first run presentation. of all the Hal Roach Pathe Comedies.

The Palace, New York's finest vaudeville theatre, has placed in the lobby a silver frame which will carry the black and white photos of the Pathe comedies. A large framed sign calls attention to the "Extra Added Comedy Feature" and lists the names of leading players in the various productions.

HEADLINE HONORS
Were Accorded Pathe's "Topics of the Day" at B. F. Keith's Bushwick Theatre, Brooklyn, N. Y.

At the Bushwick Theatre, in Brooklyn, the initial Pathe feature was ushered in with a special "Holiday Comedy Carnival." The first of the series of comedies played was "Your Own Back Yard," which was featured next to intermission. The theatre-front-billing carried several one sheets on this comedy and others to follow, while large papier mache jester heads were mounted on the coping of the theatre.

At the Riverside, New York, "Our Gang" was given a prominent place in the list of vaudeville headliners while a comedy one-sheet was placed alongside the vaudeville billing on the theatre front. The opening scene of "Your Own Back Yard" was reproduced in the lobby. There was a back yard with a mechanical reproduction of the mammy of the picture washing clothes, a miniature cottage, fence, chickens, mule, goat, kids swinging on the gate, etc. This lobby display was entirely enclosed in glass and painted in bright colors. This back-yard display was lighted up brightly at night.

The 81st Street Theatre, New York, placed "Your Own Back Yard" in the marquee lights; the Royal printed a special window card with the "Gang" lined up across the top of a fireplace; while other Keith houses in New York exploited the new feature in various ways and gave it a good spot on the bills.

In the out of town houses just as much care was taken to give the new feature a big send-off. The Keith Theatre in Providence, R. I. working with the Providence News, has offered money prizes for the best suggestions from youths for scenario ideas for future "Our Gang" productions, a trip to the studio and a part in an "Our Gang" picture to the winner.

Bathing Beauty "Discovered"

George F. Cannons, the photographer who makes all the pretty pictures of the Mack Sennett bathing beauties, has a new subject to work upon. Her name is Annie Mae Cannons, and she arrived at the photographer's home on Sept. 10.

ADVERTISING PROOFS OF THE APPEAL OF SHORT SUBJECTS.
—Read 'Em and Cheer! These Displays Are Conclusive Evidence That the "Little Features" Fill Theatre Seats.

CAN YOU IMAGINE "HAM" WATCHING 'EM MAKE MOVIES?
Here we see the inimitable Lloyd Hamilton (right) in a scene in the Hamilton Educational Comedy, "The Movies"

Stages Epilogue with 40 People for Song Car-Tune "My Bonnie"

SO impressed was Managing Director H. M. S. Kendrick with the entertainment value of the Ko-Ko Song Car-Tune, "My Bonnie," booked to play at the Mosque Theatre in Newark, that, together with Colby Harriman, his technical director, he proceeded to stage this Red Seal release precisely as though it were a feature picture. In addition to his orchestral overture and a male quartet during the playing of the film, he put on an epilogue calling for the services of forty people on the stage. It is believed that this is the first time so elaborate an act has been staged around a short feature.

The introduction to the film itself was played by the Mosque orchestra of fifty; suddenly the drummer gave his signal, a whistle, and the film was on, with the audience joining in the song. At the first chorus, a male quartet off-stage joined in and sang to the end.

As the Car-Tune ended, the lights went up on a Scotch mountain scene. A traveler looks over a high precipice into a valley. Faintly he hears music and begins to smile. The sound of the bagpipers, playing "My Bonnie," grows clearer and clearer, until they enter, together with twenty Scotch lassies. The troupe, under the leadership of Laddie McIntosh, played some Scotch melodies, while the girls, the Mosque ballet, did the Highland Fling. Several solo songs and dances, and then the pipes begin again, to be taken up by the orchestra. The curtain came down amidst a veritable tumult of applause.

Six Completed

W. Ray Johnston, President of Rayart Pictures Corporation, announces that Gerson Pictures Corporation have completed shooting of a series of Six Superior Melodramas for Rayart release. The present picture was directed by Oscar Apfel and is entitled "The Midnight Limited." It will star Gaston Glass, Wanda Hawley, and Richard Holt. The first of the Gerson series, produced by B. Berger, "The Pride of the Force," has just been booked by the Loew Circuit.

Marion McDonald "Steps Out"

Marion McDonald is the first of the 1925 Mack Sennett bathing girls to "graduate." Miss McDonald was promoted to the Sennett stock company this week when she signed a long term contract to appear in Sennett comedies for the next few years. Every year the comedy producer assembles a dozen young beauties to romp through his comedies in fetching beach costumes. From these ranks emerge the girls with real promise, to whom contracts are awarded. Miss McDonald has appeared in only one comedy so far, that was sufficient to convince Mr. Sennett that in the young Irish beauty he has a real find. Marion McDonald came to Hollywood six months ago from Boston. She has won several beauty contests.

New Century Comedy Year Starts With Record Breaking Week

THE new Century Comedies, the group of star series two-reelers being put out by the Century Film Corporation for the 1925-1926 season have definitely gone over the top with exhibitors, according to reports reaching the Universal home office as to the opening week's business.

This condition bears out the new Century policy, announced several months ago by Julius and Abe Stern, officials of the comedy company, who promised that the new season's output would far eclipse Century's past successes.

In carrying out Century improvement, the principal step was the acquisition of screen rights to the celebrated Buster Brown cartoons by R. F. Outcault. These are being made a straight comedies, with little Arthur Trimble, Doreen Turner and Pete the dog comedian in the roles of Buster, Mary Jane and Tige, respectively. These comedies have proven to be exceptional and are heralded as one of the best comedy buys in the market this fall. The big first run houses, which pre-released them unanimously hailed them as box-office pullers.

In addition to the series of twelve Buster Brown comedies scheduled for the coming year, Century's new output includes a series of twelve comedies starring Wanda Wiley, a series of twelve starring Edna Marian, and other comedies featuring Eddie Gordon, Al Alt and Charles King respectively.

H. M. Herbel, sales manager for Century, reporting from Chicago on the new outlook for Century Comedies, sends word that in every exchange visited by him during the past several weeks, Century business has been soaring as a result of the new releases.

Fox's $2,000,000 Comedy Program Comprised of Eighteen Two-Reelers; Six Completed

GEORGE E. "SPEED" MARSHALL is proving the wisdom of Fox Film Corporation in selecting him as comedy chief by the way he is packing punches into two reelers and getting pictures out on time on the Fox lot. The six production units under his supervision have already completed eighteen comedies, and six more are in work.

It was the extraordinary success last season of the Van Bibber comedies, based on Richard Harding Davis' stories, that won for Marshall the assignment as supervising director of all the two-reel comedies in the $2,000,000 Fox short subjects program this season.

With sumptuous settings and feature casts worthy of the stories by Richard Harding Davis, O. Henry and Mabel Herbert Urner, Marshall and the seven comedy directors under his command are proving that laugh-getters can be produced without slapstick.

Two of the new series of Van Bibber comedies, "The Sky Jumper," and "A Parisian Knight," were made under Marshall's personal direction. Robert P. Kerr has completed "The Big Game Hunter," "The Wrestler," and "The Feud," and is now preparing to film the sixth Van Bibber. Earle Fox is back as star in this series after playing an important role in the Supreme attraction, "Wages for Wives."

Daniel Keefe has just completed "Failure," third of the O. Henry series, with Harvey Clark as Lawyer Gootch and Kathryn McGuire as Tillie Jones. In a few days he expects to get under way with the fourth of the series. "Shoes," and "Transients in Arcadia" were the first two O. Henry films.

Albert Ray is in the midst of filming "Hold Everything," fourth of the Helen and Warren married life comedies, based on Mabel Herbert Urner's stories. Kathryn Perry and Hallam Cooley are playing the title roles, supported by Sidney Bracy, Frank Rice and Grace Darmond. The young newlyweds have finished "A Business Engagement," "All Aboard," and "The Peacemakers," under Ray's direction. There will be eight two-reel comedies in each of these three series.

GEORGE E. MARSHALL
Supervisor of Fox Comedy Productions

Imperial comedies, of which there will be twenty in the course of the season, are going forward rapidly. Director General Marshall drafted Robert Kerr from the Van Bibber lot to produce "The Brain Storm," with Sid Smith and Katherine Bennett in the leading roles and Larry Stears as the villain. Kerr will start another Van Bibber as soon as he has finished this Imperial.

Benjamin Stoloff is putting Georgie Harris and Barbara Leddy through their paces as the Jewish boy and his Irish sweetheart in "East Side, West Side," the first of a series of Irish-Jewish comedies that will be released under the Imperial brand.

Lew Seiler has just finished filming "Strong For Love," with Sid Smith and Judy King in the leading roles and Stanley Blystone as the villain. Bryan Foy is hard at work on a new comedy as yet untitled.

Other Imperials already completed are "On the Go," "Sweet Marie," "Love and Lions," and "A Cloudy Romance," which have already been released; "The Heart Breaker" and "Heavy Swells."

In completing the remainder of the Fox comedy program, Director General Marshall will have the assistance of Felix Adler in writing comedy titles. Thomas Buckingham has just returned to the Fox lot and is preparing to launch an Imperial comedy.

Graves and Tryon Head Casts of Comedies on Pathe Schedule

A GREAT diversity of short feature entertainment is offered on the Pathe schedule for the week of October 18, which lists a Glenn Tryon two-reel comedy, a Ralph Graves two-reeler, chapter four of the Patheserial "Wild West," a Grantland Rice "Sportlight," "Nazareth," a Biblical film; "Aesop's Film Fables," "Topics of the Day," Pathe Review and two issues of Pathe News.

"Good Morning, Madam," is the two-reeler with Ralph Graves and produced by Mack Sennett. Graves appears as a book agent, a role which gives him ample opportunities. Marvin Lobach, stout Sennett comedian, is Graves' pal in the book-selling enterprise and Thelma Parr is the sweet society girl who crosses Ralph's path and starts a romance. Others in the cast are Wm. McCall and Bud Ross. Lloyd Bacon directed.

"Cuckoo Love" offers Glenn Tryon in a two-reel comedy from the Hal Roach studios. In this comical society romance, Tryon is engaged to a young lady whose father once had an affair with a charmer at Palm Beach. When this charmer arrives for a visit and recognizes Tryon as an old admirer, complications come fast and furious. Katherine Grant, Chester Conklin, Jimmie Finlayson, Blanche Mehaffey, and Jane Sherman are the distinguished members of the cast. Fred L. Guiol directed.

"Ride 'Em, Cowboy," is the title of the fourth chapter of the Patheserial "Wild West," featuring Jack Mulhall and Helen Ferguson. In this episode a real Wild West rodeo with bucking steers and rough riding cowboys is staged in all its thrilling glory. An interesting development in the plot takes place when Bob Miller becomes possessed of the secret of Polly Breen's (Helen Ferguson's) identity. These scenes were staged on the 101 Ranch in Oklahoma with the Miller Brothers' show. Virginia Warwick, Gus Seville, Eddie Phillips, Fred Burns and Dan Dix appear in this chapter.

"Clever Feet" is the newest Grantland Rice "Sportlight" release. In this reel, Producer J. L. Hawkinson shows how important clever feet are for the participants in all forms of athletics. Famous swimmers, baseball players, runners, skaters, dancers and others are shown in action with emphasis on the part their feet play in their efforts.

"Nazareth," the second release of the "Pilgrimage to Palestine" series of Biblical films, presents scenes of Christ's activities. "Bethlehem," the initial release of the series, was released on October 4. Three films are particularly adapted for showing during the forthcoming Christmas season.

Pathe Review No. 42 presents three entertaining subjects: "The Gorges of Rocamadour," a mountainside village in Central France in Pathecolor scenes; "Tree-Top Nurseries," first flashes of bird life; "Brides of the Northland," another of the "Here Comes the Bride" series.

"Air Cooled," one of the "Aesop's Film Fables"; "Topics of the Day," the world's best humor from the press, and two issues of the popular Pathe News complete the October 18 release schedule which is outstanding in its diversity of entertainment offered.

"Our Gang" Increased

Hal Roach announces that another kiddie actor has been added to the famous troupe known as "Our Gang," making one of the most popular series of Pathe comedies. The newcomer is a quiet little youngster with freckles and a diffident manner, bearing the name of "J. R." Smith. His mother says he was christened that and never before has felt the need of a longer first name. But, of course, an actor had to have an attractive name, so now he is known as Jay Smith. Director Robert McGowan believes that Jay has great possibilities.

Red Seal's October Ouput

Seven Featurettes Are Announced for Release For This Month

Edwin Miles Fadman, president of Red Seal, announces seven subjects on his October schedule, completing the first sixteen of the announced ninety-five featurettes to be released this year.

"Daisy Bell" (On a Bicycle Built for Two") is this month's Ko-Ko Song Car-tune.

The second of the "Marvels of Motion," the films made by the revolutionary Fleischer-Novagraph process, is also on the list.

"Ko-Ko on the Run," which introduced a race between two clowns for the benefit of Broadway audiences at the Strand two weeks ago, is the month's "Out-of-the-Inkwell" contribution.

"Land's End" is another of the Gems of the Screen series. This shows the beautiful country at the far end of Wales, known as the "port of shipwrecked mariners."

Two more of the famous "Animated Hair Cartoons," by Marcus, the New York Times cartoonist, and another issue of the lively "Film Facts," this one called "Dance of All Nations," and recording choreography throughout the world, complete the list.

Joy Completes "The Orphan"

Al Joy, the well known English pantomime comedian has at last returned to the screen, after an absence of three years, during which time, he toured the world in vaudeville. Mr. Joy just completed "The Orphan" at the Ideal Studios, under the direction of Charles Brooks, which is the first, of a series of two reel comedies in which the comedian will be featured and presented by the Ricordo Films Inc., 1674 Broadway. In "The Orphan," Mr. Joy is supported by Rose Mass, Pierre Le Collosse, Lucio Lomey and Thomas Burrello. Mr. Joy starts next week on "The Old Gang" the second picture of the series.

Start Two-Reel Westerns

"The Man With the Scar," a two-reel western starring Fred Humes, is being made by Universal with William Crinley directing. Others in the cast are Colin Chase, Jack Pratt, Dan Paterson, Anton Vaverka and Morgan Brown.

"The Pinnacle Rider," another two-reel western, is also in course of production at Universal. Jack Mower is being starred in this picture with Willie Wyler directing. Velma Connor plays the leading feminine role.

Five Acres of Stage Space

A reception to mark the formal inauguration of the new Educational Studios at 7250 Santa Monica Boulevard, Los Angeles, was held at the Studio Saturday October 3, following completion of the final stage.

"We now have five acres of stage space, and the greatest comedy producing studio in the world," said Jack White, who is in charge of production at the Educational Studios in greeting the guests, who included many of the best known leaders of Filmland.

Straight from the Shoulder, Jr.

Edited by Van

Here we are again—Short Subject reports right with the other items you need about the business building short but vigorous audience tickler.

When you fill out your regular report blank, sing out about the short subjects you used. VAN.

BOTTLE BABIES. (Pathe). Good comedy for the Spats as they have their usual spat and this one went over nicely. Tone, fair. Sunday, no. Good attendance. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

CAKE EATER. (Pathe). Star, Will Rogers. Very good comedy that makes lots of people laugh. Unusual thing for most comedies. Tone, okay. Sunday, yes. Special, no. Appeal, 90 per cent. Small town class town of 1,000. Admission 10-15-25-30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

EASY PICKIN'S (Educational). Star, Neal Burns. This one had a pippin of a burlesque on a boxing match that made the fans roar. Burns is becoming a favorite here with his comedies. Good tone and appeal. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

GRIEF IN BAGDAD. (Fox). Monkey stars. A burlesque on the famous Bagdad Thief and it is a good one, in fact about the best comedy the monkeys have appeared in to date. In many places the kids almost yelled their heads off. Play this, boys. Tone O. K. Good appeal. Yes, for Sunday. Draw general class, town about a thousand. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

GUEST OF HONOR. (Fox). This is the best two-reel comedy Fox has made this year. It had them roaring from start to finish. Give us more like it. Great appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HYSTERICAL HISTORES. (Universal). These are simply awful. Rip Van Winkle and Olympic Games are the only ones worth playing. I'm off them for life. One reel. Farmers, town of 110. Admission 10-25. M. B. Russell, Benton Community Theatre (120 seats), Benton City, Missouri.

INTO THE NET. (Pathe). We have just finished this serial and had the pleasant surprise of using it to the complete satisfaction of our particular clientele. We heartily indorse the big improvement shown in this Pathe serial, not only in subject matter but also in the elaborateness of production. A. L. Child, Wells Ward, manager, Grant Stake Theatre, Salt Lake City, Utah.

IRON NAG. (Pathe). A real one. Another new release and it came up to standard. G. A. Peterson, Cozy and Folly Theatres, Hollis, Oklahoma.

JUST A MINUTE. (Pathe). A one-reel comedy that I didn't get to see, but reports say good. Farmers, town of 110. Admission 10-25. M. B. Russell, Benton Community Theatre (120 seats), Benton City, Missouri.

LOVE NEST. (First National). Star, Buster Keaton. This is a crackerjack two-reel comedy. I have run several Keaton comedies and have found them good. One Keaton fan said, "I always like Buster because he never smiles." He can pull some clever stunts, too. Tone O. K. Appeal 95 per cent. Yes, for Sunday. Draw all classes, town 200. Admission 10-35. R. N. Rounds, Scenic Theatre (180 seats), Kadoka, South Dakota.

NEAR DUBLIN. (Pathe). As usual, Stan Laurel pleases the gang. Print good. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

PLEASE TEACHER. (Universal). A fair comedy. Nothing to rave about. Farmers and Fromberg, Montana.

RADIO RIOT. (Fox). Here is a little of everything for comedy from Yankees to monkeys and savages. Has some laughable situations. Would call this a very fair comedy. Fair tone and appeal. Sunday, no. E. N. Prescott, Prescott Circuit, Union, Maine.

SEA LEGS. (Educational). Star, Neal Burns. A fine comedy with Neal Burns going through a lot of stunts that cause plenty of hearty laughter. The chap playing the sea captain was good. Tone, good. Good appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (410 seats), Nazareth, Pennsylvania.

SECRET SERVICE SANDERS. (Rayart). The best serial I have ever run in either of my houses, both from the standpoint of box office returns and pleasing my patrons. You can advertise this as the best and biggest serial you ever ran and it will back up your campaign. Action and thrills galore. I hope we get more like it. Neighborhood theatres. John Santo, 2110 Pascoe Street and 2007 W. 22d Street, Chicago, Illinois.

SHOES. (Fox-O. Henry). Boy! When you make old men laugh on rear seat you can say it is "some comedy!" Buy O. Henry and you get results. G. A. Peterson, Folly and Cozy Theatres, Hollis, Oklahoma.

STRETCHING THE TRUTH. (Fox). A comedy telling the story of the ancient times and the three big liars, each one telling a story and each story is pictured. A very good comedy. Tone, good. Special, no. Fair appeal. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

SUNSHINE AND IMPERIAL COMEDIES. (Fox). I run these right off of release date and they satisfy. They are hard to beat. G. A. Peterson, Folly and Cozy Theatres, Hollis, Oklahoma.

TONS OF TROUBLE. (Fox). A very poor comedy and Fox has made some very poor ones this year. Print good. Poor appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

UNEASY FEET. (Educational-Hamilton). A dandy. Hamilton is always a success. This is one continual laugh from start to finish. William A. Simon, Liberty Theatre (450 seats), Fromberg, Montana.

UNIVERSITY OF THE NIGHT. (I. C. S.). Produced by International Correspondence Schools and deals with their school. Has a nice story, splendid photography. Should be played in every theatre for the benefit of the schools, as it carries a message that most every child will remember for some time to come. You can get this absolutely free of charge and it is worth more than many two reel subjects for which you pay good money. Book it, and get behind it with your school boards, as it will be well received and at the same time bring you some money in return. Get it. E. N. Prescott, Prescott Circuit, Union, Maine.

WAITING. (Educational-Hamilton). One of the rottenest two-reel comedies I ever ran. Hamilton willl have to go some if he makes another one like it. Not a laugh in it. If you have booked it, pay for it and let it out. Tone, none. Appeal 10 per cent. Draw city and country class, town 2,000. Admission 10-25, 10-35. G. A. Peterson, Cozy and Folly Theatres (502 and 485 seats), Hollis, Oklahoma.

WESTWARD WHOA! (Fox). Another of Fox's new comedies and people came to see comedy and second night! It's a real one, boys, believe me! Try it. If I am wrong, I pay the damages. G. A. Peterson, Cozy and Folly Theatres, Hollis, Oklahoma.

WHY KIDS LEAVE HOME. (Pathe). This is a picture of Miller Brothers' 101 Ranch shows and is a very good subject for a filler. Use a little extra advertising on it. Print new. Sunday, yes. Special, yes. Very good appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Selling the Picture to the Public

This Department Was Established September 23, 1911

Edited by Epes Winthrop Sargent

Makes Big Saving on His Display Ads And Also Gets Better Sales Results

SENDING in a bunch of advertisements, W. A. Burke, publicity director for the Silver Bow Amusement Company, of Butte, Mont, offers the opinion that it is a slightly different angle on theatrical advertising. He further adds that it seems to give

A Paramount Release

SELLING ADVENTURE

better than usual results, and at the same time costs the Rialto Theatre about $100 a week less than the usual display ads formerly used.

The idea is not as novel as Mr. Burke thinks. You will find it mentioned in Picture Theatre Advertising, where the idea is credited to the Howard Theatre, Boston, which made this style of advertising peculiarly its own for a great many years. Mr. Burke's style is slightly different, but the idea is virtually the same. We reproduce one of the examples.

There may seem to be small connection between the need for a new dress and Adventure. That's where part of the kick comes. Mr. Burke uses any small cut he can find at the printer's or drag out of the plan book stuff, and if you read him each day you get interested in seeing how he works from the headline to the sales copy. In this instance the kids want new shoes, the jitney wants new tires, the cat wants catnip and he will be wanting a job if he does not put over Adventure.

He starts to sell Adventure in the second paragraph and keeps it going down to the signature. Below that is a wise crack by the cat. The cat—you'll recognize the Pathe Felix, was drawn into the ads about the time the Coolidge cat was lost, and as "Myrtle" was made a feature of two or three spaces. It seems to have been dropped after a week or two, but it could enjoy a longer life, since it gives opportunity for a snapper to the main appeal.

Heads Are Varied

Mr. Burke writes that he could do better with specially drawn cuts, but we question this. We believe that having to use what he can makes him hustle harder and gives a

Here's to a Real Guy!

YOU could festoon the brow of Epes Winthrop Sargent with as noble a wreath of laurel as ever set a man apart, but it wouldn't mean a thing to Sargent. He could easily have become a Collector of Laurel, but he knew that his department in Moving Picture World would have diminished in value in direct proportion to the time spent in grooming the expectant brow.

Consequently Mr. Sargent said nothing—and sawed ideas out of TWO typewriters (Two, count them, TWO!). A lot of water has gone over the picture advertising spillway since Sargent inaugurated his department September 23, 1911. The tide today is a mighty one. Today, as then, Sargent is riding it.

Volumes could be written on the personality of Epes Winthrop Sargent—by scores of distinguished men in high office all over this country. This, written over his protest, is but a small measure of the esteem in which we hold this man who for fourteen years has held the admiration and the respect of an active industry —without a let-up.

We know that from coast to coast, the men to whose best interests Sargent has been ever loyal will gratefully rise with us to: "Here's to a real guy—Epes Winthrop Sargent!"—The Editor.

A United Artists Release

THE CHAPLIN FLOAT USED ON THE "GOLD RUSH" IN ASHEVILLE, N. C., AND THE HOUSE

The float was used for a week in advance of its showing at the Plaza Theatre, and T. L. Stelling used a similar figure for a lobby display as well as flinging a very assertive banner to the Southern breezes. An impersonation contest, announcement by a stock star at a drama house and a street worker in Chaplin make-up all helped get the picture a strong patronage.

Badged Seattle Newsboys for The Iron Horse

Newsboys Badged For Iron Horse

Some years ago it was a popular stunt to blanket newsboys for a coming attraction or to give them tickets for calling out a play title in connection with their paper sales, but the idea seems to have been forgotten of late.

EARNING A TICKET

But recently the Liberty Theatre, Seattle, dug out the idea and had huge celluloid buttons made for all newsboys, the lettering being: "Have you seen The Iron Horse at the Liberty?"

The boys wore these for an entire week and then were given a special morning performance of the Fox feature. If you cannot afford to have celluloid badges, you can at least make pasteboard ones and varnish them to give them durability.

(Continued from preceding page)

more varied appeal. Writing around stock cuts long has been a favorite trick of the newspaper humorist, and it never fails to get attention. It's the fact that the cut does not match that helps make this interesting. It draws the reader down to the selling talk.

Space will not permit the reproduction of many of the examples. The one shown is fairly typical. A man offering a price card starts off with the statement that thirty cents will buy four pork chops, a gallon of gas or two plugs of chewing tobacco, while a Christmas ornament wishes the patron the season's good will 201 days ahead of time, the Christmas greeting in midsummer being an especially good attractor.

The copy is changed every day, generally a two sevens, always with a white space to the left with the program set in. The essential is that the copy be breezy and selling. If you can write jazzy talk, you can get away with it nicely and sell more than you can with a four tens of display.

One of the early stunts was a contest for a name. The spaces had been used off and on for a considerable time, always with the signature "the Ad. Man." Burke offered a season pass for the best name, and so many replies were received that the decision was delayed for several days.

It was stipulated that the name suggestion be accompanied by a letter telling the writer's reaction to the advertisements, and the winner's letter gives a good sidelight on the pull of the stunt. Joe Duffy wrote:

MR. AD MAN:—

When your ads first appeared I tolerated them. As they continued, I felt like stopping the paper.

Names I originated to fit you embodied everything from "Sap" to "Damphool."

The wife sez: "Why do you read 'em?"

I wondered. "Why do I?—Why does anyone read 'em?"

Inviting criticism of your methods made me think: "If I read 'em, so do others! If I doubt your claims concerning the Rialto productions, others do also."

Result—We attend performances, trusting to be amused, yet secretly hoping you have touted us wrong.

You win!—So do your advertisements.

I suggest for a name, "THE AMUSEMENT PILOT."

That's one of the reasons, but we think the real answer is that people get interested in the breezy style and keep on reading just to see what he has to say and how cleverly he can connect the headline with the sales talk.

Unless you can write really readable copy this style is fatal, but if you can there is no better seller, and Burke has used no other style for three months, and is still going strong.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

The sixth anniversary of the Brooklyn Mark Strand Theatre was celebrated with a program 2 hours and 6 minutes in length, with Richard Barthelmess in "Shore Leave" as the feature photoplay, running 1 hour and 15 minutes. Film subjects in addition to the feature were the Mark Strand Topical Review, running its accustomed 8 minutes; an especially made anniversary greeting film, a brief birthday salutation by Moe Mark, and a preliminary title to the prologue from "Pagliacci." Altogether the film part of the show took up 1 hour and 27 minutes, leaving 39 minutes for the musical presentations. The latter consisted of: "Pagliacci" prologue, sung by baritone, "Second Hungarian Rhapsody" as the overture by the orchestra, "Divertissements Populaire," introducing favorites of the stage and radio, and an atmospheric prologue to "Shore Leave."

Each de luxe performance opened with especially made title of salutation. During the run of the salutation film, the archestra played "Auld Lang Syne" and the lights were as follows: 2 light blue Mestrum floods of 150 amperes on the orchestra from the dome; large stage, blue foots and borders. From projection-room light green and light blue spots crossing on ceiling drapes. At the conclusion of the salutation film, the orchestra went into the prologue from "Pagliacci," and at the same time an introductory title for this was flashed on the screen. The baritone appeared from behind the purple spangled draw-curtains in correct operatic costume. The lights were the same as in the preceding number, with a light blue spot on the singer from the booth. Five minutes for this prologue.

The orchestra played Liszt's "Second Hungarian Rhapsody," with an original piano cadenza by Lilly Kovacs, girl pianist. The lights: 2 dark magenta floods from the dome covering the orchestra and apron of the stage. Small flower basket on piano in which baby spot was hidden to pick out the girl pianist when she did the cadenza: ceiling spots of light green and light blue remained as in the preceding number, with 2 light green spots on the mirror mosaic vases in the window on either side of the stage; 4 arch spots hitting the purple draw-curtains with a light magenta, a light blue, straw and a light green. This overture 9 minutes.

Next came the anniversary greeting film, 4 minutes long, in which were worked pictures of Mr. Mark and Edward L. Hyman and several of the favorite Mark Strand artists of stage and radio.

"Divertissements Populaire," the biggest presentation on the bill, ran 20 minutes. The scene was set with the black cyclorama joined with a painted scrim 5 feet wide and 26 feet long. Wicker furniture with wicker lamp and huge basket of wisteria 10 feet high were among the props. The selections ran as follows: "If I Had A Girl Like You," by the Cortland Mark Dance Orchestra; "Pal of My Cradle Days," by contralto, with a tableau as a finish for the second verse, this tableau showing a mother seated before a cradle. "Cecilia," sung by baritone, assisted by 6 girls of the ballet corp. "Heebee Geebees" by banjoist; "Let Me Linger Longer In Your Arms" by soprano, assisted by the dancers; "Twelfth Street Rag" by xylophonist; "Carme Carme" by baritone, assisted by the dancers; "Let It Rain, Let It Pour" by the ensemble as the closing number, with rain effect for finish. The dancers made change of costume for each selection in which they appeared and the lights likewise were changed for each selection. The predominating lights were amber.

After the Mark Strand Topical Review came the atmospheric prologue to "Shore Leave." This scene represented a wharf about the Brooklyn Bridge with the New York skyline on the opposite side. This drop was a transparency by P. Dodd Ackermann, showing up the lights on the bridge and in the buildings across the river, as well as the lights on the boats which were passing up and down the river. A moon light effect was thrown on the water. Eight people appeared in this, 4 men and 4 girls. The men were in white sailor suits and the girls had on white skirts with tan sweaters. At the opening a ukulele and a harmonica took up "Ukulele Lady," while the rest of the characters danced on the wharf. A baritone then sang "Three for Jack" as the closing selection of the prologue and the feature picture was started immediately.

White's Useful Stage for Lobby Display

A Paramount Release

THIS IS OSCAR WHITE'S VERSION OF NEW YORK CITY

This small stage is a permanent fixture in the Liberty Theatre, Greenwood, S. C. It has been used for a number of titles and is shown dressed for Night Life in New York. It may not look like Broadway, but it made a hit in Greenwood.

Miniature Stage Has Many Angles

Many towns seem to gauge the value of a picture by the importance of the lobby display. This is particularly true of the smaller towns, and no one knows this better than Oscar White, now at the Liberty Theatre, Greenwood, S. C.

We show on this page a picture of a stunt recently evolved by him, and which already has done good service on three titles. It is a miniature stage, the size of which may be judged by comparison with the lobby in which it stands. It nearly fills the opening.

For its first use Mr. White made a stage setting with a picture screen. Obtaining permission from the city authorities to dowse the street lights in the vicinity of the lobby; (in itself no mean accomplishment), he used the screen for the projection by a toy projector, of the trailer on Sally during the run of that picture, adding trailers on other coming features. When the trailers were run off, he would drop the curtain, throw on the lights, and a large percentage of the crowd would go in to see Sally. As soon as the lobby cleared, he would start in again.

The following week he took down the screen and set into place a Rocky Mountain scene with an electric train running across the foreground. This made a profitable display on Riders of the Purple Sage.

The third week he built up a skyline effect, as shown in the cut, for Night Life in New York. He left the toy train down, finding it an unusual attractor, but he actually laid a cement pavement, (with three street lamps,) on which stood an automobile advertising the picture and another with a banner for The Lucky Devil, an underline.

And here is a good tip for you who make these small scenes now and then. Mr. White's stage was too small to use grass mats, so he got his grass effect through the use of a treated sawdust sold under various names and used to prevent dust when sweeping bare floors. It is very inexpensive and can be had at a price that is within reach of slender advertising appropriations. The same effect can be had by dyeing sawdust green. Just paint the surface with glue, sprinkle the sawdust down and you have really convincing grass.

How about that Potato Matinee for a Thanksgiving stunt?

Twelve-Foot Wheels Sell The Gold Rush

One of the stunts that put The Gold Rush over to two unusual weeks at the Victory Theatre, Denver, was a unique perambulator. This was mostly a pair of wheels twelve feet in diameter, drawn by a diminutive burro which was led by a Chaplin impersonator. On top of the wheels was a box supposed to contain snow, but it does not seem to add much to the advertising value and might well be left off.

Building details are lacking, but we presume that the wheels were made of light stuff, since they were only for temporary use. The theatre name might have been added with good results, though other billing had told the town where the picture could be seen.

The house front was bannered with a back drop showing an arctic landscape, with the cutout of Chaplin in the foreground. This was flanked by profile fir trees, with painted snow. Scenes from the lithos were pasted at the base of the trees.

A candy store was tied to a display of "gold rush nugget" candies, presumably a form of taffy. The window carried a nicely painted snow scene, with a mine and a "real" car emerging from the tunnel. This completely filled the window and got attention for the comedy and the candy.

A prologue included The Shooting of Dan McGrew. We just knew that someone would pull that for a prologue. Wonder if they used Gunda Din for an encore!

Painted 15

Greater Movie Season was so well worked up in Charlotte, N. C., that fifteen merchants permitted Warren Irvin to paint their windows with the slogan.

A United Artists Release

A DENVER PRAM ON THE GOLD RUSH THAT SOLD SEATS

The disc wheels on this perambulator for the Victory Theatre, Denver, are about twelve feet in diameter. It was drawn by a tiny burro led by a Chaplin impersonator. The box on top is not laundry. It's supposed to be snow from Alaska.

Won Ten Block Parade for Iron Horse

Ten Block Parade Aided Iron Horse

Almost everywhere the railroads have been eager to come in on the publicity of "The Iron Horse," but an exceptional co-operation was provided for the Fox release at Portland, Oregon. Charles E. Couche and Frank Lacey, of the Empire Theatre, arranged with the Union Pacific Railway for the loan of the first locomotive used on that road.

This was mounted on a low truck and dragged through the streets by a tractor, forming the main feature of a parade that covered more than ten blocks. It was aided by the band from the U. P. shops, and was closed by a little band of Indians in full war paint. The rest of the parade was mostly automobiles, six of them carrying locomotive bells, which were rung continuously during the parade in addition to that on the engine.

The parade finished in front of the Majestic, where the locomotive was parked for the week, and the band gave a concert in front of the house. All of the newspapers carried stories, which with the cuts aggregated 260 inches of space.

The Oregonian was permitted to act as host to all pioneers who came into Oregon on the railroad prior to 1885, and also sponsored an orphans' matinee, the local Elks providing the transportation for the children.

Four painted signs, each 12 by 60 feet, were erected on the four main automobile highways. Each carried a built out engine front. Forty of the regular 24-sheets also were posted.

Motion pictures of the parade were shown in three other houses, and three windows were given over to the picture, one carrying the trailer and the others model locomotives.

The trailer was run at a special booth at the County Fair. Opening on August 1, the picture held business up all through that month and was going strong in its sixth week.

A Fox Release

OREGON'S FIRST IRON HORSE FEATURED IN A PARADE

The parade, which was staged by the Union Pacific, was ten blocks long and included the UP shop band and a dozen Indians in full war paint. It drew about 260 column inches of pure reading matter with two and three cuts to each story.

Collected Lincolns

Here's a new angle of the tin can matinee. W. F. Brock arranged with a local newspaper to print a coupon good for an admission to the Strand Theatre, Knoxville, Tenn., a week before the showing of Abraham Lincoln, provided that a photograph of painting of Lincoln was handed in at the same time. Newspaper and magazine clippings were not accepted.

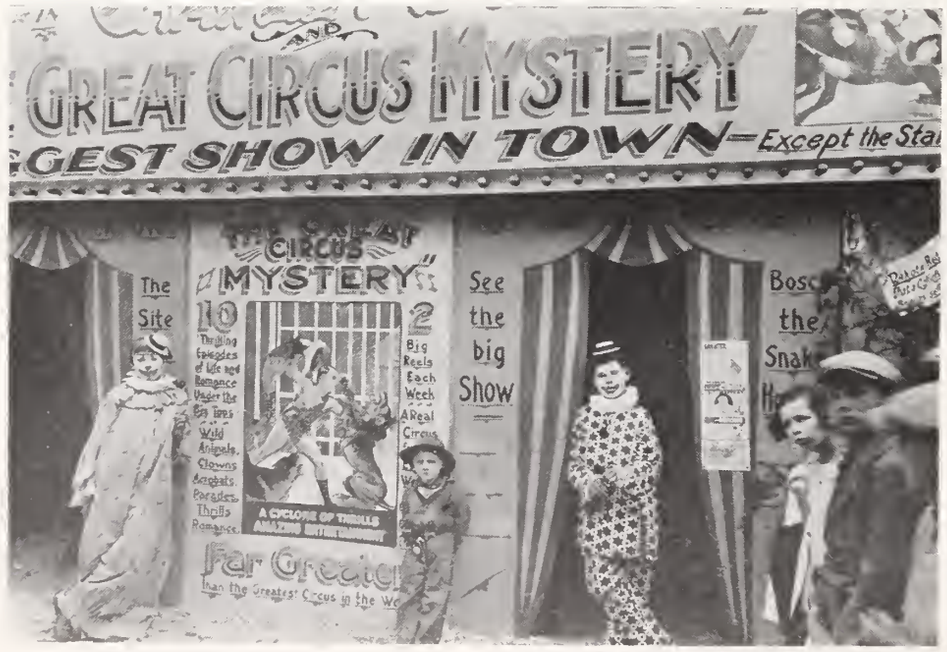
This gave a number of pictures of Lincoln for use as a lobby display, and the loan exhibition was a better attractor than the usual lithographic lobby. The pictures were returned after the showing.

Tarpon Was Caught In Rugged Water.

Fate smiled on Charlie Morrison when he came to play Rugged Waters at the Imperial Theatre, Jacksonville. He had arranged for a display of fishing tackle in a prominent store and just before the picture opened the manager of the tackle department caught a large tarpon, which was displayed in the window with the statement that it was "caught in the Rugged Water at Mayport," the latter being a small village just inside the mouth of the St. John's river.

The fish halted hundreds, and they all stopped to read the sign and look at the pictures.

Lem Stewart had advised the ever-useful Life-saver cooperation, but the picture was booked on short notice and Morrison did not have time to make arrangements, so he did the next best thing. He printed up cards reading: "Enjoy any of the five flavors in candy Life-savers, then see real life savers in Rugged Water, etc." He put these over the display cases in most large stores in the business district, and they seemed to help.



A Universal Release

ANOTHER GOOD FRONT IN THE GREAT CIRCUS MYSTERY

This was framed by the Strand Theatre, Calgary. P. D. Egan was playing the first chapter just ahead of a rodeo and made an extra splash to get the visitors to town. The clowns rubed the crowd until they had to go inside to let the patrons get in.

Spotting Ball Stars

Baseball is going into its Winter eclipse, but before that happened the Lyceum Theatre, Bayonne, N. J., got the Universal serial, Play Ball firmly established through an identification contest worked by the Evening News as a circulation scheme.

For five days the newspaper published each day half of the face of baseball stars, and prizes ranging from an outfit down to just bats were given for the most complete identifications.

There were 13 prizes in all, the youngsters were on the job early and late, while the fathers learned about the serial through their work in helping the boys make the identification.

Lost World Stunts Prolong Paris Run

A First National Release

PARISIAN SANDWICH MEN PARADING FOR THE LOST WORLD

Dummy legs suggest that they are sitting in theatre chairs and the back signs proclaim that they are happy because they have purchased seats at the Cameo to see "Le Monde Perdue." Try this idea.

Old Time Stunts Amuse Parisians

The "because I am a jackass" stunt has reached Paris at last. And Paris laughed. It was one of the lesser ideas used on the Parisian run of The Lost World, known as Le Monde Perdue.

Another, not so common, was the old Lone Fisherman. A man was stationed on one of the bridges over the Seine. At intervals he would "catch" and land a highly painted property fish, properly titled for the play and theatre. After everyone had seen it, he would toss it back into the river to be caught again in a few minutes.

Two sandwich men were provided with reproductions of theatre seats, hung from their waists like basket horses. A dummy lap and legs suggested a seated person, the actual legs being concealed by drapes. On the back of each chair was painted: "Naturally I am happy. I have just bought a seat at the Cameo to see Le Monde Perdue."

A more original idea was a Columbus with an egg announcing that he had discovered a new world, while a companion in modern dress carried a globe declaring that he had discovered the last world."

These ideas gained laughs, and a laugh sells seats better than the strongest argument.

Got Golfers

It had nothing whatever to do with The Street of Forgotten Men, but Bruce Taylor, of the Newman Theatre, Kansas City, got a fine business on that picture with an appeal to the country clubs.

A cameraman made motion pictures of the professional and best players of each club, and one set was shown each night of the run, all members being notified of the date of the showing of their club.

This also was tied in to the stores handling sporting goods and sports clothes.

As there were some 1,500 members to appeal to, there was considerable extra business made.

Ties Two Shelties To Black Cyclone

A voting contest that not only sold Black Cyclone but goodwill was staged by the Victory Theatre, Denver, for this production in which Rex is starred.

It was figured that this was a picture to interest the entire family, and that it could be sold through the horse angle, so Shetland ponies were offered to the two most popular mothers in Denver, and the Post was declared in on the event, in return for more publicity than the cost of the ponies represented.

The moment the contest was announced the youngsters were after their mothers to enter. Mother might not appreciate a pony, but they would, and most small boys can persuade their mothers to do anything within reason, so there was a large entry.

Then, of course, "Pop" and the rest of the family had to get a hustle on for the sake of the family honor, and the battle was fair-mission to The Black Cyclone, and the Post also printed a coupon to be used in the balloting. The kids were given permission to electioneer in the lobby, so long as they did not annoy the patrons, and they were able to wheedle the votes from those who had no entry of their own.

Tremendous totals were rolled up and there was no comeback from those who failed to win, since all had an equal chance. If you have played The Black Cyclone, save the idea for the next picture. The pony will pay for itself with any reasonable seating capacity.

And the pony, either in the lobby or at the curb, makes a wonderful ballyhoo.

Masqued Don Q

Some 7,000 persons attended a movie ball at an amusement park in Spokane lately, and the chief figure was a masked man in the costume of Don Q. It was explained that Fairbanks had hoped to be present, but was too busy on his next picture, and so sent a deputy. It was the next best thing to Fairbanks himself.

That and a whip-cracking contest for boys, ostensibly sponsored by the Spokane Press, held business up for a record ten days in the face of Interstate Fair week.

Where Luck Lies

A perambulator with a laugh was used by the Broadway Theatre, Newburgh, N. Y., on The Lucky Devil. This was a battered old Ford "racer" bannered with a sign reading "I'll be the lucky devil if I get to the Broadway in time to see Richard Dix."

Charles R. Hammerslough not only did the largest three days' business up to date, but he knocked the Saturday night's record into atomic particles.

A Metro-Goldwyn Release

THIS SIGN ON THE LAWN OF A PRIVATE HOME GOT RECORDS

E. R. Rogers, of the Tivoli Theatre, Chattanooga, Tenn., put his personal endorsement back of The Unholy Three and drew the best opening business he has had since his return to this theatre. And the big audiences went out and told the others.

Fine Dance Effect With Flasher Lights

Made Dancer Dance in Lobby Display

Adapting an old stunt, and simplifying the idea, George E. Findley, mechanical engineer of the Saenger Theatres in Shreveport, La., got out a lobby display for Her Sister from Paris that had them standing around as long as the lights were on.

This circular display was outlined with lights on a chaser flasher, and as it looks in the cut it would have been a pretty effect, but that's not half of it.

Back of that miniature stage in the centre there was the figure of a nude dancer. Back of the cutout were four lights, green, red, amber and pink, which flashed in rotation. Each light gave a slightly different shadow on the screen, and the rapid rotation gave the effect of a dancing movement that had the passers-by puzzled.

Try This Experiment

If you want to get an idea of the effect, cut out the figure of a woman from any picture, paste it to a sheet of white paper so that the middle of the figure bulges a little. Hold a lighted match back of that section and give it a rotary motion and you'll get a very good imitation of a coochie dancer. Instead of rotating his light, Mr. Findley used four fixed lights, but the effect is about the same. You can work this effect with a single light mounted slightly off centre on a wheel that is slowly rotated by a motor. If you put the wheel outside the two supports for the axle you will have no trouble with the light connection since a sample cord will suffice. A little experimenting will give you just the right distance and you'll get a surprisingly good effect.

A First National Release

THIS IS PRETTY GOOD LOOKING EVEN WITHOUT THE KICK

But that white panel concealed a silhouette dancer that had them lined up in front. Designed by George E. Findley, mechanical engineer for the Saenger Shreevesport Theatres.

Boy Racers

Hooking to the Seattle Star, the Columbia Theatre got a lot of good publicity for California Straight Ahead through a set of pushmobile races.

There were so many entries that the race was divided into three sections, or rather two trial heats and a playoff.

The course was over a down grade several blocks long, and police guarded the side streets during the course of the three races. Each boy was entitled to a "mechanic" who gave him a ten-foot start, and each driver and mechanic was given a ticket to the matinee performance.

The first race was the Seattle Star Handicap and the second was the Columbia Theatre Derby. The third race, the California Straight Ahead Sweepstakes, was limited to the first three in each of the previous races. There were three merchandise prizes in each race, the larger being for the sweepstakes, in which the prizes were $15, $10 and $5.

A Fox Release

A TRAVELING BALLYHO FOR THE IRON HORSE IN TOLEDO

The Mayor is shown shaking hands with Emanuel Mandelbaum, owner of the Temple Theatre, with Manager Jack O'Connell next in line for the grip. The soldiers were contributed by the Army recruiting service. The loco is a converted automobile.

A Don Q Reporter Questioned Town

For the Boston run of Don Q, Mark Larkin adapted the Inquiring Reporter idea, hooking to the Boston Traveler.

Each day a man made up as Fairbanks asked questions of the pedestrians, rewarding those who answered correctly with tickets and subscriptions to the newspaper. The questions related to local matters, such as the location of well known centres and historical facts; the latter put in to make it more difficult to reply. Each day for four weeks the paper carried a story of Don Q's experiences, and a deal of publicity was achieved. The paper also put out 3,500 tack cards on the stunt and bannered its delivery wagons.

The cost of the idea was one thousand monthly subscriptions at 55 cents and $100 for a prize essay on Boston to be competed for by all who had answered the questions. That worked out at around $130 a week for the five weeks of the run.

A radio stunt was the repetition of the story of Don Q each evening with the offer of tickets for the best Don Q adventures. This was defined as one in which the son reflected glory upon his father. The radio gave special emphasis to the father and son angle and suggested that fathers bring their boys to see the show.

The Boston Advertiser gave two weeks of publicity to a tango contest at a restaurant, and the latter ran a display ad for three days in return for the cup and the hook-in value of the idea.

Ernest Morrison, of the Imperial Theatre, Asheville, N. C., made his lobby into a theatre dressing room for the run of Pretty Ladies. He set a long pine table in the lobby with the usual make up material in front of each of several chairs, and to each chair he tied the cutout of a woman. It looked real enough to interest Asheville in the play.

Ruff Finds Drawing Contest Helps Cyclone

Makes Real Opening A Special Preview

Here is a hint to those who want to open a new house with a special effect. The Capitol Theatre, Newark, opened recently, but set the opening for Tuesday with a special preview presentation on Monday at advanced prices, with reserved seats. This is in line with the three to five dollar previews on New

BRILLIANT OPENING!
TUESDAY SEPT. 15th
The Capitol
NEWARK'S EXCLUSIVE PHOTOPLAY HOUSE
MARKET STREET at HALSEY
MITCHELL 3247
POPULAR PHOTOPLAY PRICES
Charlie Chaplin
in
"The GOLD RUSH"
Written and Directed by CHARLES CHAPLIN
Man's Greed for Gold Turned Into Comedy That Will Rock You With Laughter.
PROGRAM
Special Pre-view Presentation!
Monday Eve., Sept. 14, at 8:45 P. M.
All Seats Reserved at Box Office or By Mail
PRICES FOR THIS PERFORMANCE $1, $1.50
STARTING TUESDAY, SEPTEMBER 15,
POPULAR PRICES—Matinees 40c, Evenings 55c

A United Artists Release

AN OPENING ANNOUNCEMENT

York openings, and probably was suggested by the Strand's special preview on the same picture, The Gold Rush. The opening ad is much better than the advance teasers, and the space is a four elevens, which gives it leading position on the theatrical page. The best feature from angle is the border of white on top and sides. This gets a display attention for the space where the star and title are buried in the drawn design. The best part of the type display is the program, where the items are presented in a manner that lets it all get over.

Includes Contest In Cyclone Space

Ralph Ruffner, of the Capitol Theatre, Vancouver, B. C., sends in an attractive cross page tens on Black Cyclone in which one of his attractors is a hook to a very liberal drawing contest on the picture. Ruff writes that this contest works just as well for him as did the original contest on Black Beauty when Vitagraph first introduced this very valuable stunt for that picture. The attention getting value of that "$100 free" is not to be denied. If it interested only those who competed, it would have a real value, but that panel is going to get the close attention of every reader. The man or woman who is not a contestant will read the offer to find out about the free money. This will centre attention on the cut, and there are few who can resist the appeal of fine horseflesh. The cut would sell well without the prize offer, but the latter clinches the interest. The first prize is $50 with $25, $15 and $10. Ruff can afford this with his large capacity. He goes a little beyond the ordinary contest in that he requires the drawing to be in colors. He has a long entrance which carries the patron through a business block and across the next street to where real estate is cheaper, so he has a ready-made art gallery such as few houses enjoy. There is a characteristic touch in the line "enacted almost entirely by a cast of proud horseflesh in the rugged Nevada wilderness." The display is nicely done. There is a lot of type over on the left, because there is a lot to be said, but it is all held subordinate to the title line. That dominates the space in only a ten line letter, and the rest is held so clear that the signature and the prize offer stand out prominently though the signature is only seven-eights of an inch high. Many managers would think this too small for a two column space, but Ruff knows that size is less important than prominence, and by the handling of the general display he throws up the signature so that you get the house and title at first glance though they are separated by almost the entire height. Ralph knows that he does not need a four inch signature just because he has a large space. He knows how he can use that space to better advantage, so he plans accordingly.

Appreciated Cards

Charles R. Hammerslough, of the Broadway Theatre, Newburgh, N. Y., did not have to force his cards on anyone at a recent community outing attended by about a thousand. He had them asking for cards instead of shaking their heads when they were offered.

The slips were 2 by 8 inches and one side was printed: "If you don't know me, I'll get a friend to 'Introduce Me' at the Broadway Theatre, Tomorrow, Friday and Saturday. You'll get the laugh of your life."

The reverse carried a press book cut for Introduce Me; one of the single column cuts of MacLean in his mountaineering costume that showed up well. It was cheap, and vastly effective. Everyone knew the title and received a favorable impression.

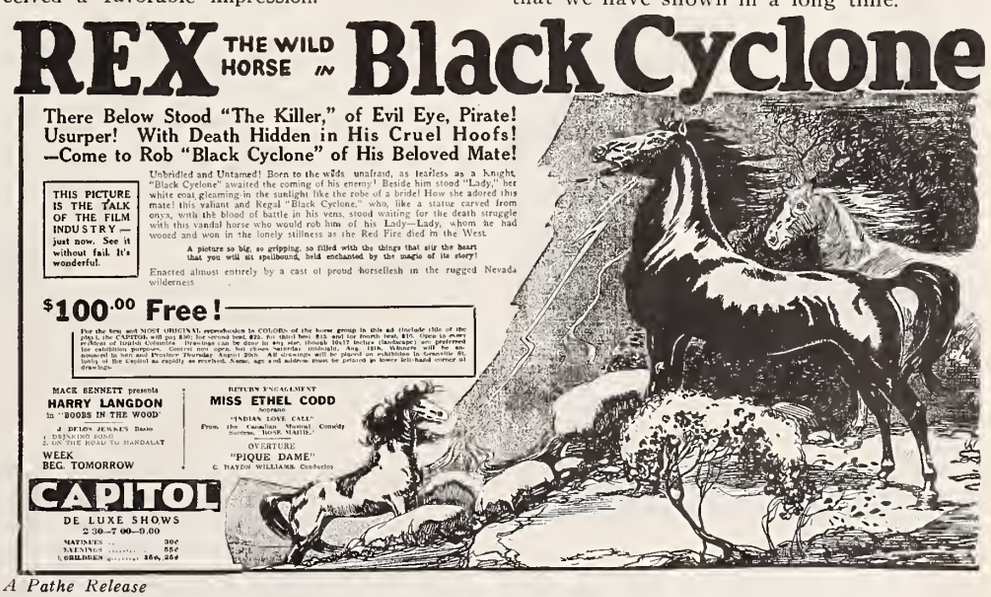
Clean Type Space Cleans Up Boston

Boston is about the last place in the country to look for a good display ad, yet this 75x3 on The Fool is for the opening of that play at Tremont Temple. This was placed on the text dramatic page, instead of the sol l page of amusement advertising, but it could have gone into the latter and still

A Fox Release

WELL SET TYPE

have held its own with the jumble of cuts and hand lettering that make the Boston amusement pages so unlovely. There is something solidly substantial about this that suggests something different from the usual picture—and better—and the sales value of the typography is greater than would be the case were the other advertisements better set. This is about the best set advertisement that we ever found in a Boston paper, and it is not the type alone which counts. It is good argument for this type of play. It will appeal to the class of persons who will most greatly enjoy it. The very fact that it so little suggests a theatre advertisement will help the sale of the story to those who are interested in this play and not at all in plays and pictures in general. It is not a flashy piece of work, but it is one of the best examples of good selling that we have shown in a long time.


REX THE WILD HORSE IN Black Cyclone
There Below Stood "The Killer," of Evil Eye, Pirate! Usurper! With Death Hidden in His Cruel Hoofs! —Come to Rob "Black Cyclone" of His Beloved Mate!
Unbridled and Untamed! Born to the wilds unafraid, as fearless as a knight, "Black Cyclone" awaited the coming of his enemy! Beside him stood "Lady," her white coat gleaming in the sunlight like the robe of a bride! How she adored this mate! this valiant and Regal "Black Cyclone," who, like a statue carved from onyx, with the blood of battle in his vens, stood waiting for the death struggle with this vandal horse who would rob him of his Lady—Lady, whom he had wooed and won in the lonely stillness as the Red Fire died in the West.
A picture so big, so gripping, so filled with the things that stir the heart that you will sit spellbound, held enchanted by the magic of its story!
Enacted almost entirely by a cast of proud horseflesh in the rugged Nevada wilderness
THIS PICTURE IS THE TALK OF THE FILM INDUSTRY — just now. See it without fail. It's wonderful.
$100.00 Free!
MACK BENNETT presents
HARRY LANGDON
in "BOOBS IN THE WOOD"
WEEK
BEG. TOMORROW
RETURN ENGAGEMENT
MISS ETHEL CODD
Soprano
"INDIAN LOVE CALL"
OVERTURE
"PIQUE DAME"
C. HAYDN WILLIAMS, Conductor
CAPITOL
DE LUXE SHOWS
2:30—7:00—9:00
MATINEES 30c
EVENINGS 55c
CHILDREN 25c, 35c

A Pathe Release

A CROSS PAGE TENS FEATURING A DRAWING CONTEST

Good Advertising Ideas from Many Cities

Plaza Must Be A Funny House

If the Plaza Theatre, San Diego, Calif., is "Dimpled, Daring and Dangerous," it must be well worth a look, but we take it that these adjectives apply to the show and not to the theatre, and are put alongside the

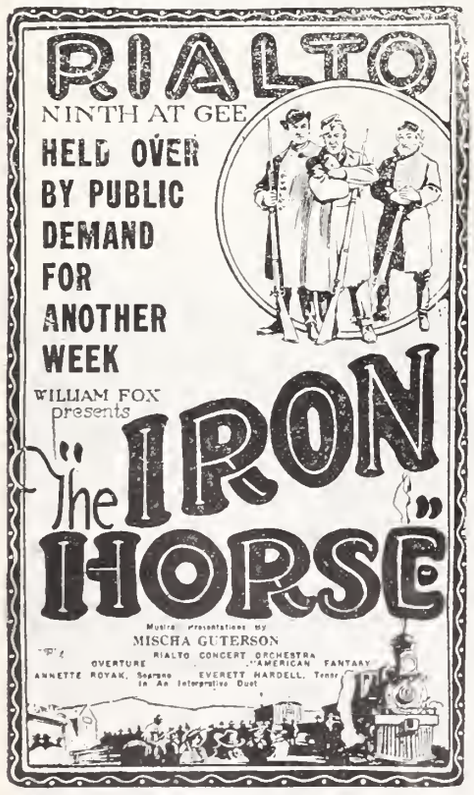
A Universal Release

MISPLACED ADJECTIVES

signature because there was not room further down. Most patrons will get the right idea, but it would have been better to have moved these down or to have moved the title up to where the house signature is. It's just as good for effect and will then be appropriate.

Second Week Space On The Iron Horse

Holding The Iron Horse for a second week, the Rialto Theatre, Washington, D. C.,



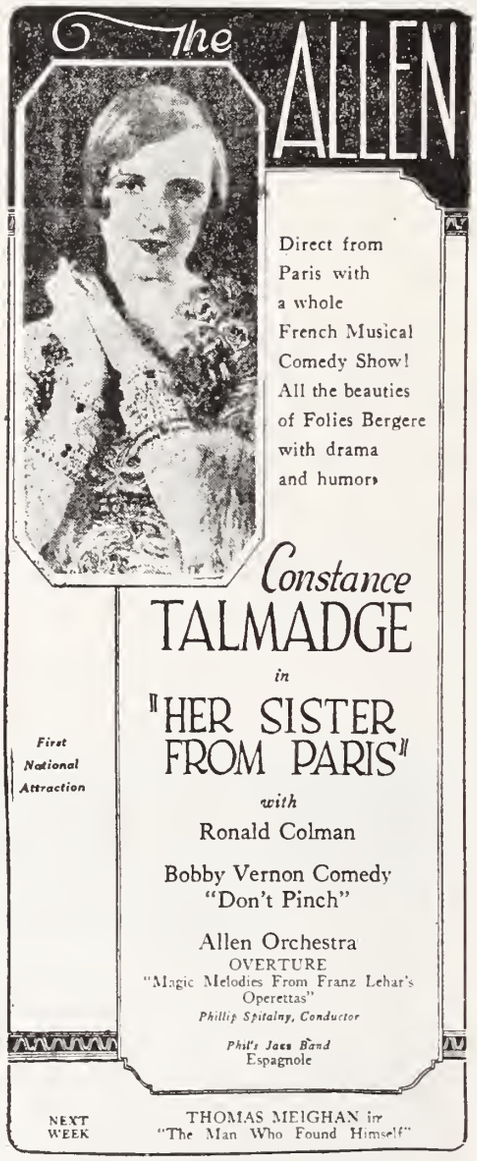
A Fox Release

TOO FULL

loses some of the effect of that "held over by public demand for another week" through the use of a letter so heavy and so closely set that you have to stop and read it. Set in a smaller, fancy letter in the same space, upper and lower case, the idea could have been put over at a glance. Of course most of the theatregoers will know this is a hold-over, and will guess the reason, but there is a moral value to the statement that makes it worth while to put it over in strong type, but strong type does not mean railroad gothic. Washington printers generally do better than this.

Good Text Best Sale for Connie

This panel is the Sunday appeal of the Allen Theatre, Cleveland. It drops about



A First National Release

WELL FIGURED

two tens, and most of the selling is done in the upper half of the space, where there is a good bank of type to back up the fairly good portrait of the star. Perhaps a costume pose would have been better on this picture, but this does very well. The small features are well displayed and hand work is used only where it will give results. It is an attractive display calculated to react favorably on behalf of the picture.

The Limited Mail Rounding a Curve

This three tens from Cleveland on The Limited Mail suggests that the mail train must run on the Erie, which is said to have more curves to its mileage than any other road in the country. But curving the title gets

A Warner Bros. Release

STOP! LOOK! LISTEN!

more attention than a straight line probably would, though it is not enough off the regular to be difficult to read. The cut of the head-on locomotive is somewhat lacking in detail, but this is an advantage rather than a defect. What is wanted is the suggestion of the railroad atmosphere rather than a microscopic picture of an engine, and this is less distracting to the attention than one with greater detail. This is a point some art rooms are apt to overlook. They laboriously work in the details where they often detract from the strength of the cut. This picture would not possess half the strength did the cut show every bolt on the boiler head. They are not trying to sell the engine, but the title, and they do this more effectively with an impressionistic sketch. Some of that hand lettering might be replaced with type to real advantage, but this is a generally good display.

All Lit Up

In addition to being dressed as Colleen Moore in The Desert Flower, the girl ushers at the Palace Theatre, Fort Worth, Texas, carried small railroad lanterns instead of the usual flashlights to take patrons to their seats.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Boys, these tips are contributed by us, exhibitors like yourselves, to help you pick the pictures that are most likely to please your patrons.

"It is my utmost desire to help my fellow man"—that's our motto. We play fair by you and by the pictures we have run.

You can help us in return for our willingly given tips. Send reports on the pictures you have used—especially late releases. "OUR GANG."

Associated Exhibitors

BARRIERS BURNED AWAY. (6,226 feet). Star cast. A very good picture of the Chicago fire. Should please any type of patronage. Print new. Tone, good. Sunday, yes. Special, yes. Good appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

BATTLING BUNYAN. Star, Wesley Barry. This is a very good picture, but the star is not what he was several years ago and does not draw near as well. Print new. Good tone, fair appeal. Sunday, yes. Special, no. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

LONE WOLF. (6 reels). Star, Jack Holt, with Dorothy Dalton. Didn't get to see this, but reports say too many dark night scenes, but good aeroplane shots. Business no good on account of revival meeting. Draw farming and town 110. Admission 10-25. M. B. Russell, Benton Community Theatre (120 seats), Benton City, Missouri.

F. B. O.

BLOODHOUND. (4,800 feet). Star, Bob Custer. Star making better pictures with each new release. This is full of action and is great for a Saturday showing. Paper great. Tone, okay. Sunday, no. Special, no. Good appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

BLOODHOUND. (4,800 feet). Star, Bob Custer. A good story, well acted and excellently photographed, put this over. Not a western—a fact which disappointed a few (a very few) of the Saturday night bunch. However, the production is very entertaining and proves that Bob can act in Northwoods pictures; but—now that we KNOW it—let's, in the future, keep him in westerns! Fair tone, good appeal. Sunday, yes, here. No as special. Draw general class, town about a thousand. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

CLOUD RIDER. Star, Al Wilson. This is a good program picture. It sure has some good airplane stunts in it. The scenery is very good also. Tone O. K. Appeal 95 per cent. Yes for Sunday, no as special. Draw all classes, town 200. Admission 10-35. R. N. Rounds, Scenic Theatre (180 seats), Kadoka, South Dakota.

DESERT FLOWER. (6,837 feet). Star, Colleen Moore. Boys, this is a pippin—and so is Colleen! Tone O. K. Good appeal. Yes for Sunday and special. Charles Martin, Family Theatre, Mt. Morris, New York.

GIRL OF THE LIMBERLOST. (6,500 feet). Star, Gloria Grey. This is a dandy and had the best drawing power of anything that ever showed in this town. It drew people in that never came to a moving picture theatre before. Fine tone. Appeal best yet. Yes Sunday and special. Draw all classes, small town, 500. Admission 10-15. Jack Stanton, Movies Theatre (200 seats), Onamia, Minnesota.

HIGH AND HANDSOME. (6 reels). Star, Lefty Flynn. F. B. O. has the product that pleases the people and the exhibitor both, and should be supported by every exhibitor in the country for they at least give you a chance to live. The picture in question has fine tone, excellent appeal, is all right for Sunday and almost a special. Charles Martin, Family Theatre, Mt. Morris, New York.

LADY ROBINHOOD. (5,580 feet). Star, Evelyn Brent. This is about the poorest picture this new star has made. Many more like this and she is due for a flop. The rest of her pictures are great. Tone, good. Sunday, yes. Special, no. Poor appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

LIFE'S GREATEST GAME. (7,010 feet). Star, Johnnie Walker. This makes a fairly interesting picture. Did not draw for me, though. Good tone. Fair appeal. Sunday yes, special no. Draw all classes, town 500. Admission 10-25. Jack Stanton, Movies Theatre (200 seats), Onamia, Minnesota.

MILLIONAIRE COWBOY. (4,841 feet). Star, Lefty Flynn. Absolutely nothing to these pictures here. No pep or anything else. Good tone. Appeal nil. No for Sunday or special. Draw all classes, town 500. Admission 10-25. Jack Stanton, Movies Theatre (200 seats), Onamia, Minnesota.

MYSTERIOUS STRANGER. Star, Richard Talmadge. Not as fast as some of the other Talmadge productions, but it was interesting enough to hold the audience to their seats. Some fast action in spots kept 'em guessing. Tone O. K. Good appeal. Yes for Sunday, no as special. Draw general class, town about a thousand. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MYSTERIOUS STRANGER. Star, Richard Talmadge. Fine picture, some good acting. Dick sure takes a chance of breaking his neck. Tone good. Sunday, yes. Special, no. Appeal, 98 per cent. Farm class, town of 150. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

O. U. WEST. Star, Lefty Flynn. This is a very good western story. Has a little comedy all through the picture. I had some very good comments on this one from my western picture fans. Tone O. K. Appeal 90 per cent. Yes for Sunday, no as special. Draw all classes, town 200. Admission 10-35. R. N. Rounds, Scenic Theatre (180 seats), Kadoka, South Dakota.

RANGE TERROR. (4,738 feet). Star, Bob Custer. My people like western stories, and Bob certainly drew them in with this one. Good tone and appeal. Sunday or special no. Draw town and country class, town 1,800. Admission 10-25. Herbert Tapp, manager, Hippodrome Theatre (440 seats), Sheridan, Indiana.

SMOOTH AS SATIN. (6,043 feet). Star, Evelyn Brent. Another good story from this star. Don't be afraid to boost it. Male star in this picture growing popular with the ladies. Print good. Very good tone. Good appeal. Sunday and special yes. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

STEPPING LIVELY. (5,317 feet). Star, Richard Talmadge. Pleased the kids but the story too shallow for adults. That is the one weakness of Talmadge productions. Print was not in very good shape. Tone, good. A family picture. Not a special. Fair appeal. Better class, town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

TEARING THROUGH. Star, Richard Talmadge. Another very good picture for action fans. Transient trade houses should use Chinese lobby on this as it has lots of Chinatown scenes. Tone, good. Sunday, no. Special, no. Very good appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WILD BULL'S LAIR. (6 reels). Star, Fred Thomson. This is a good western and it drew good business. Pleased patrons. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

WOMAN WHO SINNED. (6,500 feet). Star, Rich Busch. A good picture and I played it to a good sized crowd, who all seemed well pleased. Well acted throughout. Good tone and appeal. Sunday yes, special no. Draw all classes, town 500. Admission 10-25. Jack Stanton, Movies Theatre (200 seats), Onamia, Minnesota.

First National

BAD MAN. (6,404 feet). Star, Holbrook Blinn. This picture will draw and should please, as the name has drawing power; part is not so "bad" as it is advertised, but has enough action to get by. No as to tone, Sunday or special. Appeal 75 per cent. Draw town and country class; town 700. Admission 10-20. W. F. Denny, Electric Theatre (250 seats), Lowry City, Missouri.

CHILDREN OF THE DUST. (6,228 feet). All star cast. A good picture; the children have a great part in this picture. Good story, good acting. Be sure and play this one. Good tone. Appeal 90 per cent. Yes for Sunday, no as special. Draw town and country class, town 700. Admission 10-20. W. F. Denny, Electric Theatre (250 seats), Lowry City, Missouri.

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. Played this last summer, but you can still get it. Not so good as some of Coogan's, but his name is all that's necessary here. Tone, good. Sunday, Yes. Special, no. Appeal, 98 per cent. Farmers, town of 110. Admission 10-24. M. B. Russell, Benton Community Theatre (120 seats), Benton City, Missouri.

HER TEMPORARY HUSBAND. (6,722 feet). Star cast. Proved to be a very acceptable offering. Lots of comedy. Tone, good. Appeal, good. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

INEZ FROM HOLLYWOOD.. Star, Lewis Stone. Fair entertainment. Tone, fair. Sunday, maybe; special, no. Appeal, 75 per cent. Small town class, town of 1,000. Admission 10-15-25-30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

IN HOLLYWOOD WITH POTASH AND PERLMUTTER. (6,750 feet). Star cast. A fair opening on Monday fell to less than half on Tuesday. I consider it a good, satisfying picture, although it cost too much to make any money here; I split about even with it. Tone, none; good appeal. No for Sunday or special. Draw mixed classes, town 2,900. Admission 10-25, specials 15-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

JEALOUS HUSBANDS. (6,500 feet). All star cast. The title is a drawback to this picture. Consider it a good picture: good story, good acting. Fair tone. Appeal 75 per cent. Sunday or special no. Draw town and country class, town 700. Admission 10-20. W. F. Denny, Electric Theatre (250 seats), Lowry City, Missouri.

LOST WORLD. (9,700 feet). Star cast. Extraordinary sensational crowd-pulling picture at advanced admission of fifty and twenty-five cents. Everybody pleased. Tone, okay. Sunday, yes. Special, yes. Immense

audience appeal. Mixed class town of 1,728. Admission 10-30. W. F. Loibl, Chimes Theatre (290 seats), Cedarburg, Wisconsin.

NECESSARY EVIL. (8,307 feet). Star, Viola Dana. A fine little picture. Ben Lyons is fine, and so is Viola. This is a little different from the usual run of pictures and on that account it is very enjoyable. Tone O. K. Fair appeal. Yes for Sunday, no as special. Draw from town of 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

PAINTED PEOPLE. (5,700 feet). Star, Colleen Moore. A dandy comedy-drama that will please any house. Good acting by Colleen and good story in seven reels. Fair tone. Appeal 90 per cent. Sunday or special no. Draw town and country class, town 700. Admission 10-20. W. F. Denny, Electric Theatre (250 seats), Lowry City, Missouri.

PERFECT FLAPPER. (7 reels). Star, Colleen Moore. Real good. Colleen in a class by herself: comes near being a special. Good tone and appeal. Sunday no. Draw small town class, 1,500. Admission 10-25. T. W. Canon, Majestic Theatre (315 seats), Greenfield, Tennessee.

PONJOLA. (7 reels). Star, James Kirkwood, A. Q. Nilsson. A good picture—good acting, good story. The name is a drawback to picture for small towns, but it will please if you can get them in. Fair tone. Appeal 80 per cent. Sunday or special no. Draw town and country class, town 700. Admission 10-20. W. F. Denny, Electric Theatre (250 seats), Lowry City, Missouri.

POTASH AND PERLMUTTER. (7,700 feet). Stars, Barney Bernard, Alex Carr. A little old, but still well worth showing if you haven't already. Good tone and appeal. Sunday no. Draw small town class, town 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

POTASH AND PERLMUTTER. (7,700 feet). Star cast, Alex Carr, Barney Bernard. Here is a good "Jew" comedy that will please anywhere. Good acting, good story. Fair tone. Appeal 90 per cent. No for Sunday or special. Draw town and country class, town 700. Admission 10-20. W. F. Denny, Electric Theatre (250 seats), Lowry City, Missouri.

Fox

AS NO MAN HAS LOVED. Special cast. Great! Pleased 100 per cent. But if you will advertise it "The Man Without A Country" you will stand them up. Fox can name more specials and put out worse paper than most any company yet. "As No Man Has Loved" is wonderful—buy it and ADVERTISE. G. A. Peterson, Cozy and Folly Theatres (502-485 seats), Hollis, Oklahoma.

CYCLONE RIDER. (6,672 feet). Fine action picture, but had no drawing power. Lost on it. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

DANCERS. (6,656 feet). Star, George O'Brien. The Fox paper was rotten for this picture. It was a great picture, but you wouldn't know it by looking at the paper. Went over great second night as people advertised it. Appeal 85 per cent. Draw town and country class, town 2,000. Admission 10-25, 10-35. G. A. Peterson, Cozy and Folly Theatres (502-485 seats), Hollis, Oklahoma.

DAUGHTERS OF THE NIGHT. (5,470 feet). Special cast. A real one. Pleased a hundred per cent. Some said best they ever saw. G. A. Petcrson, Cozy and Folly Theatres, Hollis, Oklahoma.

DICK TURPIN. (5,224 feet). Star, Tom Mix. Mix, in a different role and a costume picture, failed to do as good as in previous pictures. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

DICK TURPIN. (5,229 feet). Star, Tom Mix. Fair. Tom goes better in real western pictures. No for Sunday or special. Draw farming and town 750. Admission 10-25. E. F. Gick, Pastime Theatre (225 seats), Moundridge, Kansas.

DRAG HARLAN. Star, William Farnum. This is a reissue, but it is the best of the series and worth running whether you have played it before or not. Print good. Draw

Between Ourselves

A get-together place where we can talk things over

Service to exhibitors was the idea that gave this dependable tip department a start; service is still the basic idea.

Tips, of course, are the primary thing and they are the greatest service that an exhibitor can receive—open and above board, honest, straight to the point, signed in the open by exhibitors who give their experience to help their fellows.

There are other services, too. They are important.

Don't forget, for instance, that you can always write in to me about the things that come up, the problems you get up against.

I may not be able to iron out your difficulties—but I'll do my darndest to get the sort of help for you that the resources of a compact, service-ready organization can offer.

VAN.

all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FLAMES OF DESIRE. (5,438 feet). Star cast. A good program picture of real quality, but somewhow it didn't pull. Here poor appeal. Draw small town class, town 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

GOLD AND THE GIRL. (4,512 feet). Star, Buck Jones. In regard to this I find that state right westerns have better stories in their films than this apparently factory-made sort. You know what's going to happen in the picture next to the title; so what's the use to waste your eyesight looking at the five reels? The tone is O. K., appeal 50 per cent. No for sunday or special. Charles Martin, Family Theatre, Mt. Morris, New York.

HEARTS AND SPURS. (5 reels). Star, Buck Jones. A dandy western; full of pep and holds interest throughout. Good tone and appeal. No for Sunday. Draw small town class, town 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

HEARTS OF OAK. (5,326 feet). Star cast. Just an ordinary program picture. Fair tone. Sunday yes, special no. Draw farming and town 750. Admission 10-25. E. F. Gick, Pastime Theatre (225 seats), Moundridge, Kansas.

IN LOVE WITH LOVE. (5,677 feet). Star, Shirley Mason. Fairly good one day picture. No drawing power here, however. Lost money. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

IN LOVE WITH LOVE. (5,677 feet). Star, Shirley Mason. Fair comedy-drama. Program quality. Good tone. Average appeal. No for Sunday. Draw small town class, town 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

IT IS THE LAW. (6,000 feet). All-star cast. While the cast was unknown here, this picture went over well, and there were many nice comments on the acting of Arthur Hohl, who played a dual role. The suspense was well sustained and the photography and condition of film were excellent. We paid too much for this picture, but can recommend it as a high-class program feature, to the little town brothers. Tone somewhat morbid, but strong appeal. No for Sunday or special. Draw general class, town about a thousand. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

KENTUCKY PRIDE. Star cast. One of Fox's specials for 1926 and will say it's a bear. Can't boost it too much; step on it and you will not regret it. Draw town and country class, town 2,000. Admission 10-25, 10-35. G. A. Peterson, Cozy and Folly Theatres (502-485 seats), Hollis, Oklahoma.

LAST OF THE DUANES. (6,842 feet). Star, Tom Mix. Boys, you don't need a tip on this popular star who stands at the head of his class. In this western production Tom and his wonder horse Tony excel in desperate wild riding and stunts that are so deservedly famous. The story is very good, the scenes are marvelous, the acting is splendid. Any audience, I warrant you, will enjoy this one. Go get it. Draw from tourist town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

LUCKY HORSESHOE. (5,000 feet). Star, Tom Mix. Rotten here. If Tom Mix makes another like it he's dead in my houses. Worst I ever ran; not worth price of real comedy here. Appeal 30 per cent. No for special. Draw city and country class, town 2,000. Admission 10-25, 10-35. G. A. Peterson, Cozy and Folly Theatres (502-485 seats), Hollis, Oklahoma.

MAN WHO PLAYED SQUARE. (6,700 feet). Star, Buck Jones. This is an unusual story for Jones and he is very good. Supporting cast is also very good. As a whole a very good picture. Tone good. Sunday, yes. Special, no. Appeal, good. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MY HUSBAND'S WIFE. Star, Shirley Mason. A very good picture for Mr. Fox to make "easy money" (so are the Farnum reissues); but for theatres like mine to run—well, that's a different story. Tone, not any. Appeal fifty per cent. at most. Yes for Sunday, no as special. Charles Martin, Family Theatre, Mt. Morris, New York.

RIDERS OF THE PURPLE SAGE. (5,578 feet). Star, Tom Mix. The only fault I find with Mix's pictures is that he does not make enough of them. He surely is a great favorite here. I drew the biggest crowd, on my usual poor night, that I have had in quite a while. Fine picture. Tone O. K. 100 per cent appeal. Yes for Sunday, no as special. Draw from town 3,000. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

ROUGHNECK. (7,519 feet). Star, George O'Brien. Another fine town picture with action and thrills galore. Fox surely have some fine pictures this year and they use you square. Tone O. K. Good appeal. Sunday yes, special no. Draw from town 3,000. Admission 15-25-35. T. L. Barnett, Finn't Theatre (600 seats), Jewett City, Connecticut.

Metro-Goldwyn

CIRCE, THE ENCHANTRESS. (6,882 feet). Star, Mae Murray. Good Murray picture. Plot overdone in previous pictures. Special, no. Mixed class town of 1,728. Admission 10-30. W. F. Loibl, Chimes Theatre (290 seats), Cedarburg, Wisconsin.

GREAT DIVIDE. (7,811 feet). Stars, Conway Tearle, Alice Terry. Pleased every audience. Good tone. Sunday and special yes. Draw conservative class, city 23,500. Admission twenty-five cents. D. J. Adams, Auditorium Theatre (1,000 seats), Concord, New Hampshire.

GREAT DIVIDE. (7,811 feet). Star cast. Very good picture if you can get it for a reasonable rental. Tone O. K. Good appeal. Yes for Sunday. Suitable for special under above condition in small towns. Charles Martin, Family Theatre, Mt. Morris, New York.

GREAT DIVIDE. (7,811 feet). Stars, Conway Tearle, Alice Terry. Here is a fine picture with a wonderful cast. Everyone well pleased. This kind of a picture makes a good Saturday show. Scenery, cast, story, direction O. K. You should do the business. Tone O. K. Good appeal. Sunday yes, special no. Draw town and country class, town 1,210.

Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

NAVIGATOR. (5,600 feet). Star, Buster Keaton. A fine comedy; one that pleased a hundred per cent. of our audiences. Good tone and appeal. Yes for Sunday and special, in small towns. Draw mixed classes, town 725. Admission, regular, 10-30. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

NAVIGATOR. (5,600 feet). Star, Buster Keaton. Great comedy. Laughs all the way. Tone, okay. Sunday yes. Special, no. Mixed class town of 1,728. Admission 10-30. W. F. Loibl, Chimes Theatre (290 seats), Cedarburg, Wisconsin.

NAVIGATOR. (5,600 feet). Star, Buster Keaton. This brought them out and pleased them all. You can rely on this one to get the laughs. Would make a dead man laugh. Tone O. K. Good appeal. Sunday yes, special no. Draw town and country class, town 1,210. Admission 10-25. C. R. Sell, New Radio Theatre (250 seats), Correctionville, Iowa.

PRAIRIE WIFE. (6,487 feet). This is a very entertaining picture. It did good business for two days. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

SNOB. (6,913 feet). Star, John Gilbert. Exceptionally good picture that drew a few extra patrons. Tone, okay. Sunday, yes. Special, no. Very good audience appeal. Mixed class town of 1,728. Admission 10-30. W. F. Loibl, Chimes Theatre (290 seats), Cedarburg, Wisconsin.

Paramount

AIR MAIL. (6,976 feet). Star, Warner Baxter. An excellent show for a Saturday night. Plenty of aeroplane stuff with Baxter and Fairbanks Jr. doing good work. Will please the youngsters right through. Tone, good. A family picture. Special, no. Fine appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (410 seats), Nazareth, Pennsylvania.

A MAN MUST LIVE. (6,116 feet). Star, Richard Dix. This one did not have as much action as "Manhattan" but it pleased most of them. The fans seem to like Dix fairly well. Edna Murphy looked good to me in this one. Good tone and appeal. A family picture, not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

A MAN MUST LIVE. (6,116 feet). Star, Richard Dix. Extra good program picture. Dix is a sure fire here. Tone, good. Sunday, yes. Special, no. Appeal, 98 per cent. Robert W. Hines, Hines Theatre, Loyalton, South Dakota.

A MAN MUST LIVE. (6,116 feet). Star, Richard Dix. An average program picture, but had no drawing power at this theatre. Good tone. Appeal 60 per cent. Yes for Sunday, no as special. Draw farmers and small town class, town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

ANY WOMAN. (5,963 feet). Star cast. Where did they get these stars? Here this was sure as rotten as it was possible to make them. every patron walked out on this show and boys, they have sure given me, of late, some factory pictures until my patrons are passing up the trade mark so that is so well advertised. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

ARE PARENTS PEOPLE? (6,586 feet). Star, Florence Vidor. A mighty good program show, but it failed to draw expenses for us. Betty Bronson sure was right there in this show and is going to be well liked. Tone, good. Sunday, yes. Special, no. Good appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (410 seats), Nazareth, Pennsylvania.

ARGENTINE LOVE. (5,970 feet). Star, Bebe Daniels. Very good picture that was enjoyed by the few that came. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

A SON OF HIS FATHER. Star cast. Very good. Didn't follow story. Cast didn't suit my crowd. Did a fair business. Tone, okay. Sunday, yes. Special, no. Appeal, seventy-five per cent. Small town class town of 1,000.

Shoot in the tips—don't lay off sending reports — every report you fail to send deprives some exhibitor of a chance to judge a picture more accurately—a tip in time may make some exhibitor some good money—the more you send the more others will send.
It all means—
Stand by "Our Gang"—
TELL 'EM IN TIPS TODAY!

Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

BORDER LEGION. (7,045 feet). Star cast includes Jack Holt. Good western. I have not read the book so don't know how it follows the story but it is worth booking if your patrons like action pictures. It sure has plenty. Good tone and appeal. Yes for Sunday and special in case above mentioned. Draw farm and small town class, town 600. Admission 10-20 and 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

COAST OF FOLLY. (7,000 feet). Star, Swanson. This was as fine a picture as Gloria has made; she plays a dual role and her acting is wonderful. Everyone enjoyed it, although business was just fair. Tone O. K. Good appeal. Yes for Sunday, no as special. Draw town and country class, town 1,210. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

CODE OF THE WEST. (6,777 fet). Star cast. Melodrama of west that pleased a Saturday night crowd. Tone, okay. Sunday, no. Special, no. Appeal, eighty per cent. Small town class town of 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

COMING THRU. (6,522 feet). Star, Thomas Meighan. A first class production: fine mining scenes. Good tone. Appeal 85 per cent. Yes for Sunday and (in comparison with some "specials") as special. Draw farmer and small town class, town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

COMING THRU. (6,522 feet). Star, Thomas Meighan. Just fair; I don't think star at his best in that kind of picture. Worth playing but not up to Meighan's standard. Good tone, fair appeal. Yes for Sunday, no as special. Draw small town and farm class, town 600. Admission 10-20 and 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

CONTRABAND. (8,775 feet). Star, Lois Wilson. Good acting and good cast but story rather improbable. Tone, okay. Sunday, yes. Fair appeal. Agricultural class town of 1,500. Admission 10-30. L. M. Zug, Rialto Theatre (380 seats), Jerome, Idaho.

DANGEROUS MONEY. (6,864 feet). Star, Bebe Daniels. Not a bad picture, but a role hardly suitable for Bebe Daniels. Good tone. Appeal 65 per cent. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

DRESSMAKER FROM PARIS. (7,080 feet). Star cast. We combined a local style show with this brilliantly staged pictures with excellent results from a financial and artistic standpoint. The picture will please high class audiences extra well, especially the feminine portion. Tone, okay. Sunday and special, yes. Appeal, good. All classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

EVE'S SECRET. (6,205 feet). Star, Betty Compson. Below average program. Tone, fair. Sunday, yes. Special, no. Appeal, 75 per cent. Small town class town of 1,000. Admission 10-15-25-30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

EVE'S SECRET. (6,205 feet). Star, Betty Compson. Good picture above program schedule but not a special. Worth seeing. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers, tourists, merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FLAMING BARRIERS. (5,821 feet). Star, Antonio Moreno. A pretty good program picture. Quite interesting and the forest fire scene was very good. Tone, okay. Special, no. Appeal, 85 per cent. Farmers and merchants town of 450. Admission 15-30. William A. Simon, Liberty Theatre (250 seats), Fromberg, Montana.

GOOSE HANGS HIGH. (6,186 feet). Star cast. A splendid picture from every angle. Pleased 90 per cent. Tone and appeal, good. Sunday, yes. Special, no. Agricultural class town of 1,500. Admission 10-30. L. M. Zug, Rialto Theatre (380 seats), Jerome, Idaho.

GOOSE HANGS HIGH. (6,186 feet). Star cast. Some liked it, others panned it. Just so-so. Tone, okay. Sunday, yes. Special, no. Fair appeal. All classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

GOOSE HANGS HIGH. (6,186 feet). Star, Myrtle Steadman. Very good family program. Improbable but nice and clean. Fine cast. Well done in every way. Tone, okay. Sunday, yes. Special, no. Appeal, should be 100 per cent. Small town class town of 1,000. Admission 10-15-25-30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

IN THE NAME OF LOVE. (5,377 feet). Star, Greta Nissen. A romance adapted from the famous stage play, "The Lady of Lyons." Here's love and comedy combined, a real treat for the fans. Greta Nissen is most wonderful in face and figure and Ricardo Cortez loses his heart over her—(who wouldn't). Wallace Beery and Raymond Hatton are mirth provoking comedians. A more than average picture. Draw city and country class, town 3,000. Admission 10-30. George W. Falther, Dixie Theatre (500 seats), Kerrville, Texas.

IN THE NAME OF LOVE. Star, Greta Nissen. Just a little above program schedule. Good tone. Fair appeal. Sunday yes, special no. Draw farmer-merchant class, widely scattered, town 1,649. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

LIGHT OF WESTERN STARS. (6,650 feet). Star, Dustin Farnum. Star cast. A good western picture, full of thrills. Title drew good house. Appeal 90 per cent. Yes for Sunday, no as special. R. L. Whitton, Town Hall (800 seats), Poultney, Vermont.

MARRY ME. (5,526 feet). Star, Florence Vidor. Program picture with some good acting and comedy. Tone, okay. Sunday, yes. Special, no. Appeal, 80 per cent. Small town class town of 1,000. Admission 10-15-25-30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

MERTON OF THE MOVIES. (7,655 feet). Stars, Glenn Hunter, Viola Dana. Some said the worst I ever had and some said fine, out of the ordinary, and good. I think most of them liked it and it drew well. Good tone, fair appeal. Yes for Sunday and special. Draw farm and small town class, town 600. Admission 10-20 and 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

MERTON OF THE MOVIES. (7,655 feet). Star, Glenn Hunter. A picture they all bragged on; and it sure is a pleasure to play pictures that please your people. Good tone and appeal. No for Sunday or special. Draw town and country class, town 1,800. Admission 15-25. Herbert Tapp, Hippodrome Theatre (440 seats), Sheridan, Indiana.

NIGHT CLUB. (5,721 feet). Star, Raymond Griffith. Good picture: not a feature. Good tone, fair appeal. Sunday yes, special no. Draw farmer and merchant class, widely scattered, town 1,649. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

NIGHT CLUB. (5,721 feet). Star, Raymond Griffith. One of his poorest ones. At that better entertainment than lots of sex specials that cost lots more. Tone, fair. Sunday, maybe. Special, no. Appeal, 80 per cent. Small town class town of 1,000. Admission 10-15-25-30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

NIGHT LIFE OF NEW YORK. (6,908 feet). Star, Rod La Rocque. Stars miscast: Improbable story with too much jazz; however, we put it over by using the eight piece Gustave Dorn Orchestra. When patrons stop at the box office and say the music was better than the picture—you know what that means.

Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

NIGHT LIFE OF NEW YORK. (6,908 feet). Star cast. Very good. Will please the better element in your community. Tone, good. Sunday, yes. Special, no. Good appeal. Agricultural class town of 1,500. Admission 10-30. L. M. Zug, Rialto Theatre (380 seats), Jerome, Idaho.

NOT SO LONG AGO. (6,943 feet). Star, Betty Bronson. A very pleasing picture that people liked enough to talk about. Tone, good. Sunday, yes. Special, no. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

PARAMOUNT RELEASES. "Salome of the Tenements," "Welcome Home," and "Marry Me." Boys, for me here are three sure-enough lemons: machine-made pictures. Patrons walked out on every one of them, especially "Salome of the Tenements." I had the first two booked for Paramount Week, which only means a loss to me as my patrons don't pay any attention to trademarks; they are too well posted and will look over the advertising matter and shake their heads; you can't fool them here. One of the poorest weeks that I have had in some time was Paramount Week and the worst of all—the newspaper space and extra advertising did not draw them in. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

PATHS TO PARADISE. (6,741 feet). Star, Raymond Griffith. Plenty of action. Good comedy situations above program schedule. Tone, good. Sunday, yes. Special, no. Good appeal. Farmers, tourists, and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SAINTED DEVIL. (8,633 feet). Star, Rudolph Valentino. Played two days to fair business considering the fact that it rained both nights. It might have pleased the young girls, but I couldn't see it personally at all. Tone, not so good. Sunday and special, no. Appeal, fair. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (410 seats), Nazareth, Pensylvania.

SHOCK PUNCH. (6,151 feet). Star, Richard Dix. Okay. Good for Saturday night. Lots of action and thrills. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

SIDESHOW OF LIFE. (6,511 feet). Star, Ernest Torrence. Not much appeal—sixty-five per cent. Tone fair. Yes for Sunday, no as special. Draw farmer class, town 150. Admission 15-30. Robert W. Hines, Hines Theatre (250 seats), Loyalton, South Dakota.

STORY WITHOUT A NAME. (7,912 feet). Star cast. From reports, this was one of the best Paramount pictures I have run and it was the cheapest. Many praised it highly. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

STREET OF FORGOTTEN MEN. (6,366 feet). Star cast. A fine drama. Lots of favorable comment as people left the theatre. Tone, good. Sunday, yes. Special, no. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

STREET OF FORGOTTEN MEN. (6,366 feet). Star, Percy Marmont. Excellent portrayal of fakers in the underworld. Details of the pre-prohibition Bowery and costumes of a former day are outstanding. Ninety per cent appeal. Yes for Sunday, no as special. Heart interest throughout the story should appeal to everyone. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

TEN COMMANDMENTS. (11 reels). Star cast. We took a flop on this. Exhibitors in small towns be careful. They told us it was out-grossing "The Wagon." It sure did not here. Fine picture, but did not draw. Good tone, divided appeal. Yes for Sunday and special (consider above). Draw all classes, town 4,700. Admission 10-30. C. F. Kreighbaum, Char-Bell Theatre (800 seats), Rochester, Indiana.

TEN COMMANDMENTS. (11 reels). Star cast. This drew a better crowd on Monday than it did on Sunday and this is high praise from the box office. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

TEN COMMANDMENTS. (11 reels). Star cast. This was second time in our town and broke every record we made. Tone O. K. Fine for Sunday, yes as special. Draw small town class, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

When the patron cranks the Lizzie, or with Radio is busy, (or your posters make him dizzy)—.
Business slips.
That's the time your show must suffer if you try to be a bluffer and by lies drag in the duffer—
(He hates "gyps").
There's a tonic very handy, and you bet it is a dandy, feeds the box office on candy—
Gives your lips
The chance a smile to wear—
THE SHORT SUBJECT!—it's "there!"—
When you run one that's a bear—
SEND THE TIPS!

TEN COMMANDMENTS. (11 reels). Star cast includes Theodore Roberts. Am confident that this one will hold my 1925 record by far, "Abraham Lincoln" standing next. The three most prominent points, in my estimation are: (1) The Red Sea business, (2) The Exodus part which is done in color, (3) the presentation of the Commandments to Moses on the Mount. Ohio Censors have it trimmed down to about ten and a half reels. It's interesting to note that stuff still remains that probably wouldn't get by in a regular production; but guess that my people overlooked it, as I have received nothing but compliments on it. Fair tone, great appeal. Yes for Sunday and special. Draw rural and village classes, town 400. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

THUNDERING HERD. (7,187 feet). Star cast. Very fine, but couldn't touch "Covered Wagon" and "North of 36." It's worth showing, however, anywhere. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

THUNDERING HERD. (7,187 feet). Stars, Jack Holt, Lois Wilson. Played two days to fair business and pleased practically eighty per cent. This one had the most drawing power of them all outside of "The Call of the Canyon" of the Zane Grey pictures of Paramount. Good tone and appeal. A family picture and a special. Draw better class, town 4,500. Admission 10-20. Carl A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

TIGER'S CLAW. (5,325 feet). Star, Estelle Taylor. Good picture and drew fair crowd. Tone and for Sunday O. K. No as special. Draw small town class, town 3,300. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

TONGUES OF FLAMES. (6,763 feet). Star, Thomas Meighan. Can't hand them much on this. For some reason Meighan has lost out here. Absolutely no drawing card. Lost heavily on this one. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

TONGUES OF FLAME. (6,763 feet). Star, Thomas Meighan. Many people think that Meighan is not as good as he once was but he has pleased my people straight through. Good tone and appeal. Sunday yes, special no. Draw town and country class, town 1,800. Admission 15-25. Herbert Tapp, Hippodrome Theatre (440 seats), Sheridan, Indiana.

TOO MANY KISSES. (6,750 feet). Star, Richard Dix. A dandy picture. Dix is sure coming into his own. Better for us than Meighan. Better than many so-called "Big Ones." Good tone and appeal. Yes for Sunday, no as special. Draw all classes, town 3,700. Admission 10-30. C. F. Kreighbaum, Char-Bell Theatre (800 seats), Rochester, Indiana.

TROUBLE WITH WIVES. (6,489 feet). Star, Esther Ralston. A dandy society comedy drama way above the average. Tone, good. Sunday, yes. Special, no. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

WILD HORSE MESA. (7,164 feet). Star, Jack Holt. A sure fire hit. Cannot go wrong with this one. Tone, good. Yes for Sunday and special. Very good appeal. Farmers, tourists and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WILD HORSE MESA. (7,164 feet). Star, Jack Holt. A good western but not as good as most of Zane Grey's Paramount pictures. Tone, good. Sunday, no. Special, no. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

Pathe

DYNAMITE SMITH. (5 reels). Star, Charles Ray. Boys, this is a darn good picture, but it did not bring me any money. Star is just as good as he ever was. My advice play it. Good tone, fair appeal. Sunday yes, special no. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FRESHMAN. (6,683 feet). Star Harold Lloyd. A good picture if you care to run it for prestige—and Mr. Lloyd get the money—and you'll get the crowd, but not the cash. Tone O. K. Very good appeal. Sunday and special, yes. Charles Martin, Family Theatre, Mt. Morris, New York.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. Old, but made money for the first time on Lloyd's feature length comedies. Always have to pay too much. Tone, good. Appeal, good, Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

Producers' Dist. Corp.

COMING OF AMOS. (5,037 feet). Star, Rod La Roque, Cecil De Mille prod. I'd lay off of this one. Story weak. Lacks action. Title and star didn't draw for me. Audience appeal poor. John Feyvessy, Flash Theatre (700 seats), Tonawanda, New York.

United Artists

ISN'T LIFE WONDERFUL? D. W. Griffith special prod. Went over big. I never fail to stand them up and then satisfy them with D. W. Griffith's specials. G. A. Peterson, Cozy and Folly Theatres, Hollis, Oklahoma.

LITTLE ANNIE ROONEY. Star, Mary Pickford. Good. Tone, good. Good appeal. Town of 9,237. Admission 10-35. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

THIEF OF BAGDAD. Star, Douglas Fairbanks. Fairbanks does it again! Boy, he's a money-getter for me. If you can buy it right, don't fail to step on it. G. A. Peterson, Cozy and Folly Theatres, Hollis, Oklahoma.

WILD JUSTICE. Star, Peter the Great. This is a real special and Peter shows more than Rin-Tin-Tin in "Wild Justice." Great picture, and don't fail to book it. Stood them up two nights. Draw town and country class, town 2,000. Admission 10-25, 10-35. G. A. Peterson, Cozy and Folly Theatres (502-485 seats, Hollis, Oklahoma.

Universal

FIGHTING FURY. (4,491 feet). Star, Jack Hoxie. A good western, full of thrills. Tone O. K. Good appeal. Yes for Sunday, no as special. Draw mixed classes, town 725. Admission, regular, 10-30. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

LET 'ER BUCK. Stal, Hoot Gibson. A real first class western that went over good. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

LET 'ER BUCK. (6 reels). Star, Hoot Gibson. This picture takes us back to the days before Hoot Gibson became a fireman, ball-player or a deep-sea sailor. This type

of story is best suited for Gibson. The kids went wild over this picture. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

THE MEDDLER. Star, William Desmond. A very good picture for a Saturday crowd. Well liked by all. Print good. Tone O. K. Good appeal. Sunday or special, no. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

OH, DOCTOR! (6,507 feet). Star, Reginald Denny. Here is another coming favorite. He is already a big favorite here and this picture helped to make him more so. I would advise any brother exhibitor to step on this one; it will stand it. Tone O. K. Good appeal. Yes for Sunday, no as special. Draw from town 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

PRICE OF PLEASURE. Star, Virginia Valli. This is what I consider a nice little program offering. Nothing big about it, but yet it is the kind of picture the average audience enjoys. Nice little plot; some fine comedy; pathos—a good picture. Tone O. K. Fair appeal. Yes for Sunday, no as special. Draw from town 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

RAFFLES. Star, House Peters. Rather disappointing. The plot seemed to be very weak and in general I don't think that it pleased the majority. My opinion is that after you had seen it, you hadn't seen anything much. Peters very good in his part. Tone O. K. Good appeal. Yes for Sunday, no as special. Drow from town of 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SAWDUST TRAIL. (5,500 feet). Star, Hoot Gibson. This is a good program picture. Our patrons like good, live westerns. Good tone. Sunday yes, special no. Draw mixed class, town 725. Regular admission 10-30. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

SECRETS OF THE NIGHT. (6,138 feet). Star, James Kirkwood. A fairly good mystery picture that pleases a certain class. Quite a little comedy; but it did not draw for me. It is really no small town picture. Print good. Fair tone. Appeal 75 per cent. Yes for Sunday, no as special. Draw farming class, town 750. Admission 10-25. E. F. Gick, Pastime Theatre (245 seats), Moundridge, Kansas.

WESTERN WALLOP. Star, Jack Hoxie. A real good western picture that will please most any audience. Has action and story is well up to standard. As good as some of the bigger actors. Good tone. Appeal 90 per cent. Yes for Sunday, no as special. Draw farmer class, town 750. Admission 10-25. E. F. Gick, Pastime Theatre (245 seats), Moundridge, Kansas.

Vitagraph

BARREE, SON OF KAZAN. (6,803 feet). Star, Anita Stewart. Showed this Special—

Short Subjects

First of October was Moving Day in New York—busy time for Moving Vans—so moving Van's Short Subjects into a new residence was appropriate.

Did you see the short subject reports last week? They were in a new place! In the new department devoted exclusively to news, reviews, exploitation and reports on these little business getters.

They're there again this week—on page 576 this time. They're going to be in that position permanently, so get used to freezing onto them among the other items grouped in a handy spot to make it easier for you to get the most out of the short subject.

first time in State, and will say it's a real one, if you like dog pictures. Pleased them all. Draw town and country class, town 2,000. Admission, 10-25, 10-35. G. A. Peterson, Cozy and Folly Theatres (502-485 seats), Hollis, Oklahoma.

LOVE HOUR. (7,038 feet). Star, Huntly Gordon. I cannot say too much for this picture. It's a scream from start to finish and I don't mean maybe! Fellows, if you can't buy "The Freshman" this is a best bet. Wish we could get one like this every night. Draw farmers and merchants, town 3,300. Admission, 15-30. P. L. Vann, Opera House, Greenville, Alabama.

SCHOOL FOR WIVES. Star cast. Good, high class program production, but not suitable for Saturday in small towns. Good tone. Fair appeal. No for Sunday. Draw small town class, town 1,500. Admission, 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield Tennessee.

WEST OF ARIZONA. Star, Pete Morrison. Good western; Morrison improving. They advertise the horse, but he looks good and does nothing. When you advertise a horse they expect "Silver King or Tony action." Tone O. K. Fair appeal. Sunday and special, no. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Warner Brothers

FIND YOUR MAN. (7,300 feet). Star, Rin-Tin-Tin. Excellent picture with some good action. Fellow exhibitors, if you have not played this one, get busy and book before it gets too old. Good action, an excellent love story, fine photography, make this picture a one hundred per cent. audience wow! Fair tone, very strong appeal. Sunday—yet here. No as special. Draw general class, town about a thousand. Admission, 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Independents

AMERICAN PLUCK. State Right. Star, George Walsh. Oh, boy! This is a pip. Run this and chase away the blues. Oh, why don't this produce more pictures like this? Yes as to tone. Appeal a hundred per cent. Sunday, you bet! Special, yes. Draw from small town, 300. Admission, 10-25. Roy E. Cline, Osage Theatre, Osage, Oklahoma.

BENNY LEONARD'S FIGHT (Progress). To me not worth price of good comedy, I was glad when I finished six reels. Never made a dime. Poor tone. Appeal 40 per cent. No as special or for Sunday. Draw city and country class, town 2,000. Admission, 10-25 and 10-35. G. A. Peterson, Cozy and Folly Theatres (502-485 seats), Hollis, Oklahoma.

BRANDED A BANDIT (Arrow). Star, Yakima Canutt. A very good western picture but there is a little too much hokum in it; but it will please western fans. Print new: Tone O. K. Good appeal. Sunday or special no. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DANGEROUS ODDS (Independent). Star, Bill Cody. Bill Cody is growing popular here and they should give him better stories. This one is fair. Print new. Good appeal. Sunday or special no. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MODELS AND ARTISTS (State Right). Just a fair comedy. They look for lots of slapstick stuff in comedies but this was very mild. Print new. Fair appeal. Sunday yes. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

RACING FOR LIFE. (State Right.) Star, William Fairbanks. Just a fair program picture that will stand a one day showing. Print good. Tone, okay. Sunday, no. Special, no. Fair appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SAND BLIND. (Arrow). Star, Ben Wilson. Not as good as the former pictures made by this star, but is well worth a one day showing. Print new. Tone, good. Sunday, no. Special, no. Fair appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

TRAIL DUST. (State Right). Star, David Dunbar. Good pay; attractive lobby display; and gets the people in. Bucked good tab show. Fine western appeal. Sunday or special, no. Cole Brothers, Lyric Theatre (400 seats), Jefferson, Texas.

Fill In **Tear Out** **Send Along**

A Straight From the Shoulder Report

Fellow Exhibitors: Being an exhibitor myself, I appreciate what help comes from dependable picture tips, so I'm sending "Our Gang" the subjoined dope on the feature and surrounding program I've run. When Van sends me a report blank I'll send more tips. Here's the starter:

Title ..... **Producer** ..... **Star** .....

My report .....

.....

With it I ran (Short Subjects) ..... **and** .....

My tip on these is: .....

.....

My name ..... **Theatre** .....

City ..... **State** ..... **Class I draw** .....

Quick Reference Picture Chart

To Help You With Your Bookings

Handy, Compact Information Showing Title, Star, Type of Story, Date of Moving Picture World Review and Footage on Current Films

ARROW

	Kind of Picture	Review	Feet
		1924	
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Kip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4,920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20..	6,751
		1925	
Primrose Path (Clara Bow)	Melodrama	Oct. 3..	6,840
Tessie (May McAvoy)	Comedy	Oct. 10..	6,800

ASSOCIATED EXHIBITORS

			1924	
Never Say Die (MacLean)	Comedy of thrills	Sep.	13..	5,803
East of Broadway (O. Moore)	Police drama	Nov.	22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct.	18..	5,315
Barriers Burned Away	Spectacle	Dec.	27..	6,236
Is Love Everything?	Sex melo.	Nov.	15..	6,000
Battling Bunyan (Barry)	Comedy-dr.	Dec.	27	4,718
			1925	
Greatest Love of All (Beban)	Drama	Jan.	17..	6,486
Bad Company (Tearle)	Society drama	Jan.	24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar.	21..	6,710
Sky Raider (Logan)	Drama			6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb.	28..	5,628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug.	1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug.	1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug.	1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug.	1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug.	1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug.	1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug.	1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug.	1..	3,000

CHADWICK PICTURES CORP.

			1924	
Painted Flapper (all-star)	Comedy-drama	Oct.	25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov.	1..	7,600
Flattery (Bowers)	Political dr.	Nov.	8	6,000
			1925	
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan.	3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar.	28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr.	25	6,300
Man of Iron (L. Barrymore)	Drama	July	4..	6,200
American Pluck (G. Walsh)	Action melodrama	July	11..	5,900
Unchastened Woman (Theda Bara)	Domestic drama			
Some Punkins (Chas. Ray)	Rural com.-dr.			
Prince of Broadway (G. Walsh)	Action romance			
The Bells (L. Barrymore)	Drama			
Perfect Clown (Larry Semon)	Typical comedy			
Blue Blood (G. Walsh)	Action romance			

EDUCATIONAL FILM CORP.

			1925	
Paris Creations in Color	Fashions	Feb.	28..	1,000
Half a Hero (Lloyd Hamilton)	Comedy	Mar.	7..	2,000
Two Cats and a Bird	Cartoon	Mar.	7..	1,000
Lots of Knots	Hodge-Podge	Mar.	7..	1,000
Voice of the Nightingale	Novelty	Mar.	14..	1,000
Love Goofy (Adams)	Christie com.	Mar.	14..	2,000
Hello, Hollywood (Conley)	Mermaid com.	Mar.	14..	2,000
Dynamite Doggie (Al St. John)	Tuxedo com.	Mar.	21..	2,000

	Kind of Picture	Review		Feet
Judge's Crossword Puzzles	Novelty	Mar.	21..	1,000
Merrymakers (Cliff Bowes)	Cameo comedy	Mar.	21..	1,000
Rarin' Romeo (Walter Hiers)	Comedy	Mar.	28..	2,000
Red Pepper (St. John)	White-Mermaid	Apr.	4..	2,000
Inside Out (Bowes)	Cameo comedy	Apr.	4..	1,000
Movie Morsels	Howe Magazine	Apr.	4..	1,000
Mellow Quartette	Hurd cartoon	Apr.	4..	1,000
Why Hesitate? (Burns)	Comedy	April	11..	2,000
In the Spider's Grip	Novelty	April	11..	1,000
Ship Shape (Bowes)	Comedy	Apr.	18..	1,000
Iron Mule (St. John)	Tuxedo com.	Apr.	18..	2,000
Don't Pinch (Bobby Vernon)	Comedy	Apr.	25..	2,000
Dome Doctor (Larry Semon)	Comedy	Apr.	25..	2,000
Village School	Hodge-Podge	May	2..	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May	2..	2,000
King Cotton	Hamilton comedy	May	9..	2,000
Dragon Alley	Juvenile comedy	May	9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May	9..	1,000
Tender Feet (Hiers)	Hiers comedy	May	16..	2,000
Fates Please (St. John)	Mermaid com.	May	16..	2,000
Only a Country Lass	Novelty	May	16..	1,000
Wild Waves	Cameo comedy	May	23..	1,000
Balto's Race to Nome	Special	May	23..	2,000
Curses (St. John)	Comedy	May	30..	2,000
Hello Goodbye (Conley)	Mermaid comedy	May	30..	2,000
Two Poor Fish	Hurd cartoon	May	30..	1,000
Earth's Other Half	Hodge-Podge	June	6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June	6..	1,000
Clodhopper (Larry Semon)	Comedy	June	6..	2,000
Air Tight (Vernon)	Christie comedy	June	13..	2,000
Going Great	Mermaid comedy	June	13..	2,000
Wake Up (Bowes)	Cameo comedy	June	13..	1,000
Baby Blues	Juvenile comedy	June	20..	2,000
Prop's Dash for Cash	Hurd cartoon	June	20..	1,000
Call a Cop	Christie comedy	June	20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June	27..	2,000
Mexican Melody	Hodge-Podge	June	27..	1,000
Never Fear (Bowes-Vance)	Comedy	July	4..	1,000
Lewis-Mann Bout	Magazine	July	4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July	4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July	11..	2,000
Permit Me (Bowes)	Comedy	July	11..	1,000
Waiting (Hamilton)	Hamilton comedy	July	11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July	18..	2,000
Travel Treasures	Hodge Podge	July	18..	1,000
Beware	Comedy	Aug.	1..	2,000
Look Out	Comedy	Aug.	1..	1,000
Tourist	Tuxedo comedy	Aug.	15..	2,000
Pictorial Proverbs	Hodge Podge	Aug.	15..	1,000
Be Careful (Adams)	Christie comedy	Aug.	22..	2,000
Pleasure Bound (Conley)	J. White prod.	Aug.	22..	2,000
Watch Out (Vernon)	Christie comedy	Aug.	29..	2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep.	5..	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep.	5..	2,000
Props and The Spirits	Pen and Ink Vaud.	Sep.	5..	1,000
Off His Beat (Hiers)	Comedy	Sep.	12..	2,000
Wild Beasts of Borneo	Animal special	Sep.	12..	2,000
Busts into Business	Sullivan cartoon	Sep	19..	1,000
Fair Warning (St. John)	Camedy	Sep	19..	2,000
The Movies (Lloyd Hamilton)	Comedy	Sep.	26..	2,000
Felix the Cat Trips Thru Toyland	Cartoon	Oct.	3..	1,000
In Deep (Bowes)	Comedy	Oct.	3..	1,000
A Misfit Sailor (Billy Dooley)	Comedy	Oct.	3..	2,000
Dog Daze (Cliff Bowes)	Cameo comedy	Oct.	10..	1,000
Felix Cat on the Farm	Sullivan cartoon	Oct.	10..	1,000
Who Which?	Cameo comedy	Oct.	10..	1,000
The Story Teller	Hodge-Podge	Oct.	10..	1,000

$1 for Your Time

Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete, in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts after the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

Film Executives—Please Read!

This Quick Reference Picture Chart is your servant in an effort of Moving Picture World to give Exhibitors ALL THE FACTS about the pictures they are going to run.

You can do a heap to make this service more complete!

Jazz up the fellow who takes care of this sort of information in your organization!

Say to him—or to her if that's the way it stands—"Send Moving Picture World's QUICK REFERENCE PICTURE CHART all the dope—ALL THE DOPE, understand!—on the pictures." Emphasize this by adding, "Be sure to notify them of change in titles, of change in footage on pictures. Send the style of story and the star. AND BE SURE YOU SEND IT!"

Do this, won't you? It will help us help you help exhibitors.

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
		1924	
Cheap Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
Go-Getters Series	Thrill comedy	Oct. 18..	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
Going of Cumming	Go-Getters	Dec. 13..	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
Who's Hooligan?	Go-getters	Dec. 20..	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27	2,000
		1925	
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,525
Sleeping Cutie	Go-Getters	Jan. 31..	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
Range Terror (Bob Custer)	Western	Feb. 14..	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 9..	2,000
Texas Bearcat (Bob Custer)	Western drama	May 16..	4,770
Speed Wild (Flynn)	Melodrama	May 23..	4,700
Alias Mary Flynn (Brent)	Regeneration melo.	May 30..	5,550
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
Three Bases East	Pacemakers	June 6..	2,000
White Thunder (Yakima Canutt)	Western	June 13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Smooth as Satin (Brent)	Crook drama	July 4.	6,043
Human Tornado (Canutt)	Action western	July 4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,800
That Man Jack (Bob Custer)	Action western	July 25..	5,632
The Sleuth (Stan Laurel)	Comedy	July 25..	2,000
What Price Gloria?	Pacemakers	July 25..	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8..	5,280
Don Coo Coo ((Vaughn-O'Hara)	Pacemakers	Aug. 8..	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug. 8..	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug. 15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5..	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10..	5,182

FIRST NATIONAL

			1924	
Husbands and Lovers (all-star)	Dom. drama	Nov.	8..	7,822
Madonna of the Streets (Nazimova)	Drama	Oct.	25..	7,674
Tarnish (all-star)	Comedy-drama			6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec.	6..	7,211
In Every Woman's Life (all-star)	Drama	Nov.	15..	6,298
Sandra (LaMarr)	Drama	Dec.	6..	7,905
Classmates (R. Barthelmess)	Drama	Nov.	29..	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov.	1..	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct.	18..	7,530
Love's Wilderness (Griffith)	Drama	Dec.	20..	7,037
Idle Tongues (Marmont)	Comedy-drama	Dec.	27..	5,447
Sundown (all-star)	Western epic	Oct.	25..	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov.	8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec.	13	6,967
			1925	
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan.	17..	7,307
So Big (C. Moore)	Drama	Jan.	17..	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan.	24..	7,401
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan.	24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan.	31..	7,649
Enticement (Mary Astor)	Drama	Feb.	7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb.	14..	7,357
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb.	21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb.	28..	8,745
Lost World (Conan Doyle story)	Special	Feb.	28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb.	28..	7,811
Playing With Souls (Jacqueline Logan)	Drama	Mar.	7..	5,831
One Year to Live (Pringle)	Drama	Mar.	7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar.	7..	6,099
Heart of a Siren (La Marr)	Drama	Mar.	21..	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar.	28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr.	4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr.	4..	5,600
My Son (Nazimova)	Emotional dr.	Apr	18..	6,552
I Want My Man (Silla-Kenyon)	Drama	Apr	18..	6,172
His Supreme Moment (B. Sweet)	Romantic dr.	Apr.	25..	6,565
Chickie (Mackaill)	Drama	May	9..	7,600
Soul Fire (Barthelmess)	Emotional dr.	May	16..	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May	23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May	23..	6,083
Just a Woman (Windsor-Tearle)	Drama	June	6	6,363
Desert Flower (C. Moore)	Comedy drama	June	13..	6,837
White Monkey (LaMarr)	Society drama	June	13..	6,171
Making of O'Malley (Silla)	Police romance	July	4..	7,496
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July	18..	7,111
Marriage Whirl (Corinne Griffith)	Drama	July	25..	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug.	8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug.	15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug.	29..	9,554

	Kind of Picture	Review.	Feet
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12..	6,850
Dark Angel (Vilma Banky)	Drama	Sep 19..	5,711
Graustark (Norma Talmadge)	Romance	Sep. 26..	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450

FOX FILM CORP.

			1924	
Painted Lady (Mackaill)	Modern drama	Oct.	4..	6,936
Jerusalem Today	Instructive	Oct.	4..	1,000
Last Man on Earth	Novelty special	Dec.	27..	
Flames of Desire	Love drama			5,438
Teeth (Mix-Tony Duke)	Western drama	Nov.	15..	6,190
Darwin Was Right	Monkey novelty com.	Nov.	8..	4,992
Honor Among Men (E. Lowe)	Romance-drama	Oct.	18..	4,960
Unreal News 4	Novelty	Oct.	11..	2,000
Van Bibber Series	Polite com.	Oct.	25..	2,000
Age of Oil	Educational	Nov.	1..	750
Deep Sea Panic (Parrott)	Comedy	Nov.	1..	2,000
Nickle Plated West	Sunshine comedy	Nov.	15..	2,000
The Bull Fight	Educational	Nov.	15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov.	22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov.	22..	2,000
Finger Lakes	Instructive	Nov.	22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov.	29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov.	29..	2,000
Salt of the Earth	Educational	Nov.	29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec.	6..	6,074
Masked Marvel (Parrott)	Comedy	Dec.	6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec.	13..	7,619
The Burglar	Van Bibber	Dec.	13..	2,000
Man Who Played Square (Jones)	Western drama	Dec.	20	6,700
			1925	
Deadwood Coach (Mix)	Western drama	Jan.	10..	6,346
Dick Turpin (Mix)	English drama	Feb.	7..	6,716
Arizona Romeo (Jones)	Western drama	Jan.	31..	4,694
Curlytop (Mason)	Melodrama	Jan.	10..	5,828
Gold Heels	Race track dr.	Feb.	7..	6,020
The Dancers	Drama	Jan.	24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb.	14..	5,250
In Love With Love	Comedy drama	Jan.	3..	5,677
Stardust Trail (Mason)	Melodrama	Mar.	7..	4,686
Scuttlers (W.Farnum)	Western drama			4,686
Roaring Lions at Home	Sunshine com.	Jan.	3..	2,000
Uncommon Clay	Educational	Jan.	3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan.	3..	2,000
The Violin Speaks	Educational	Jan.	10..	1,000
Dangerous Curves	Comedy	Jan.	10..	2,000
Milk Bottle Bandits	Comedy	Jan.	10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan.	24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan.	24..	2,000
Hell-Roaring Range	Educational	Jan.	24..	1,000
Corsica the Beautiful	Educational	Jan.	31..	1,000
Nobody Works But Father	Slapstick	Feb.	7..	2,000
Trail Rider (Jones)	Western	Feb.	21..	4,752
Man Without a Country (all-star)	Special	Feb.	28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar.	14..	5,080
Mysterious Stranger	Comedy	Mar.	14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar.	21..	5,578
House of Flickers	Imperial com.	Mar.	21..	2,000
Gold and the Girl (Jones)	Western	Mar.	28..	4,512
Amateur Detective	Van Bibber	Mar.	28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr.	4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr.	4..	2,000
From Mars to Munich	"arieties"	Apr.	4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April	11..	4,800
Where the Waters Divide	"Varieties"	Apr.	25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May	2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May	9..	5,783
Neptune's Stepdaughter	Comedy	May	9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May	9..	5,340
Concerning Cheese	Varieties	May	9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May	23..	5,000
White Paper	Varieties	May	23..	1,000
Papa's Darling	Sunshine comedy	May	23..	2,000
Scandal Proof (Shirley Mason)	Drama	June	6..	4,400
Scientific Husband	Sunshine comedy	June	6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June	13..	4,365
Honeymoon Limited (Lee Moran)	Comedy	June	13..	2,000
Lightnin' (all star)	Famous stage drama	Aug.	1..	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug.	29..	5,000
Kentucky Pride (star cast)	Race horse drama	Aug.	29..	6,597
A Business Engagement	Helen and Warren	Aug.	29..	2,000
Shoes	O. Henry series	Aug.	29..	2,000
Sweet Marie	Imperial comedy	Aug.	29..	2,000
The Wrestler	Van Bibber	Aug.	29..	2,000
Sky Jumper	Van Bibber	Aug.	29..	2,000
My Own Carolina	Varieties	Aug.	29..	1,000
The West Wind	Varieties	Aug.	29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep.	5..	7,264
Big Game Hunter	Van Bibber	Sep.	5..	2,000
Havoc (George O'Brien)	War drama	Sep.	12..	9,283
On the Go (Sid Smith)	Comedy	Sep.	12..	2,000
Timber Wolf (Buck Jones)	Western com.-dr.	Sep	19..	4,809
With Pencil, Brush and Chisel	Varieties	Sep	19..	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep.	26..	6,978
Cuba Steps Out	Varieties	Sep.	26..	1,000
Love and Lions	Imperial comedy	Sep.	26..	2,000
Thank You (George O'Brien)	Comedy-drama	Oct.	3..	6,900
On the Go (Sid Smith)	Imperial comedy	Oct.	3..	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct.	10..	7,500
Cloudy Romance	Comedy	Oct.	10..	2,000
The Sky Tribe	Magazine	Oct.	10..	1,000
Toiling For Rest	Varieties	Oct.	10..	796

METRO-GOLDWYN-MAYER

			1924	
Sherlock, Jr. (Keaton)	Comedy	May	17..	4,065
Arab (Novarro-Terry)	Drama	July	12..	6,710
Bread (all-star)	Drama	Aug.	2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug.	9..	7,736
Broken Barriers (all-star)	Drama	Aug	16	5,717
True As Steel (all-star)	Drama	Jun	28..	6,454
Revelation (Dana)	Drama	July	5..	8,762
Recoil (Blythe-Hamilton)	Drama	July	12..	7,089

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6,904
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13..	10,875
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
		1925	
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Mae Murray)	Romantic drama	Sep. 12..	10,027
Mystic (Pringle-Tearle)	Fake spiritualism	Sep. 12..	5,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849

PARAMOUNT

			1924	
Sainted Devil (Valentino)	Drama	Dec.	6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct.	11..	6,097
Manhattan (Dix)	Romantic com.	Nov.	8..	6,415
Garden of Weeds (Compson)	Drama	Nov.	15..	6,230
Wages of Virtue (Swanson)	Drama	Dec.	6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec.	27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec.	13..	7,908
			1925	
Argentine Love (Daniels-Cortez)	Spanish romance	Jan.	3..	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan.	3-10,	9,593
Locked Doors (Compson)	Original story	Jan.	24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan.	24..	5,903
East of Suez (Negri)	Drama	Jan.	17..	6,821
Miss Blueheard (Daniels)	The stage success	Feb.	14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan.	31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb.	7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb.	21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb.	21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb.	28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar.	14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr.	4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May	2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar.	7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb.	14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar.	21..	6,186
New Lives for Old (Compson)	Drama	Mar.	7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar.	7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar.	14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar.	28..	7,080
Air Mail (feature cast)	Melodrama	Mar.	28..	6,587
Grass	Drama	April	11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April	11..	6,732
Men and Women (Dix)	Feature	April	11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr.	18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr.	18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr.	25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May	2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May	9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May	16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May	23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May	30..	5,909
Old Home Week (Meighan)	Comedy	June	6..	6,780
Any Woman (Star cast)	Comedy drama	June	13..	5,963
Little French Girl (Mary Brian)	Drama	June	13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June	20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June	20..	6,205
Beggar on Horseback (all star)	Imaginative	June	20..	6,874
Manicure Girl (Daniels)	Drama	June	27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July	4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July	4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July	11..	6,741
Grounds for Divorce (Vidor)	Drama	July	11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July	18..	5,935
Night Life of New York (All-star)	Comedy-drama	July	25..	6,908
Marry Me (Vidor)	Small town idyl	July	25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug.	1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug.	8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug.	8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug.	15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug.	22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug.	22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep.	5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep.	5..	7,298
Coast of Folly (Swanson)	Society drama	Sep.	12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep.	12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep	19..	8,584

	Kind of Picture	Review	Feet
Pony Express (Cruze production)	Epic of west	Sep. 26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct. 10..	6,925

PATHE

			1924	
Invaders	Sportlight	Dec.	27..	1,000
Down on the Farm	Terry cartoon	Dec.	27..	1,000
			1925	
The Sea Squawk	Sennett com.	Jan.	3..	2,000
On the Ice	Terry cartoon	Jan.	3..	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan.	3..	
Wages of Tin (Tryon)	Comedy	Jan.	3..	2,000
Rat's Knuckles (Chase)	Comedy	Jan.	10..	1,000
Rough and Tumbling	Sportlight	Jan.	10..	1,000
Our Game Pup	Terry cartoon	Jan.	10..	1,000
The Big Town (Our Gang)	Comedy	Jan.	10..	2,000
Plumber (Graves)	Comedy	Jan.	10..	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan.	17..	2,000
Hello Baby (Chase)	Comedy	Jan.	17..	1,000
Laugh That Off	Spat Family	Jan.	24..	2,000
Honeymoon Hardships	Sennett comedy	Jan.	24..	2,000
Brain and Brawn	Sportlight	Jan.	24..	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan.	31..	2,000
Hold That Thought	Terry cartoon	Jan.	31..	1,000
Fighting Fluid (Chas. Chase)	Comedy	Jan.	31..	1,000
Beloved Bozo (R. Graves)	Sennett comedy	Feb.	7..	2,000
Circus Fever	Our Gang	Feb.	7..	2,000
Biting the Dust	Terry cartoon	Feb.	7..	1,000
Transatlantic Flight	Terry cartoon			1,000
Change the Needle (Arthur Stone)	Comedy	Feb.	14..	2,000
Family Entrance (Chas. Chase)	Comedy	Feb.	14..	1,000
Bigger and Better Jails	Terry cartoon	Feb.	14..	1,000
Fisherman's Luck	Terry cartoon	Feb.	21..	1,000
A Fox Hunt	Spat Family	Feb.	21..	2,000
Sporting Armor	Sportlight	Feb.	21..	1,000
Idaho (Vivian Rich)	Serial	Feb.	21	10 ep.
Water Wagons	Sennett com.	Feb.	21..	2,000
His Marriage Wow (Langdon)	Comedy	Feb.	28..	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb.	28..	1,000
Clean-Up Week	Terry cartoon	Feb.	28..	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb.	28..	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb.	28..	2,000
Neptune's Nieces	Sportlight	Mar.	7..	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar.	7..	2,000
In Dutch	Terry cartoon	Mar.	7..	1,000
Dog Days	Our Gang	Mar.	7..	2,000
Percy (Charles Ray)	Typical dr.	Mar.	14..	6,000
Should Husbands Be Watched	Comedy	Mar.	14..	1,000
Hard Boiled (Chase)	Comedy	Mar.	14..	2,000
Jungle Bike Riders	Terry cartoon	Mar.	14..	1,000
Excuse My Glove	Spat Family	Mar.	21..	2,000
Giddap (Billy Bevan)	Comedy	Mar.	21..	2,000
Traps and Troubles	Sportlight	Mar.	21..	1,000
Pie Man	Terry cartoon	Mar.	21..	1,000
Zowie!	Stereoskopik	Mar.	21..	1,000
At the Zoo	Terry cartoon	Mar.	28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar.	28..	1,000
Plain Clothes (Langdon)	Comedy	Mar.	28..	2,000
Sailor Papa (Tryon)	Comedy	Mar.	28..	2,000
Breaking the Ice (Graves)	Comedy	Apr.	4..	2,000
Love Bug	Our Gang	Apr.	4..	2,000
Housing Shortage	Terry cartoon	Apr.	4..	1,000
Marriage Circus (Turpin)	Sennett com.	April	11..	2,000
Bad Boy (Chase)	Comedy	April	11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April	11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr.	18..	10ep
Lion's Whiskers	Sennett com.	Apr.	18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr.	25..	2,000
S-O-S	Terry cartoon	Apr.	25..	1,000
Adventures of Adenoid	Terry cartoon	Apr.	25..	1,000
Deep Stuff	Terry cartoon	Apr.	25..	1,000
Beauty Spots	Sportlight	Apr.	25..	1,000
Remember When (Langdon)	Comedy	Apr.	25..	2,000
Shootin' Injuns	Our Gang com.	May	2..	2,000
Big Red Riding Hood (Chase)	Comedy	May	2..	1,000
Sporting Judgment	Sportlight	May	2..	1,000
He Who Gets Smacked	Sennett comedy	May	2..	2,000
Permanent Waves	Terry cartoon	May	2..	1,000
Looking For Sally (Chase)	Comedy	May	9..	2,000
Grief in Bagdad	Comedy	May	9..	1,000
Darkest Africa	Terry cartoon	May	9..	1,000
Wild Papa	Spat Family	May	16..	2,000
Skinners in Silk	Sennett com.	May	16..	2,000
Fast Worker	Terry cartoon	May	16..	1,000
Luna-cy	Stereoskopik	May	16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May	23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May	23..	1,000
Echoes From the Alps	Terry cartoon	May	23..	1,000
Good Morning Nurse	Sennett comedy	May	30..	2,000
"Dude Ranch" Days	Sportlight	May	30..	1,000
Ask Grandma	Our Gang comedy	May	30..	2,000
What Price Goofy? (Chas. Chase)	Comedy	June	6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June	6..	2,000
The Runt	Terry cartoon	June	6..	1,000
Royal Four-flush	Spat Family	June	13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June	13..	2,000
Riders of the Kitchen Range	Comedy	June	13..	1,000
End of the World	Terry cartoon	June	13..	1,000
Thundering Landlords (Tryon)	Comedy	June	20..	2,000
Twinkle-Twinkle	Sportlight	June	20..	1,000
Runaway Balloon	Terry cartoon	June	20..	1,000
Play Ball (Allene Ray-Miller)	Serial	June	27	10 ep.
Official Officers	Our Gang com.	June	27..	2,000
In the Grease (Jim Findlayson)	Comedy	June	27..	1,000
Animal Celebrities	Sportlight	June	27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July	4..	2,000
Wine, Women and Song	Terry cartoon	July	4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July	4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July	11..	2,000
The White Wing's Bride (Langdon)	Comedy	July	11..	2,000
Ough!	Stereoskopik	July	11..	1,000
Learning How	Sportlight	July	11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July	18..	2,000
Sneezing Beezers	Sennett comedy	July	18..	2,000
For Love of a Gal	Terry cartoon	July	18..	1,000
When Men Were Men	Terry cartoon	July	18..	1,000
The Freshman (Harold Lloyd)	College comedy	July	25..	6,883
Boys Will be Boys	Our Gang comedy	July	25..	2,000
Cupid's Boots (Graves)	Comedy	July	25..	2,000
Why Kids Leave Home	Sportlight	July	25..	1,000

	Kind of Picture	Review.	Feet
Bugville Field Day	Terry cartoon	July 25..	1,000
A Yarn About Yarn	Terry cartoon	Aug. 1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug. 1..	2,000
Innocent Husbands (Chase)	Comedy	Aug. 1..	2,000
Kivalina of the Ice Lands	Eskimo life	July 11..	5,700
Bubbles	Terry cartoon	Aug. 8..	1,000
Iron Nag	Sennett comedy	Aug. 8..	2,000
Sons of Swat	Sportlight	Aug. 8..	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug. 15..	2,000
Lucky Stars (H. Langdon)	Comedy	Aug. 15..	2,000
Mary, Queen of Tots	Our Gang	Aug. 22..	2,000
Seven Ages of Sport	Sportlight	Aug. 22..	1,000
Butter Fingers (Bevan)	Comedy	Aug. 29..	2,000
Cold Turkey (Alice Day)	Comedy	Aug. 29..	2,000
The Window Washers	Terry cartoon	Aug. 29..	1,000
Over the Plate	Terry cartoon	Aug. 29..	1,000
A Runaway Taxi	Stereoskopiks	Sep. 5..	1,000
Barrier Busters	Sportlight	Sep. 5..	1,000
Barnyard Follies	Terry cartoon	Sep. 5..	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep. 12..	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep. 12..	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep. 12..	2,000
Ugly Duckling	Terry cartoon	Sep 19..	1,000
Somewhere in Somewhere	Comedy of war zone	Sep 19..	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep. 26..	1,000
Your Own Back Yard	Our Gang	Sep. 26..	2,000
Hungry Hounds	Terry cartoon	Sep. 26..	1,000
Nuts and Squirrels	Terry cartoon	Sep. 26..	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct. 3..	2,000
Outings for All	Sportlight	Oct. 3..	1,000
Lion and the Monkey	Terry cartoon	Oct. 3..	1,000
Caretaker's Daughter (Chase)	Comedy	Oct. 10..	2,000
Hero Wins	Terry cartoon	Oct. 10..	1,000
Love and Kisses (Alice Day)	Sennett comedy	Oct. 10..	2,000
Solid Ivory (Mohan-Engle)	Comedy	Oct. 10..	1,000

PRINCIPAL PICTURES

			1924	
Listen Lester (all-star)	Comedy-drama	May	10..	6,242
Daring Youth (Daniels)	Comedy-drama	May	17..	5,975
Daughters of Pleasure (Prevost)	Drama	May	24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May	31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June	7..	5,198
Captain January (Baby Peggy)	Sea story	July	12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama			
Mine With Iron Door (all-star)	Adventure drama	Dec.	27..	7,800
			1925	
Re-Creation of Brian Kent	Drama	Mar.	14..	6,878

PRODUCERS DISTRIBUTING CORP.

			1924	
Night Hawk (Carey)	Western	Jun.	14..	5,115
Lightning Rider (Carey)	Western	Jun.	21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun.	28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan.	10..	5,414
Welcome Stranger (Vidor)	Comedy-dr.	Oct.	25..	6,618
Barbara Frietchie (Vidor)	Civ. War dr.	Oct.	11..	7,179
Roaring Rails (Carey)	Railway dr.	Oct.	25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance	Comedy feature	Nov.	22..	5,530
Siren of Seville (Dean)	Drama	Nov.	29..	6,724
			1925	
Chorus Lady (Livingston)	Comedy-dr.	Feb.	21..	6,020
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			
Let Women Alone (O'Malley-Hawley)	Drama			
Soft Shoes (Carey)	Western			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7,243
Her Market Value (Ayres)	Drama			
Girl of Gold (Vidor)	Drama			
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			
Beauty and the Bad Man (Star)	Western			
Friendly Enemies (Weber & Fields)	Comedy dr.	May	16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June	13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June	20..	4,841
Stop Flirting (all star)	Light comedy	June	27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July	4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July	11..	5,917
Texas Trail (Carey)	Typical western	July	18..	4,720
Private Affairs (Hulette)	Character drama	Aug.	1..	6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sep.	12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sep.	12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep	19..	5,077
Without Mercy (Vera Reynolds)	Drama			
Prairie Pirate (Harry Carey)	Western			
People vs. Nancy Preston	Underworld drama			
Simon, the Jester (O'Brien-Rich)	Comedy-drama			
Road to Yesterday (Schildkraut)	Spectacular drama			
Man from Red Gulch (Carey)	Western			
Wedding Song (Leatrice Joy)	South sea drama			
Madame Lucy (Julian Eltinge)	Farce-comedy			
Off the Highway (W.V. Mong)	Drama	Oct.	3..	7,641

B. P. SCHULBERG PROD.

			1924	
White Man (Joyce)	Jungle romance	Nov.	22..	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec.	27	6,626
			1925	
Capital Punishment (Clara Bow)	Prison dr.	Jan.	24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar.	21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan.	31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar.	14..	6,147
Go Straight (Star cast)	Drama	May	9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June	27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July	25..	6,009
Parisian Love (Clara Bow)	Apache drama	Aug.	15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug.	22..	5,979
Plastic Age (Bow-Kieth)	College story	Oct.	10..	6,488

TIFFANY PRODUCTIONS, INC.

			1925	
Souls for Sables	Society drama	Sep	5..	6,500
The Sporting Chance	Racing drama			6,500
Lightning	Drama			6,500

	Kind of Picture	Review	Feet
Morals for Men	Society drama		6,500
The Lodge in the Wilderness	Drama		6,500
Morganson's Finish	Drama		6,500
Tale of a Vanishing People	Drama		6,500
The Travis Cup	Drama		6,500
The Wrong Coat	Drama		6,500
The Dumb Head	Drama		6,500
The Life of a Woman	Drama		6,500

TRUART FILM CORPORATION

Passionate Youth	Society drama		5,800
Marrying Money	Society drama		5,800
Dollar Down	Society drama		5,800
Age of Indiscretion	Drama		5,800
"Where the Worst Begins"	Comedy drama		5,800
The Hurricane	Drama		5,800
Salvage	Drama		5,800
Romance Road	Drama		5,800
The Fighting Cub	Newspaper drama		5,800
NOVELTY SERIES			
Three in Exile			5,800
The Wild Girl			5,800
Pals			5,800
The Silent Witness			5,800

UNITED ARTISTS

			1924	
Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May	17..	9,351
Isn't Life Wonderful? (Dempster)	Realism	Dec.	13..	8,250
			1925	
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb.	14..	5,930
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar.	29..	12,000
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr	April	11..	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June	27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug.	15..	9,500
Gold Rush (Chaplin)	A Dramatic comedy	Aug.	29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug.	29..	5,886

UNIVERSAL

			1925	
Burning Trail (Wm. Desmond)	Western	April	11..	4,783
Loaded Dice (Ed. Cobb)	Mustang western	April	11..	2,000
Papa's Pet (Roach-Edwards-Howell)	Bulls-eye com.	April	11..	1,000
Putting On Airs (Edna Marian)	Century comedy	April	11..	2,000
Smoked Out	Bulls-eye com.	April	11..	1,000
Getting Trimmed (Wiley)	Century com.	Apr.	18..	2,000
Raisin Cain (Beth Darlington)	Century com.	Apr.	18..	2,000
Valley of Rogues (Perrin)	Mustang western	Apr.	18..	2,000
Black Gold Bricks	Bullseye com.	Apr.	25..	1,000
Spook Ranch (Gibson)	Western	May	2..	5,147
Open Trail (Hoxie)	Blue Streak westn.	May	9..	4,800
Tourists De Luxe	Century comedy	May	9..	2,000
Here's Your Hat	Comedy	May	9..	1,000
Line Runners	Western reissue	May	9..	2,000
Ridin' Thunder (Hoxie)	Western	May	16..	4,354
Raffles (House Peters)	Drama	May	16..	5,537
Queen of Aces (Wiley)	Century comedy	May	16..	2,000
Roaring Waters	Mustang western	May	16..	2,000
Wild West Wallop	Mustang western	May	16..	2,000
The Meddler (Desmond)	Western melo.	May	23..	4,890
Sleeping Sickness (Edwards)	Bulls-eye comedy	May	23..	1,000
Rolling Stones (Chas. Puffy)	"Fat man" com.	May	23..	1,000
Love Sick (Lake)	Sweet 16 comedy	May	23..	2,000
The Teaser (LaPlante-O'Malley)	Comedy-drama	May	30..	6,800
Slick Articles (Karr-Engle)	Century comedy	May	30..	2,000
Locked Out	Sweet 16 comedy	May	30..	1,000
I'll Show You the Town (Denny)	Comedy	June	6..	7,400
Nobody Wins	Sweet 16 Comedy	June	6..	1,000
Showdown (Art Acord)	Mustang western	June	6..	2,000
Price of Pleasure (Valli-Kerry)	Romantic drama	June	13..	6,618
Speak Freely (Edna Marian)	Century comedy	June	13..	2,000
Nearly Rich (Chas. Puffy)	Fat man comedy	June	13..	1,000
Kicked About (Eddie Gordon)	Century comedy	June	13..	2,000
Siege (Valli-O'Brien)	Drama	June	20..	6,426
Gridiron Gertie (Wiley)	Century comedy	June	20..	2,000
Queen of the Roundup (Ed Cobb)	Mustang western	June	20..	2,000
Outlaw (Perrin-Lorraine)	Mustang western	June	20..	2,000
Dog Biscuits	Sweet 16 comedy	June	20..	1,000
Ice Cold	Sweet 16 comedy	June	20..	1,000
Heart Trouble	Sweet 16 com.	July	25..	1,000
Dry Up (Jack Singleton)	Century com.	July	25..	2,000
White Outlaw (Hoxie)	Western	June	27..	4,850
Nicely Rewarded (Chas. Puffy)	Comedy	June	27..	1,000
Rough Party (Alt-Karr)	Century comedy	June	27..	2,000
Pronto Kid (Ed Cobb)	Mustang western	June	27..	2,000
Unwelcome (Chas. Puffy)	Comedy	June	27..	1,000
Plenty of Nerve (Edna Marian)	Century comedy	July	4..	2,000
Beauty and the Bandit (Larkin)	Mustang western	July	4..	2,000
Married Neighbors (Engle-Darlington)	Century comedy	July	4..	2,000
A Lucky Accident (Puffy)	Fat man comedy	July	11..	1,000
Just in Time (Wanda Wiley)	Century comedy	July	11..	2,000
Ropin' Venus (Josie Sedgwick)	Mustang western	July	11..	2,000
Knockout Man (Perrin-Lorraine)	Reissue western	July	11..	2,000
Little Giant (Hunter-Murphy	Comedy	July	18..	6,850
Discord in "A" Flat	Sweet 16 comedy	July	18..	1,000
Polo Kid (Eddie Gordon)	Comedy	July	18..	2,000
Battle of Wits (Josie Sedgwick)	Western	July	18..	2,000
Goose Woman (Louise Dresser)	Drama	Aug.	1..	7,500
Milky Way (Puffy)	Comedy	Aug.	1..	1,000
Short Pants	Sweet 16 comedy	Aug.	1..	1,000
Paging A Wife (Al Alt)	Century comedy	Aug.	1..	2,000
Fighting Schoolmarm (Sedgwick)	Short western	Aug.	1..	2,000
Home Maker (Alice Joyce-Clove Brook)	Domestic drama	Aug.	8..	7,735
Lorraine of the Lions (Miller-Kerry)	Jungle melodr.	Aug.	8..	6,700
Raiders of the North (Larkin)	Northwest dr.	Aug.	8..	2,000
After a Reputation (Edna Marian	Century comedy	Aug.	8..	2,000
Greenhorn (Chas. Puffy)	Comedy	Aug.	8..	1,000
A Woman's Faith (Rubens-Marmont)	Drama	Aug.	15..	6,023
Crying For Love (Gordon)	Century comedy	Aug.	15..	2,000
His New Suit (Arthur Lake)	Comedy	Aug.	15..	1,000
Best Man (Josie Sedgwick)	Western	Aug.	15..	2,000
Circus Cyclone (Art Acord)	Western	Aug.	22..	4,397
Won By Law (Wanda Wiley)	Century comedy	Aug.	22..	2,000
Sneak Easy (Chas. Puffy)	Comedy	Aug.	22..	1,000
Stand Up and Fight (Jack Perrin)	Western	Aug.	22..	2,000
Where Was I? (Reginald Denny)	Farce-com-romance	Aug.	29..	6,630

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Buster Brown Series	Outcault's "kid" ser.	Aug. 29..	2,000
Educating Buster Brown	Buster Brown	Aug. 29..	2,000
Buster, Be Good	Buster Brown	Aug. 29..	2,000
Perils of the Wilds (Bonomo)	Serial	Sep. 5..	10 ep
California Straight Ahead (Denny)	Thrill comedy	Sep. 5..	7,238
Peacock Feathers (J. Logan)	Domestic drama	Sep. 5..	6,747
Stranded (Edna Marian)	Century comedy	Sep. 5..	2,000
The Party	Sweet 16 comedy	Sep. 5..	1,000
Dynamite's Daughter (Sedgwick)	Mustang western	Sep. 5..	2,000
Pleasure Bent (Puffy)	Fat man comedy	Sep. 5..	1,000
Call of Courage (Art Acord)	Blue Streak western	Sep. 12..	4,061
Tricked (Cobh)	Mustang western	Sep. 12..	2,000
Fight Within (Larkin)	Mustang western	Sep. 12..	2,060
Phantom of the Opera (Chaney)	Suspense-mystery	Sep 19..	8,404
Storm Breaker (House Peters)	Sea town melo	Sep 19..	6,064
Westward Ho (Puffy)	BlueBird comedy	Sep 19..	1,000
Too Much Mother-in-Law	Century comedy	Sep 19..	2,000
Uncle Tom's Gal	Century comedy	Sep 19..	2,000
Life's Greatest Thrills	Special	Sep 19..	2,000
Sporting Life (Bert Lytell)	Melodrama	Sep. 26..	6,709
One Wild Night (Edwards)	Comedy	Sep. 26..	1,000
Officer No. 13 (Eddie Gordon)	Comedy	Sep. 26..	2,000
Bustin' Through (Hoxie)	Blue streak western	Oct. 3..	4,500
Cupid's Victory (Wanda Wiley)	Comedy	Oct. 3..	2,000
By the Sea (Puffy)	Comedy	Oct. 3..	1,000
Calgary Stampede (Hoot Gibson)	Thrill western	Oct. 10..	5,924
Just Cowboys	Short western	Oct. 10..	2,000
Taking Chances	Short western	Oct. 10..	2,000
The Raid	Short western	Oct. 10..	2,000
Green Eyed Monster (Arthur Lake)	Comedy	Oct. 10..	1,000

VITAGRAPH

		1925		
Two Shall Be Born (Novak-Harlan)	Drama			
Pampered Youth (Landis-Calhoun)	Drama	Feb.	21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31..	6,227
Fearbound (Daw-Welch)	Melodrama	Feb.	14..	5,700
Tides of Passion	Drama	May	2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April	11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20..	6,550
Steele of the Royal Mounted	N. W. Drama	June	27..	5,700
Happy Warrior	Drama	July	18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug.	8..	7,032
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep.	12..	7,036

WARNER BROS.

		1924		
This Woman (Rich)	Society drama	Nov.	1..	7,100
Lover of Camille (all-star)	Romantic drama	Nov.	29..	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec.	6	6,800
		1925		
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan.	17..	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan.	10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb.	7..	6,700
Recompense (Prevost Blue)	Society drama	May	2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar.	21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr.	4..	6,694
My Wife and I (Rich)	Emotional drama	May	30..	
Man Without A Conscience (Louis-Rich)	Drama	June	27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July	4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July	25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug.	1..	7,139
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug.	8..	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15..	6,722
Limited Mail (Monte Blue)	Railroad melo	Sep.	12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep	19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3..	6,953
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10..	7,481

MISCELLANEOUS

ARTCLASS PICTURES CORP.

		1924		
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep.	20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep.	27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct.	11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct.	18..	5,000
		1925		
Gold and Grit (B. Roosevelt)	Thrill dr.	April	11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.			4,650
After Six Days	Biblical spec.			10,000
Deerslayer (J. W. Kerrigan)				5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr.	4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June	13..	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama	5,845
Business of Love (Horton)	Comedy-drama	6,038
The Shining Adventure (Marmont)	Drama	5,126
The Wrongdoers (Barrymore)	Melodrama	6,424

BANNER PRODUCTIONS

		1924		
The Truth About Wives	Sherman-Hampton	Aug.	2..	5,600
The Man Without a Heart	Novak-Harlan	Aug.	2..	6,000
Those Who Judge	All star	Aug	2 .	5,700
		1925		
Daughters Who Pay	All star cast	May	30..	5,800
Wreckage (May Alison)	Drama	Sep.	5..	5,992

COLUMBIA

Battling Fool (R. Fairbanks)	Prize fight			4,975
Foolish Virgin (E. Hammerstein)	Social drama			5,900
Price She Paid (A. Rubens)	Marriage dr.			5,957
		1924		
Midnight Express (Hammerstein)	Railroad melo.	Dec.	6	5,967
		1925		
After Business Hours (Hammerstein)	Domestic melo.	July	4..	5,600
Danger Signal	R.R. melodrama			5,584
Unwritten Law	Drama			5,535
Steppin' Out	Comedy			
Ladies of Leisure	Drama			

Waldorf

	Kind of Picture	Review	Feet
S. O. S. (Perils of the Sea)			
Lure of the North			
Enemy of Men	Drama		5,508
Price of Success	Society drama		5,500
Sealed Lips			
Fate of a Flirt			
Thrill Hunter			
Penalty of Jazz			

Perfection

Fighting Youth	4,781
Speed Mad	4,442
New Champion	4,470
Great Sensation	
Fight to the Finish	
Handsome Brute	

C. C. BURR

		1924		
Average Woman (Pauline Garon)	Drama	Feb.	9..	6,400
Lend Me Your Husband (Kenyon)	Drama			6,700
Youth for Sale (S. Holmquist)	Drama	Oct.	18..	6,500
The Early Bird (Hines)	Comedy	Dec.	27	7,000
		1925		
Crackerjack (Hines)	Typical comedy	May	23..	6,700

GINSBERG DISTRIBUTING CORP.

		1925		
Love Gamble (Lillian Rich)	Melodrama	July	11..	5,76
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,89

INDEPENDENT PICTURES CORP.

Calibre 45 (F. Farnum)	Western dr.			4,950
Courage (F. Farnum)	Western dr.			5,020
In Spider's Web (Alice Dean)	Melodrama			6,000
Moonshine (B. Cody)	Western			4,980
		1925		
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb.	7..	4,356
Riders of Mystery (Bill Cody)	Western	May	2..	5,000
Gambling Fool (F. Farnum)	Western	May	9..	5,000
Fighting Sheriff (Bill Cody)	Western	May	23..	5,000
Border Intrigue (F. Farnum)	Western	May	30..	5,000

LEE-BRADFORD CORP.

Pearl of Love (Leslie)	6,000
Lights of London (Wanda Hawley)	6,000
Passion's Pat'way (Estelle Taylor)	6,000
Unrestrained Youth (Brandon Tynan)	6,000
Passionate Adventure (Joyce-Brook)	8,000
Way Down Upon the Swanee River	6,000
Wolfblood (M. Clayton)	6,000

LUMAS FILM CORP.

Overland Limited	R. R. melodrama	6,006
A Little Girl in a Big City	Heart int. se	6,890
His Masetr's Voice (Thunder, dog)	Animal dr.	5,750
Shadow on the Wall	Crook drama	6,050
Police Patrol	Melodrama	5,689
Part-Time Wife	Drama	6,075

RAYART

Battling Brewster (Farnum)	15 ep. ser.	6,067
Butterfly Comedies (Gloria Joy)		
	1925	
Super Speed (Reed Howes)	Automobile com.-dr. Feb. 7..	5,227
Geared to Go (Howes)	Drama	5,117
Right Man (Larkin)	Drama	4,571
Winning a Woman (Perrin-Hill)	Drama	4,865
Getting 'Em Right (Larkin)	Drama	4,669
Quick Change (Larkin)	Drama	
Youths Gamble (Howes)	Drama	
Double Fister (Perrin)	Drama	
Fear Fighter		
Crack O' Dawn		
Goat Getter		
Snob Buster (Reed Howes)	Action melodr. Aug. 22..	4,970
Cyclone Cavalier (Reed Howes)	Action-romance Sep. 26..	4,928

RED SEAL

		1925		
Hair Cartoons (Issue K K)	Marcus cartoon	May	23..	300
Marvels of Motion	Novelty	May	30..	1,000
Daisy Bell	Song Cartoon	May	30..	1,000
Ko-Ko Sees Spooks	Fleischer cartoon	June	13..	1,000
Hair cartoons	Marcus cartoon	June	20..	300
Ko-Ko Celebrates the Fourth	Fleischer cartoon	July	4..	1,000
Hair Cartoon	Marcus cartoon	July	4..	300
Evolution	Timely novelty (feature)	July	25..	4,200
Ko-Ko Nuts (Out-of-Inkwell)	Fleischer cartoon	Sep.	5..	1,000
Marvels of Motion (Issue D)	Fleischer-Novograph	Sep.	12..	1,000
My Bonnie	Ko-Ko Song Cartune	Sep.	12..	1,000
Silvery Art (special)	Skiing in Alps	Sep	19..	2,000
Lands End	Gem of the Green	Sep.	26..	1,000
Through Three Reigns	Historical	Sep.	26..	2,000
Ko-Ko on the Run	Out of Inkwell	Sep.	26..	1,000
Flirting With Death	Alps skiing	Sep.	26..	2,000

WM. STEINER PROD.

		1924		
Virtue's Revolt (Thornton)	Stage melodrama	Oct.	11..	5,175
On Probation (Edith Thornton)	Drama	Dec.	13..	5,000
Hidden Menace	Stunt dr.			5,000
Branded a Thief	Western			5,060
Verdict of the Desert	Western			4,745
Valley of Vanishing Men	Western			4,652
		1925		
Trouble Buster (Leo Maloney)	Western	Feb.	21..	5,000

SHORT FILMS SYNDICATE

		1925		
Thirty Years Ago	Novelty	Aug.	15..	1,000
I Remember	Pastoral	Aug.	15..	1,000

UFA FILMS, INC.

		1925		
Siegfried (star cast)	Romantic drama	Sep.	12 .	9,000

The Theatre of To-Day

Equipment—Presentations—Prologues—Music

Edited by Colby Harriman

Talking It Over

THERE come times when it is advisable to sit down and talk things over. For the past two or three months we have been running along in a routine. We haven't directly talked things over. The new season is under way. Presentation programs have been inaugurated, some on a lavish scale, others on a conservative basis. During the interim of our last direct chat with the producers generale many phases have presented themselves with which we wish to acquaint this fraternity. As informality succeeds to a greater degree than an austere countenance and the seeming unapproachable demeanor, we want to insist that this is a chat among us without any pretentions.

Joseph Plunkett met me one afternoon in the lobby of the Mark Strand Theatre, New York, and we discussed the selection of subject matter, and one thought which J. P. gave was, "The man who succeeds in the presentation business is the creator, not the copyist." There is a great deal of truth in that statement. It is all right for producers to cover the musical revues and similar attractions, and then hie themselves to their respective theatres and re-enact the episodes, but the man who really gets somewhere in this business is the man who devises an idea, or adapts one in a manner which embodies originality, novelty, extreme artistry and reflects his own individuality.

The other day at luncheon a well-known musical director was talking to a group of producers and managers about the selection of vocal numbers for the programs. He said that his experience convinced him that grand opera selections could be put over to better advantage if they were sung in the vernacular rather than in the original. We have all had experiences with the grand opera numbers, and we have noted the effect on the audiences. We may broadly say that fifty per cent. of the patrons "know" good music and fifty per cent. know "good tunes." One class appreciate the technique, is familiar with the opera or the particular number given, but the other belongs to a class whose musical education has not reached the point of understanding these highly classical compositions, which require a background of gradual development. So the producer is confronted with the problem of pleasing everybody, and catering to public opinion, especially when one must woo and win it, is a mightier problem. Therefore, the happier medium is to select such portions of grand opera having a defined melody and when assigned to a singer who can sing, and sung in a language that everyone can understand, the opera selections will be received more favorably.

We are changing cars this week. Next week we will inaugurate several new features in this Department. The new policy, which was mentioned in our last issue, has been thought out in detail, and with the prospects ahead we are confident that the service we will be able to render the producers through the medium of this Department will be one of manifold benefits. This Department has tried on many suits of clothes to find the one which would be the most pleasing. We think we have found the proper cut and color.

We have made repeated pleas for co-operation from the men who are actually engaged in production work. I know that it is difficult for a producer to sit down and send in detailed articles about what he is doing, as I find that my daily work oftimes becomes a mountain of detail difficult to surmount, but even a few lines may tell the story. This Department is going to stand or fall according to the co-operation given it by the producers, and the information relayed to it by the men who are responsible for its inception. Let us all work together for a season of benefit, one of co-operation to the "nth" degree, as this Department is international in its scope. We are in communication with producers in Australia, New Zealand, China, France, Germany, Great Britain, throughout the United States and Canada, and your bit of information can be very helpful to one of the producers' fraternity. Let us work hand in hand this season for a real Department.

A Moving Picture World Presentation

A special presentation subject appearing each week including general details and production data. Permission is given to any producer to use the Colby Harriman suggestions appearing in this section.

PROJECTED SCENERY

Introducing a Novel Scenic Background

A Presentation Arrangement Devised

By COLBY HARRIMAN

PROJECTED Scenery is not new. Stereopticon slides have been used to achieve a scenic background, but a simple arrangement devised by certain Continental stage craftsmen has enabled Projected Scenery to become a scenic rather than a photographic feature. The two drawings which accompany this suggestion present the idea of two applications of this novelty. Fig. 1, we have a scene which is projected from the back of a drop, permitting the artist, properly high-lighted, to appear in front of the drop, and in Fig. 2 we have the reverse, the scenic treatment being projected from the front, while the character is back of the drop in silhoutte. Projected Scenery is valuable for the small stage, and

Figure 1

particularly with the producer who has stage limitations to consider. The methods of applying Projected Scenery to a number are described herein.

1. Face Projection

A slide may be placed in the stereopticon and operated from the projection room, the desired scene painted upon the slide. A space should be left permitting the artist to be properly placed in the design. In Fig. 2 the artist would be back of the drop and would be silhouetted against it. To achieve the proper effect the drop upon which the scene is projected should be opaqued over its entire surface with the exception of the spot used by the artist in the silhouette. The drop may be opaqued either by painting it on the back or hanging drapes back of it. A small platform may be placed back of the drop upon which the artist stands, giving the effect of the artist fitting into the scene itself. The Face Projection permits the scene to be in color and in marked contrast to the shadowy tones of the silhouette.

2. Reverse Projection

The scene is projected from the back of

Figure 2

the drop. A very simple method of achieving the effect is to have a special lamp constructed or the hood of an olivette may be used. The special lamp is simply an elongated olivette hood. The scene can be painted upon a piece of glass and inserted in the medium holder of the olivette and placed upstage at a distance sufficient to cover the entire area. Of course, the larger the opening of the hood the larger the picture. The artist in front may be standing on a small platform with a ground row, the latter being silhouetted, and by hanging a baby spot at an angle to highlight the face and upper part of the artist, particular attention being given to the masking of the baby spot so there will be no spill light on the drop, the effect will be an excellent one, as the scene will not be impaired by the addition of lighting in front of it. These two suggestions are ideal for song or dance numbers, and practically any scenic treatment may be used.

STAGE SETTINGS

Built, painted and installed. Drapery settings and drapery curtains. Special sets and drops for feature pictures.

SCHELL SCENIC STUDIO

COLUMBUS . OHIO

STANLEY THEATRE
Philadelphia

Featured Picture: "The Man Who Found Himself" (Paramount) (Week Sept. 27).

Graham Harris, guest conductor from the Capitol Theatre, New York, directing the Stanley Symphony Orchestra in excerpts from Gounod's "Faust"; musical feature, Paul Zim and Band, syncopators unusual; exponents of terpsichore, Piatov and Natalie in their original dance creations.

MOSQUE THEATRE
Newark, N. J.

(Week Oct. 6)
Featured Picture: "Graustark" (First National)

The management of the Mosque Theatre takes great pleasure in presenting this week's program on the largest stage in any motion picture theatre in the world. Irvin Talbot and his Mosque Grand Orchestra. Overture, "Il Guarany," Gomez. "The Dance of the Marionettes," featuring Mlles. Le Pette Puntin and Chere Bowne. A screen gem, "Unknown Switzerland," quaint people and queer places, synchronized with Mlle Ella Daganova and the Mosque Ballet Corps in a delightful novelty ensemble, "Swiss Militaire." A Mosque stage creation, presenting J. Humbird Duffy, assisted by Eleanor Marum and a glorious singing and dancing ensemble of thirty artists in a notable musical offering redolent of the atmosphere of romantic Graustark, entitled, "In the Garden of the Princess."

Featured Picture: "The Dark Angel" (First National) (Week Sept. 29).

Overture, "Orpheus in the Lower World," (Offenbach) with Irvin Talbot, conducting. Mlle. Ella Daganova and her Mosque Ballet in a unique fantasy "The Music Box." A Mosque stage creation entitled "A Wee Bit o' Scotch," with Laddy MacTavish and his little Scotch Lassies, including incidental film novelette "My Bonnie Lies Over the Ocean." The grand opera favorites: Beatrice Belkin, coloratura soprano, De Feo Opera Co.; Anne Yago, contralto, San Carlo Opera Co.; Hunter Kimball, tenor, Montreal Civic Opera Co.; Henry Kelly, baritone, Boston English Grand Opera Co., in (a) prologue from "I Pagliacci," Leoncavallo, Mr. Henry Kelly; (b) duet, "Home to Our Mountains," from "Il Travatore," Verdi, Miss Anne Yago, Mr. Hunter Kimball; (c) quartet from "Rigoletto," Verdi, Miss Belkin, Miss Yago, Mr. Kimball, Mr. Kelly.

RIALTO THEATRE
New York City

(Week Oct. 4).
Featured Picture: "Thank You" (Fox)

Ben Bernie and the Rialto Gang in "Toyland," with Joseph Wetzel, Burnoff and Josephine, Ernest Kola, Morris Brothers, Nee Wong and the Rialto Wooden Soldiers, (Toys used in stage production of "Toyland" supplied through courtesy of R. H. Macy, Inc.).

Featured Picture: "A Son of His Father" (Paramount) (Week Sept. 27).

Ben Bernie and the Rialto Gang present "At the Country Club." The scene consists of a back sky drop with a ground row painted to suggest the vista of a "Green." Wicker chairs and tables grouped right and left to dress. Bernie introduces Ruby Keeler, Jerome Mann, Carl Rollins, Ross Sobel, golf professional, and the four Rialto Dancers.

STRATFORD THEATRE
Chicago

(Week Sept. 27)
Featured Picture: "He's a Prince," with Raymond Griffith (Paramount)

Topping the bill this week is a Francis A. Mangan presentation, taken from Victor Herbert's immortal "Love Boat." The scene opens with James Jordan singing "The Love Boat," in one. Mr. Jordan, by the way, has a very pleasing voice and is fast becoming a favorite with the Stratford patrons. This is his second appearance at the Stratford within the last three weeks, his last appearance being in Mangan's "Diamond Horseshoe of Girls." During Mr. Jordan's number the curtain opened, revealing a love boat with eight girls lying around the deck. The scene is in mid-ocean and is very realistic. It is beautifully lighted, which is one of Mangan's real traits. Another number, "The Beautiful Lady," with Esther Nelson, the well-known soprano, was also very well received. At the end of Miss Nelson's song the curtain opened, bringing into view a tableau of "The Beautiful Lady" and her maids. This number was also beautifully lighted and very magnificent.

CAPITOL THEATRE
New York City

(Week Oct. 4)
Featured Picture: "Exchange of Wives" (Metro-Goldwyn-Mayer)

Overture, "Les Preludes" (Symphonic Poem), Liszt. William Robyn, "Onaway! Awake, Beloved," from "Hiawatha's Wedding Feast," S. Coleridge-Taylor. "Tomorrow's Promise," a Robert C. Bruce "Overture" scenic, the Capitol Theatre's tribute to Aviation Week—Miss Columbia, Doris Niles. Licensed by N. Y. State Motion Picture Commission, No. 94450.. Mlle. Maria Gambarelli, prima bellerina: "Tres Delicat,"; music: "Wispering Willows," Victor Herbert. Rudy Wiedoeft, saxophone virtuoso—(a) "At Dawning," Cadman; (b) "Erica Waltz," (c) "Saxarella," (d) "Saxophobia," Wiedoeft. "Dance of the Elves"—music, "Prelude," Armas Jarnefelt. Doris Niles and Capitol Ballet Corps—Desha Podgorska, Alice Delano, Terry Bauer, Pavla Pavlecek, Clara Burke, Mignon Dallet.

RIVOLI THEATRE
New York City

Featured Picture: "A Regular Fellow" (Paramount) (Week Oct. 4).

"Serenade," from Don Juan, Mozart. Marcel Salesco, baritone; J. Yaltoff, mandolinist. James A. Fitzpatrick presents "Mozart-Haydn," one of the famous music master series. Musical accompaniment by the Rivoli Concert Orchestra. Riesenfeld's classical jazz. "Charleston Everywhere," (a) Holland—Myrtle and Lorelei; (b) China—Alma, Margaret and Rose; (c) Russia—Marley, Ruth and Beth; (d) Arabia—Beth; (e) Charleston—Ensemble. Arthur Utry, baritone. "Charleston Everywhere," by Addy Britt and Jud Kline. Harold Ramsbottom at the Wurlitzer, "The Midnight Waltz," Donaldson.

WARNER'S THEATRE
New York City

Featured Picture: "The Man on the Box" Warner Bros.) (Week Oct. 4)

Herman Heller and his orchestra of versatile soloists in "Milestones to Jazz," compiled by Mr. Heller, arranged by Erdody. A Patch-Quilt of Dancing: (a) "Moonlight and Roses," song and dance fantasie; ballet interpretation, Helen Mae Cox; vocalization, Barney Weber, tenor. (b) A Bit of Russia; dancer, Alfred Brower; accordionist, Alexander Ivanoff. (c) From Waikiki; danseuse, Helen Mae Cox. (d) Southern Impression; dancer, Ross A. Himes; banjoist, Jack Ivner. (e) On Broadway; denseuse, Helen Mae Cox, and a dance demonstration by "The Man on the Box."

TIVOLI THEATRE
Chicago

Featured Picture: "The Coast of Folly" (Paramount) (Week Oct. 5).

Overture, "Faust," by Gounod. M. Khaby Liszt. "A Sea Fantasy," Willard Andelin singing "Rocked in the Cradle of the Deep." Albert May Malotte at the organ, playing (a) "Polonaise Militaire," (b) "Chopin Up-to-Date." "An Evening at Home," featuring Nat Nazarro, Jr. Charlotte Bergh, soprano; Margaret McKee, whistler; Paul Haakon, dancer; Buster Lamont, harmonica soloist.

UPTOWN THEATRE
Chicago

Featured Picture: "Exchange of Wives" (Metro-Goldwyn-Mayer) (Week Oct. 5).

Overture, "Faust," by Gounod. M. Kharum, Persian pianist, playing "Hungarian Fantasie," by Liszt. Milton Charles at the organ, playing "How's Your Voice." "A Twilight Romance," Georges Dufranne, tenor; Miriam Klein, soprano; Adolphus & Eastman, dancers; ballet, arranged by Mme. Maximova.

CAPITOL THEATRE
Chicago

Featured Picture: "The Girl Who Wouldn't Work" (B. P. Schulberg Production) (Week Oct. 5)

The Second Edition of Musical Comedy Week. The artist is Francis A. Mangan, whose years of study with Victor Herbert have well enabled him to produce a magnificent musical comedy offering. The program is headed by an overture compiled by Albert E. Short, entitled "Melodius Memories of Victor Herbert." Following the overture an excellent likeness of the musical comedy genius is brought to view on a drop by means of lighting effects. This is immediately followed by a ballet interpretation by the Merriel Abbott Dancers. "A Comedy in Towels," includes a song by Roy Dieterich, tenor, and a novel dance by the Capitol-Abbott Ballet. "The Gilded Gage," an illusion in beauty in which a petite young miss sings in a cage that rises from the stage and moves out over the heads of the patrons in the first few rows in the audience and thence back onto the stage. Leo Terry at the Capitol-Wurlitzer organ a pleasing solo entitled "Musical Memoirs." "Lady of Dreams" is divided into four scenes. The first scene opens with Roy Dieterich singing "My Dream Girl" in front of a black drop. The curtain opens, revealing a boudoir scene with Miss Pearle Frank, soprano. The next scene opened with six little girls in six little white beds. After a pillow fight, they executed a cute and entertaining dance. The last scene, Thirty Pink Toes, in a burlesque on the former scenes. "The Royal Mountys," in which eight males dressed as Royal Mounted Police harmonize very well in a song about the Royal Mounted. "After the Storm" is opened up with the song "Till The Clouds Roll By." "April Showers" follows with six girls in raincoats and umbrellas, and finally comes "Lilac Time." This number has an appeal which draws exclamations from the audience as the crashing of the storm, the lighting, which demolishes a tree, and eventually, softened, soothing music brings quiet and the Capitol-Abbott Ballet waltzes forth portraying "Lilac Time." The inimitable "Frisco" (originator of the Jamboree Dance) assisted by Loretta McDermott, the Dresden China Doll, draws bountiful applause by his comical antics.

Scene of the Prologue to "The Freshman," Produced at the Colony Theatre, New York City, by Harry Shaw and Jerry De Rosa.

Better Projection

This Department was Founded in 1910 by its Present Editor,

F. H. Richardson

Better Projection Pays

Why and Wherefore

From San Francisco comes this letter:

Dear "Rich": I noticed a while back that you landed on a little west coast publication which proposed to start a projection department. I don't think you should have done that. True, the publication in question is small, and a monthly; also from what I have seen of its new department it won't exactly set the projection or any other kind of a world on fire, still every little bit helps, and both yourself and your department are big enough to need feel no jealousy because someone else jumps in and helps in the fight you have for years been putting up for the recognition of projection.

However, that was not the prime reason for this letter. I, like most of the others who write, want something. I read regularly and benefit largely by the work of the department, but somehow I just plain don't ever get up enough steam to write to it—unless I need something. Now that is an honest confession, so I hope it is good for my soul.

What I want is this: I am handling high intensity arcs and am having my troubles. My chief one just now is that with the negative carbon pencils. It burns to a long, slim point. I am using the sizes recommended by the carbon sharks, and there was no trouble at first. It has developed lately, and no one seems able to suggest a remedy, nor can I find any apparent reason for the trouble.

Another thing: Can you suggest anything which will stop a cement floor surface from scuffing up? My projection room floor constantly gives off a fine dust, which not only is "not so nice," but I think is not very good for the films. (It certainly is not; also it is not good for the bearings of your motor generators or your projector bearings either.—Ed.)

A third thing and I am through, for this time at least: Do you regard frosted globes or indirect lighting as best for projection room illumination?

"Got My Goat"

As to the west coast paper you refer to, the matter really was not worth bothering with, and I regret that I paid the slightest attention to it. Had it entered the field decently and in order, I would have welcomed it, just as I welcome any publication.

This publication, however, as is evidenced by its announcement, sought to give the impression that it had made the original discovery that projection really was important in the motion picture scheme of affairs, and that it would act as a sort of Moses to lead the benighted projectionist out of the wilderness of ignorance.

I will admit that this act, which I now look upon as being merely ridiculous and a bit silly, did "get my goat" for a bit. This department has literally plowed, harrowed and sown the field of projection for fifteen years. Its work began when it was more in the nature of grubbing than plowing. It is aggravating to see those who did absolutely not one item of the grubbing, the toilsome plowing or the hard harrowing, jump in where they have never sown, and propose to reap, without even a single word of recognition to those who did the years of hard work in the days when one was just plain ridiculed for presuming to say that projection amounted to anything at all.

From the viewpoint of competition the paper in question did not amount to very much. It was NOT the paper or its projection department I objected to, but merely the way it went about it. Also it has been suggested to me that possibly there was a method in that, because "getting my goat" by such an outrageous process might move me to roast them (and it did, so the thing worked) and thus give them some free advertising. Some editorials it carried afterward inclines me the more to credit that suggestion.

Bluebook School

Question No. 387—What would you do if you blew a fuse and had none with which to replace it. You could get another fuse in a short time, but until it came what would you do. The other fuse is all right.

Question No. 388—Tell us what care you would give the fuses of your projection circuits.

Question No. 389—Suppose one of the fuses on your projection circuit blows after a short run. You test the circuit for grounds and shorts and there are none, but just the same one of the fuses—the same one—blows after say half an hour of use. Where would you expect to find the trouble?

Question No. 390—Draw a sketch, or describe a practical tester for both plug and cartridge fuses.

Question No. 391—Set forth the important points in the fusing of theatre emergency circuits.

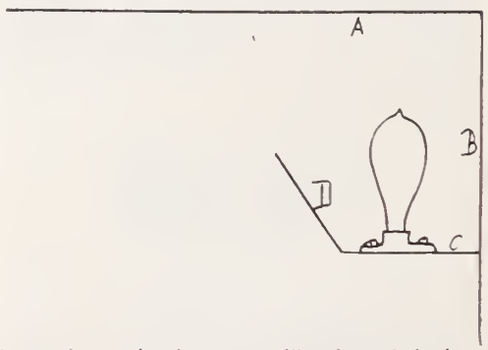
As to Questions

And now as to your questions: As to your high intensity trouble, you have not told me which carbon it pencils, but inasmuch as the commonly reported trouble of this sort is with the negative, I guess that is it. The penciling probably is due to poor electrical contact at the contact next the arc, which compells the current to enter the other contact and travel the whole length of the carbon. This overloads and heats the carbon throughout its entire length. Clean the contact nearest the arc thoroughly and often and I think you will find he trouble will cease. If that proves to be correct, you may remit the cost of the day letter wire I sent you. I am publishing the matter because this particular thing has not been published for some time and it is a bit common.

As to your dusty floor, you are correct in presuming that it raises Sheol with both the films and the bearings. Get some water glass—to be had, I think, at any large drug store—and mix with water in the proportions of one part of a thick syrup of water glass to five parts of water. Apply to the floor liberally with a broom. Allow this to dry thoroughly—a day or two—and then repeat with a solution of one part of the same syrup to three parts of water.

This effectively fills all pores of the cement and prevents dusting by forming an insoluble compound coat on the surface. The floor may then be painted, if you wish.

In my opinion if projectionists just must



have the projection room illuminated during projection—a thing which is projectionally bad, and in nowise necessary—I would NOT recommend anything in the way of a concentrated spot of light, such as frosted globes.

By this I mean that while they of course may be used, still the comparatively diffused light of the indirect lighting fixture is much

(Continued on page 602)

WHY PAY MORE?

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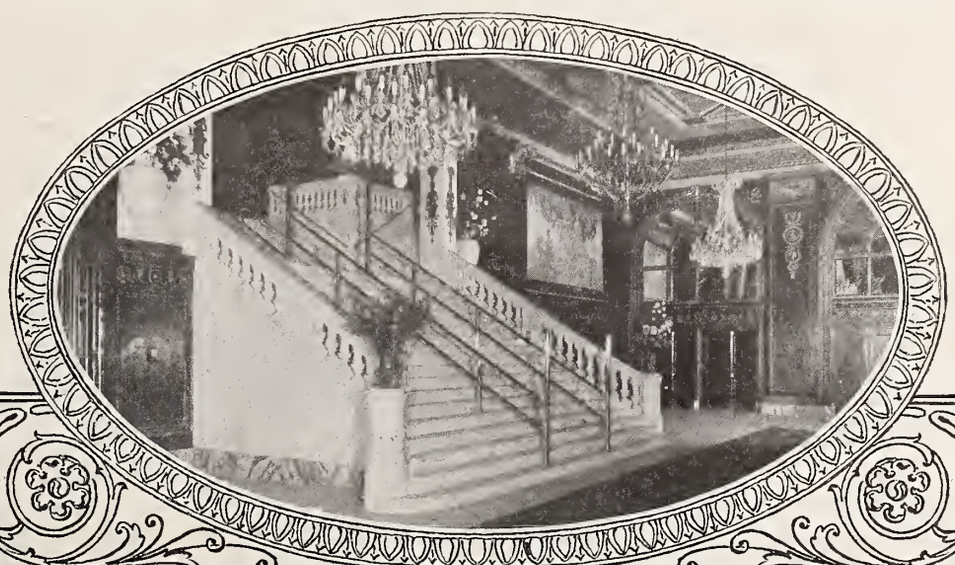


Bluebook School—Answers No. 358 to 362

Note: Some of the vacationists are coming back, but we want em all. Dobson wrote. Says he just hadda play hookey, and I guess he really did—had to I mean. He will be back as soon as he can make it. So will Bennewitz and Gray. Fell is getting real careless too. C. O. Henning, Iowa City, Iowa, had answers to questions 348 to 375, all correct. Don't know how they got themselves overlooked. Apologies, brother Henning.

Question No. 358—Practical question submitted by C. H. Hanover, Burlington, Iowa: presuming the current to be alternating, and that when you took charge of a new theatre and proceeded to superintend the installation of the machines (motor generators) you found the A. C. circuit wires to be No. 4, from the main house switchboard to the projection room board. The length of the circuit is seventy one feet. The circuit is a 3-wire, and each wire is well encased in standard conduit, the three pipes side by side and well fastened. Would you accept such a circuit as satisfactory?

This one proved something of a sticker. Only S. F. Cooley, Manchester, New Hampshire; Glenn G. Wallace, Muskegon, Michigan; C. H. Hanover, Burlington, Iowa; F. H. Moore, Taunton, Massachusetts and G. L. Doe, Chicago, Illinois made good. I think brother Hanover purposely worded the question so as to catch you off guard, though he did not do so unfairly, for he set forth the wrong thing very clearly. It was not really a wire size proposition, though that item called for consideration, too. Wallace answers the question thus:

No. I would not accept such a circuit, although so far as wire size goes No. 4 is not objectionable, as such wires will carry anything up to 70 amperes. (But how do you know that would be the maximum used?—Ed.) However the length of the circuit is a bit too great for that size. Figuring the voltage drop (good.—Ed.) we find it to be only about 3.745 volts, which is not at all bad, though a little less would be better. This might be reduced either by increasing size of wires or reducing length of circuit. The wires as they are, however, I would accept insofar as has to do with their size.

I would not accept the circuit nevertheless, because of the fact that the current is alternating, and the wires in separate conduits placed side by side, which is not permissible. It is characteristic of alternating currents that a magnetic flux or field surrounds the wires when current is flowing through or over them. If the wires of a circuit be placed in separate metal conduits and the conduits be placed side by side, a magnetic action will be set up, the practical effect of which will be to cause a heavy voltage drop. I would only accept the circuit as satisfactory when the wires had all been placed in one conduit.

Hanover answers thus:

This question presents two distinct items for consideration, viz (1) the size of the wires employed as projection room feeders and (2) the method of installation of the circuit.

Item No. 1—The circuit is 3-wire, and much would depend upon whether the motor of the motor generator set is 220 or 110. If it is 220, then certainly the circuit should be plenty heavy enough. If it is 110, then there is a question, the answer to which would depend upon how much amperage it is proposed to use. Probably the circuit would not be large enough to admit of burning arcs at changeover.

However, I purposely made this part of the question indefinite, because of the fact that the circuit condemns itself because it is a fixed underwriter's rule that all wires of an A. C. circuit MUST be placed on one conduit. If A. C. circuit wires be placed as indicated in the question, there would be a magnetic flux set up which would cause heavy voltage drop, heat both conduit and wires and in time probably destroy the insulation of the wires, hence I would NOT accept the circuit on that count alone. As to wire size, I would determine that point in accordance with the maximum current the room would use, demanding wires which would carry it without a too great voltage drop.

An excellent question and answer, if you ask the Editor. Brother Cooley's answer was, in effect, much the same as Hanover's.

Doe replied thus:

Since insufficient data is given to enable us to decide what size wires should be used, I presume brother Hanover has in mind two things only, namely: voltage drop and the placing of the wires in separate conduits.

Provided not to exceed seventy amperes be used on these lines, they are all right, except that the voltage drop would be a bit more than the best practice demands. If the maximum amperage demand is not to exceed 70, then I would accept them were they properly installed though had I been there before the installation of the circuit I would have recommended the installation of one size larger, because they would be a bit more economical in operation, and that fact, together with the further fact that there is always the possibility of future demand for more current in the projection room, would, in my opinion justify the relatively small increase in cost.

But anyhow the circuit is impossible and would not be passed by any competent inspector or official. The underwriter rules require that all wires of any alternating current circuit which is to be conduited, must be placed in one conduit. This is because of the fact that if placed in separate metal pipe conduits a magnetic flux will be set up which will offer high resistance to the current flow and heat both wires and conduit. The heating effect would not in itself involve actual fire hazard, but it would be sufficient to, in course of time, destroy the efficiency of the rubber insulation and thus probably cause the grounding of the conductors to the conduit, with result that the circuit would be permanently out of business and have to be renewed.

Excellent, friend Hanover. Excellent. I agree with your argument as to wire sizes, particularly because it is always best to use feeders a bit larger than the present actual demand.

Question No. 359—Set forth, briefly, the principal difference as between R. C. and other insulations.

Cooley says:

Substances used in making the insulations, is the answer. R. C. is used where the insulation of the circuit is dependent entirely upon the covering of the conductors. With other insulations the covering of the conductors is mostly to prevent injury to living things by accidental contact of the same with the wires, or trouble by reason of accidental contact with the conductors by current carrying objects which would cause a short or ground. Where insulations other than R. C. are used the main dependence for circuit insulation is placed on the supports of the conductors themselves.

Doe puts it this way:

Practically all electric circuits have insulated wires these later days. Such insulation is for the purpose of preventing the wires from coming into electrical contact with each other, or with something which would cause a short or ground. The kind of insulation depends upon where the circuit will be run, and the conditions which will prevail after the current is turned on.

In the main we have rubber covered and weatherproof installations, the former being tinned copper wires with a layer of pure rubber, or of rubber composition next the wire, protected by an outer covering of insulating compound impregnated cotton braid. Such insulation is used where the covering of the wires is depended upon practically entirely for insulation of the circuit.

Other insulations, including weatherproof, are not really insulators in the true sense. They are more in the nature of protection for the wires from accidental contact. Most of them consist of cotton braid inpregnated with insulating, and in some cases more or less fireproof compounds.

Question No. 360—Is it necessary that conduit be grounded? Why?

Wallace says:

Yes. It is very essential that all conduit be thoroughly grounded. If it is not, and electrical connection, through failure of insulation or otherwise, be established between it and one of the wires it contains, then the entire conduit would become electrically charged, which would, of course, be dangerous.

Moore says:

Yes! It is very essential that all conduit be grounded, or, as it is sometimes called, bonded to the street side of the water feed pipe by means of a No. 6 copper wire. The bond between wire and water pipe must be made in an approved manner, so as to insure perfect electrical contact, and the wire must be soldered to the conduit. The reason for grounding is that there may be opportunity for any accidental charge imparted to the conduit to pass off, without which a dangerous condition would be set up.

Question No. 361—Explain the insulation of a rheostat. By this is meant the insulation necessary to the construction of the rheostat itself.

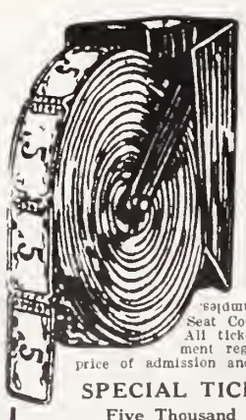
Allan R. Gengenbeck, New Orleans, Louisiana, makes the best reply. He says:

The rheostat is nothing more or less than a considerable length of some high resistance medium, to either end of which one of the conductors of an electric circuit connects in such manner that in order to flow through the circuit at all the current must pass through the aforesaid resistance element.

This resistance element, which may consist of ten feet or twenty feet, or any other necessary length of resistance wire (which may itself be of regular resistance wire, or of what amounts to a cast iron wire), must, of course, be supported by a frame, and that frame must be metal, since resistance generates heat, therfore the frame must be noninflammable. It therefore follows that the resistance element before described must be insulated from the metal frame supporting it, and that the insulation must be such as will not be affected by high temperatures.

For resistance not easily damaged by vibration or jarring, and which has high heat resistance qualities, mica has been selected as the best, and it is, so far as I know, used almost exclusively in rheostat insulation.

(Continued on Page 602)



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(Continued from page 600)

As to describing just how and where this insulation is employed, why I think that is impossible, because of the great number of designs of rheostats.

I believe it is sufficient to say that it is so employed as to thoroughly insulate the resistance element or elements from the carrying frame.

A corking good answer, don't you think? I do. I agree with brother Genegenbeck that it would be impractical to try to describe, in minute detail, the method employed for insulation, where there are so many different designs of rheostat.

Question No. 62—When using rheostats, would you insulate the whole instrument or ground its frame? Give reasons for your answer.

W. C. Budge, Springfield Gardens, New York, says:

The frame of the rheostat should not be grounded, since if it is, a slight grounding of one of the resistance elements to the frame would cause current leakage, which would, of course, register on the meter, and if the ground be only a slight one, it might continue for a considerable time without detection.

Cooley, Wallace, Moore, Doe, Gengenbeck and Henning all answered to the same effect. Henning adds another item, thus:

When using rheostatic resistance in a circuit, the instrument should be completely insulated from the ground, and the coils or grids, of course, from the frame. Should the frame of the rheostat be permitted to have electrical contact with ground, and there be leakage from coils or grids to frame, then if there be a ground anywhere on the other side between which and the rheostat the resistance is not too great, there will be current leakage. Should the ground resistance between the rheostat and a ground on opposite polarity be low enough, and the ground from resistance to rheostat frame be heavy enough, then the current leakage will probably be heavy enough to blow a fuse. Regardless of that, however, current leakage through such a ground would be registered on the meter, and, of course, have to be paid for. If it continued for any considerable time it might prove rather expensive. The rheostat should be placed on a non-inflammable, insulating slab of asbestos, slate or other material, in a location where it will be easy of access to the projectionist.

Why and Wherefore

(Continued on page 598)

better. The best possible illumination I still hold to be the plan published in this department some years ago. It was the location of incandescent globes in a trough located close to the ceiling of the FRONT WALL. The inside of the trough and the wall above the trough to be painted and enameled white.

The drawing shows an end view. A, out as far as the mark, is painted and enameled (enamel paint) white, as also are surfaces B, D and C. One beauty of this plan is that there may be as many sockets as desired, and they may be wired in two or three circuits, so that by closing one switch you have a dim light which is well diffused, and reaches the front wall but very little. By closing another switch you have plenty of light for threading, etc., and by using all three circuits you have the room brilliantly illuminated when something happens which requires fast work and lots of light.

I received a sample of a globe frosted on its interior a few days ago. It is remarkable that engineers have accomplished such an apparently impossible feat. Such a light is good, provided it does not blacken on its interior surface too quickly—as probably it won't but I cannot recommend it for projection room lighting, except to say that it would be better than the open, raw light, which unfortunately many who do not and will not follow methods of ordinary intelligence in their work use.

Condenser Trouble

From Pedro Martinez, Tampa, Florida, comes this letter:

I am having trouble with condenser breakage, and am applying for information. The trouble is with the condensers in one of the Powers Six-A. In one of the projectors the condenser cracks all the time. The one next to the carbons do not last an hour. Have tried several makes of condenser. At present have installed a La France (imported) lens, but the result is the same. Am using a 6½-7½ combination. Have tried them both with the 6½ next the arc and the 7½ next the arc, but the results are the same. In the other projector I have no trouble with the same combination.

There are no air currents around the lamp, no fans in the projection room, and the condenser mount is completely airtight, with no leaks around it.

You should have sent me an impression of two or three of your positive carbon craters—presuming you to be using D. C. at the arc—and the distance crater to fact of collector lens. As it is I have no means of knowing that your crater is not too close to the lens. However, I will do the best I can with the material in hand.

First, measure the distance from crater to face of collector lens in both projectors. If they are the same, AND THE AMPERAGE IS THE SAME ON BOTH LAMPS, then that proves fairly conclusively that the trouble is not that the light source is too close to the lens.

Next take notice as to whether or not the flame from the arc comes closer to the top of the collector lens in the projector in which the lens breaks than it does in the other. If it does, then that is probably either the cause or one of the causes of the trouble.

Then be certain that the ventilation of the lamphouse in which the trouble occurs is free and open. Watch your step there, for the fact that the ventilation at the top is open and free is NOT proof that there is good ventilation, because the vents at the bottom may be stopped partly or entirely up, and if the heated air is to pass out, naturally there must be a way for the cool air to enter.

If you find these things to be O. K. then there must be something wrong with your condenser mount. Maybe it only touches the edge of the lens at two or three spots. Try insulating the lens from the holder with strips of thin sheet asbestos. I don't know which type of condenser holder you have, hence cannot comment intelligently on the "air tight" matter, except to say that if it is of the box type, on the outside of the lamphouse, then the casing ought to be ventilated. An air tight casing of that sort would heat the lenses abnormally. That is about all I can tell you from the information in hand.

Better Projection Pays

I note that the Westinghouse Company has adopted and is using the slogan: "BETTER PROJECTION PAYS," originated by P. A. McGuire, head of the advertising department of the N. Power Company, in its advertising. The Westinghouse Company is to be congratulated for this action. When great manufacturing companies such as the Westinghouse openly recognizes the importance of high class projection, it is evidence that that particular gear wheel in the train of the motion picture industry is at last going to be given real attention—attention at least in some measure commensurate with its importance.

Poor Patch Work Eliminated With Duplex Film Cement

THE Duplex Motion Picture Industries, Inc., of Long Island, New York, has recently launched on the motion picture market a Duplex Film Cement known as the Duplex Cumminone No. 7, for use in projection booths, exchanges and laboratories whenever the cutting, splicing or patching of films make it necessary to use a cement that will hold.

An important factor in the motion picture projection booth is the cementing of a "break" in a film, and the operator is in the habit of "splicing" his "break" and then testing it to see if the patch holds securely. The Duplex Motion Picture Industries has proven to the satisfaction of the users of their Duplex Cumminone No. 7 cement that their cement will patch a break in a strip of film without any testing after the "break" is made whole. The patch holds securely and stands more than the ordinary strain. A representative of this publication put a patch, made by the new Cumminone No. 7 cement, under a severe test and the result was most gratifying. Much grief in the projection booths over poor patch-work will be eliminated by this new cement.

It has been estimated that with the run of cements on the market as much as a bottle a day is being used for "breaks." The Duplex cement claims to last for weeks before the bottle is used up. Both inflammable and non-inflammable film stock take instant patches with this new cement.

The Duplex organization is offering to exchanges and projection booths a trial one-ounce bottle of the Duplex Cumminone No. 7 cement for twenty-five cents. This trial bottle will last for a couple of weeks, and is guaranteed by the manufacturers.

The Duplex products have been on the market for the past eighteen years. The company is fully equipped with an up-to-date plant to serve any number of products being used in the theatres, projection booths, laboratories, exchanges, and, in fact, every branch of the business.

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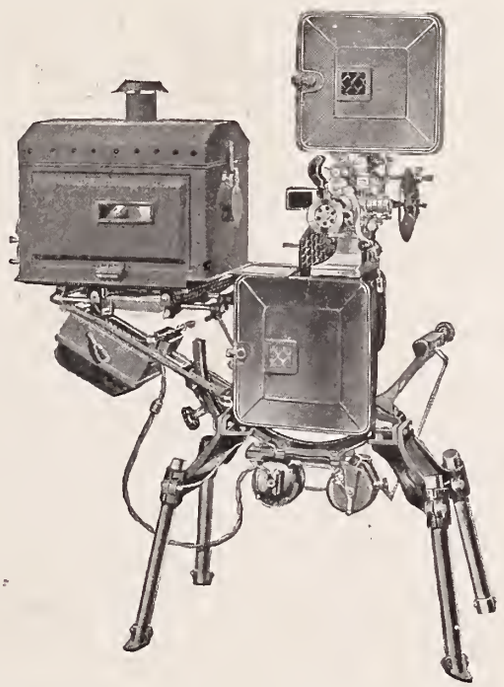

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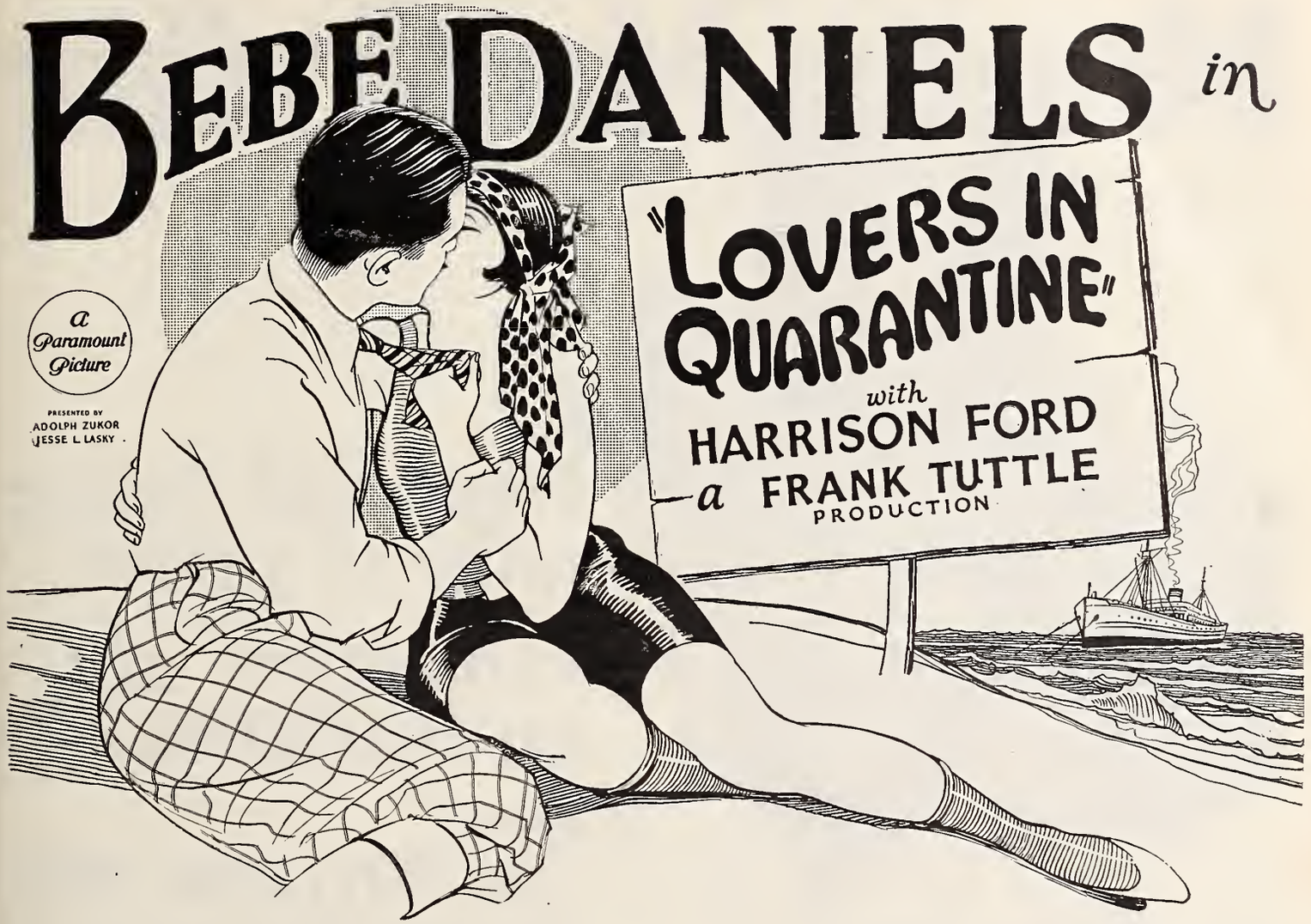

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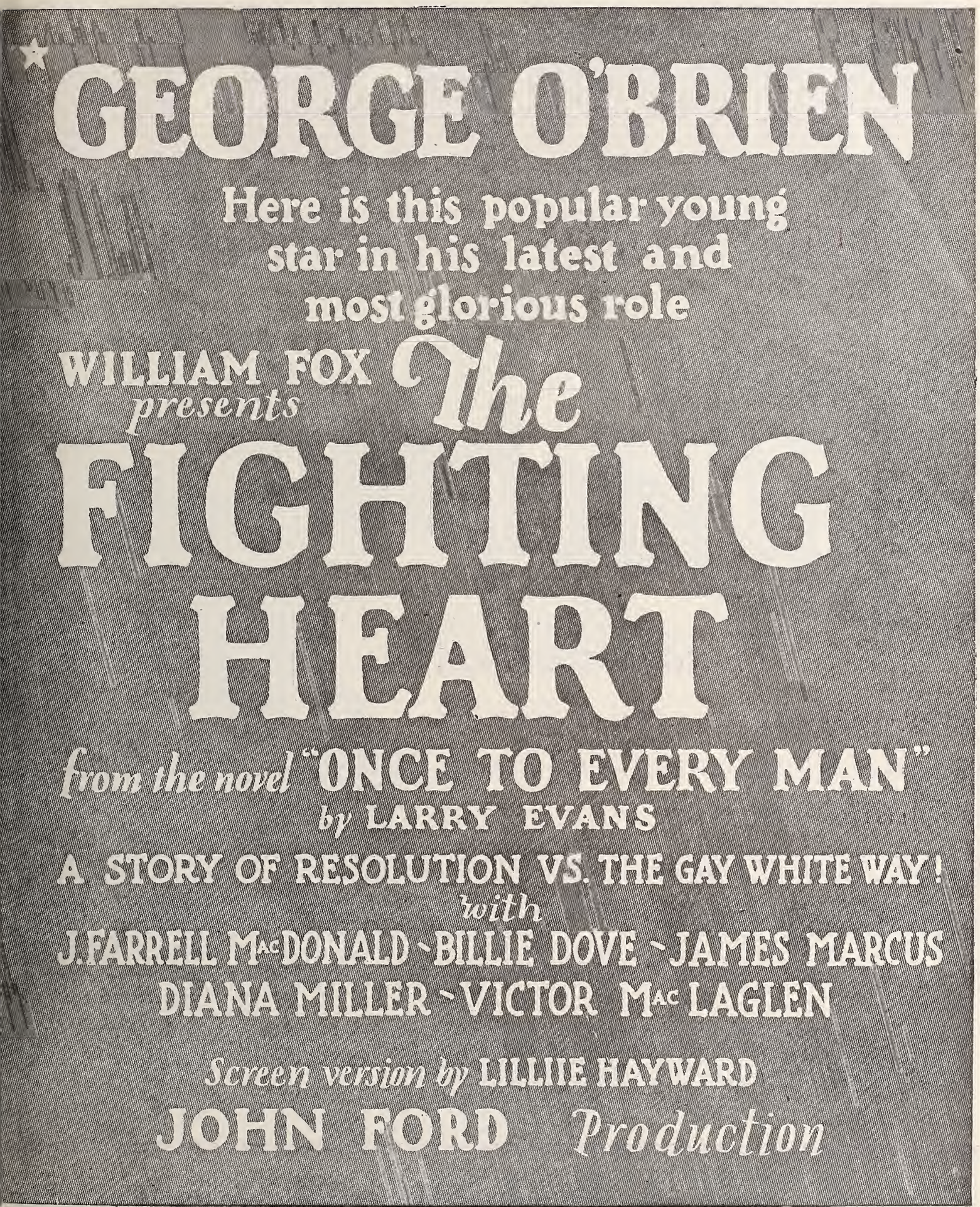
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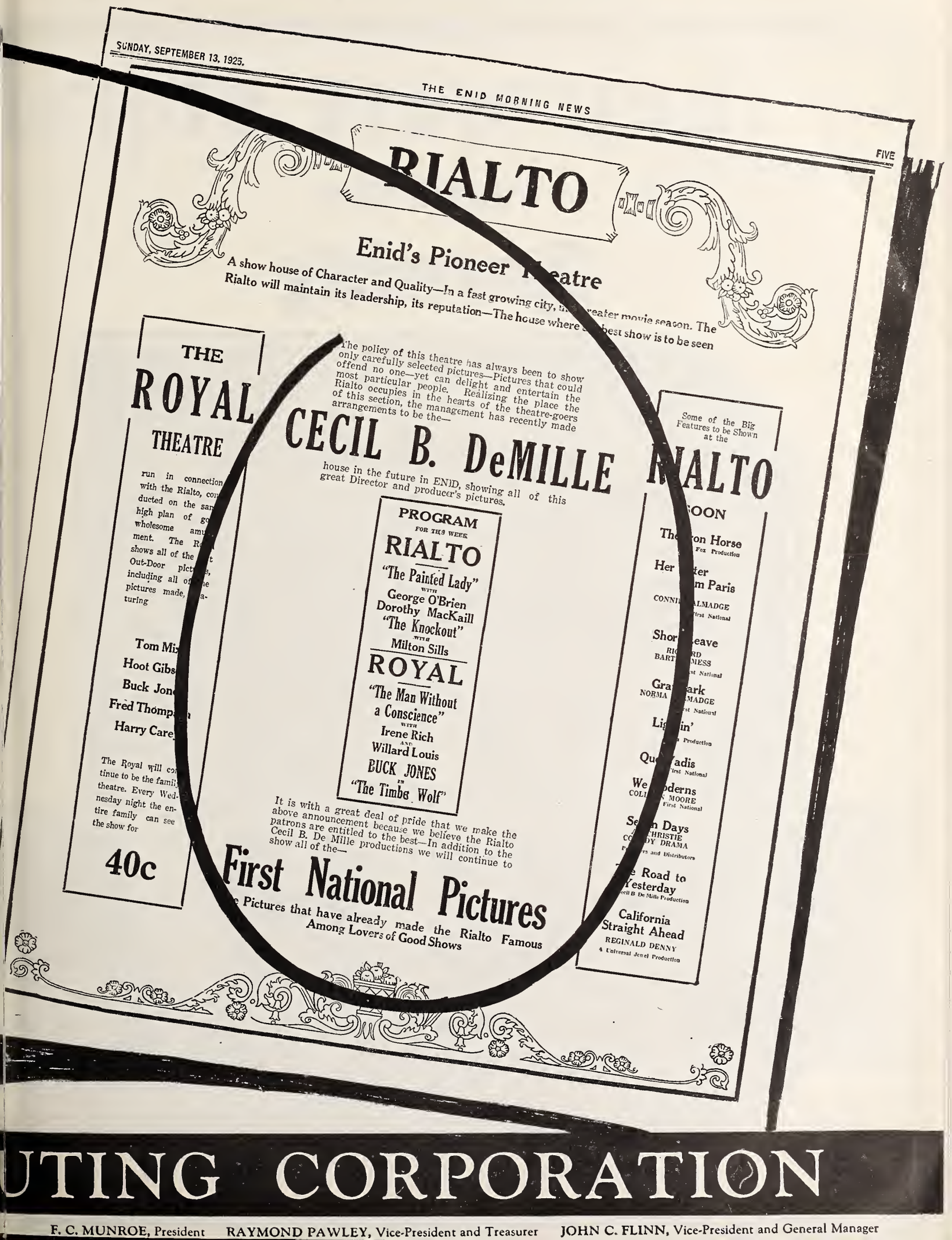
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THE ENID MORNING NEWS

FIVE

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WITH
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Dorothy MacKaill

"The Knockout"
WITH
Milton Sills

ROYAL

"The Man Without a Conscience"
WITH
Irene Rich
AND
Willard Louis

BUCK JONES
IN
"The Timber Wolf"

It is with a great deal of pride that we make the above announcement because we believe the Rialto patrons are entitled to the best—In addition to the Cecil B. De Mille productions we will continue to show all of the—

First National Pictures

The Pictures that have already made the Rialto Famous Among Lovers of Good Shows

Some of the Big Features to be Shown at the

RIALTO

SOON

The ...on Horse
Fox Production

Her ...ter ...m Paris
CONNI... ...ALMADGE
...irst National

Shor... ...eave
RIC... ...RD
BART... ...MESS
...st National

Gra... ...ark
NORMA ... ...MADGE
...st National

Lig... ...in'
... Production

Qu... ...adis
...irst National

We... ...oderns
COLL... ...MOORE
First National

Se... ...n Days
A... ...HRISTIE
CO... ...DY DRAMA
...rs and Distributors

...e Road to Yesterday
Cecil B. De Mille Production

California Straight Ahead
REGINALD DENNY
A Universal Jewel Production

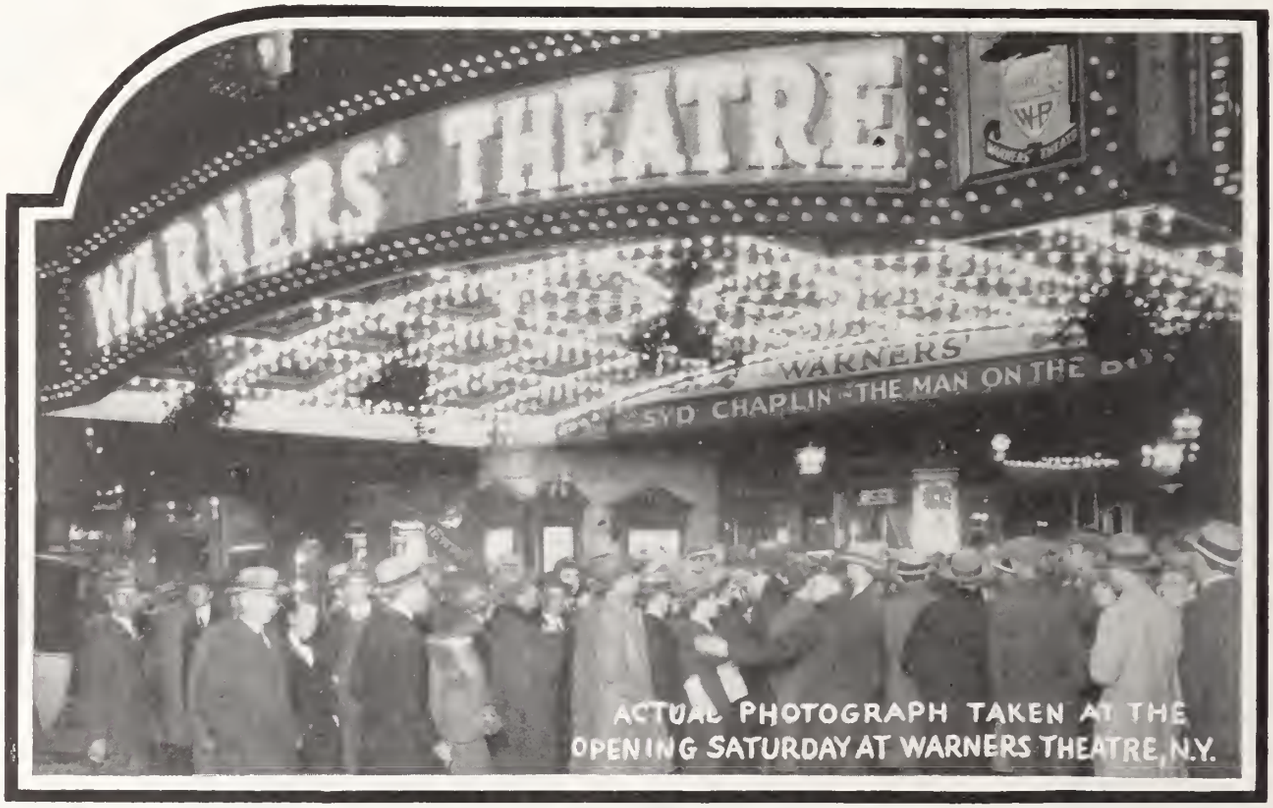
...UTING CORPORATION

F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager

They were stand

from the

Opening


WARNERS' THEATRE
WARNERS
SYD CHAPLIN IN "THE MAN ON THE
ACTUAL PHOTOGRAPH TAKEN AT THE
OPENING SATURDAY AT WARNERS THEATRE, N.Y.

SYD CHA

in "The MAN

Directed by CHARLES REISNER

ing in line!

to the *Closing*

WARNER BROS.
Classics of the Screen

PLIN

on the BOX"

From the novel and stage play by HAROLD MAC GRATH

and after he signed up for The Quality 52 he said: "I am a showman and I picked Metro-Goldwyn-Mayer because they talk my language on the screen." And really after all this is a showman's business, isn't it?

Member Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

"Thar's Gold in Them Thar Box-Offices"

YOU would be surprised if carpenters, building a new box-office for you, found pay dirt in unbelievable quantities sown in the woodwork of the old structure. We mean real pay dirt, not casual dimes or quarters your cashier might have lost, but gold nuggets—the kind at which the hero in the Yukon drama on your screen inside may be staring pop-eyed, at that very moment.

It may be hard for you to believe, but the pay dirt is there just the same. Don't take this tip and smash your box-office into bits, expecting to see your lobby littered with gold. It sounds like a contradiction, but you cannot mine this pay dirt with an axe.

You have to go out in the field where you have staked your claim, turn over the old gravel, dig deep into the subsoil you haven't as yet touched—and even then you will not find the vein of yellow ore. It is when you have finished digging, shouldered your tools and gone back to your box-office that you will find the gold—not in phantom woodwork nuggets, but in CASH IN THE TILL.

Fairy tale? No sir!

Pipe dream? No SIR!

When the hospital in your town put on a drive for funds for a new ward, were you IN digging? Or were you a disinterested spectator?

When the committee from the Women's Club called to see you about some special showings of special pictures every other Saturday morning did you DIG IN, meet them half way, win them to a change of plan that worked not only for them but for you? Or did you send them on their way with a little plain talk about who was running your theatre and who was not?

When your community unites for a CAUSE, are you called in? Or is it the fast talking realtor across the street?

Does your theatre reflect the happy spirit of the entertainer? Or is it just a commercial institution where every transaction begins and ends at the box-office?

You are SOMEBODY in your community. You cure more ills than the doctor. You stop more ailments than the bottled cures on the druggist's shelves. And you often preach a better sermon than the minister.

You are an INFLUENCE.

The formula for finding that now ghostly gold in your box-office is: Use that influence. Sell not only feature pictures, but complete units of ENTERTAINMENT. Sell your theatre to your public. Sell yourself to your public.

The moonshine melodrama puts it: "Thar's gold in them thar hills, straunger." We say it this way: "There's gold in your box-office, friend, pay dirt you haven't struck yet."

The original version of "Thar's gold in them thar hills" was written in Spanish a long time ago. high up in the Peruvian Andes. They said to the treasure-hungry, empire-bound Spaniards: "That's gold in them thar hills" —with a nod toward the "hills" that reared 15,000 feet in the air.

The Spaniards climbed the western roof of the world and found the gold mines of the Incas. They sought gold —and found it. More, they found silver. More, they found copper.

Copper!

With gold and silver richly at hand, they passed up the copper like a cheap white chip in a heavy poker game, among stacks of yellows and blues.

Huge "dumps" of the despised ore were left on the mountain sides. They were nothing less than hills of copper. American mining engineers, years later, took over these "abandoned" workings as copper mines, and found these "dumps" mineral manna from the Peruvian heavens. Ready made ore sources easily accessible, they still yielded enough gold and silver to pay for the production of the copper. The copper—and lots of it—was pure "velvet."

Men climb high and dig deep for gold. You don't have to climb high. Dig deeper into the soil you've been working. It's not only a civic obligation. It's a business obligation.

You will not stumble on an El Dorado under the crossing at Church and High streets. And the local newspaper will not announce "Gold Found in Box-Office Woodwork at Happyhour Theatre." But you WILL find more gold, more silver AND more copper in your cash register, when you come BACK from the field.

William J. Reilly

Not What's Wrong But What's RIGHT with the MOVIES!

We will never have to get out a search warrant to find something RIGHT about the movies.

There is something RIGHT about the movies that is shining through the clouds of smart-boy criticism like a lighthouse.

It is Universal's picture, "The Phantom of the Opera."

This is the first opportunity we have had to speak in public print about Carl Laemmle's magnificent achievement in "The Phantom."

We speak of it as a Carl Laemmle achievement.

Rupert Julian directed the picture as a director works with a symphony orchestra, establishing and sustaining a dramatic tempo that grips the senses; using every artist to the highest pitch of power; working up to a mad, triumphant end.

Lon Chaney! Lon Chaney! That is enough. Except that his maniacal hansom ride to death near the finish of "The Phantom" will rank, in itself, as one of the finest pieces of acting on any screen—or any stage.

And Mary Philbin. Critics will keep on "discovering" Mary Philbin. But Mary Philbin in "The Phantom of the Opera" puts a new meaning into that shop-worn phrase "a star in her own right."

And Norman Kerry. A performance of dignity, stamped with lasting merit.

But we speak of it as a Carl Laemmle achievement. Because it represents in production and exploitation the combined effort of men and women with whom Carl Laemmle has surrounded himself for years. Home talent at its best.

Carl Laemmle is an old timer. He might have clung to the ideas of yesterday. He might have kept on making "Hiawathas." But he didn't. He made "The Phantom of the Opera."

That's achievement. That's magnificent achievement.

What's RIGHT with the movies? Carl Laemmle's "Phantom of the Opera!"

—THE EDITOR.

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - - - WILLIAM J. REILLY

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First in the Field!

St. Louis Amusement Company Stock Over-subscribed; Ten Houses Owned

Financial Situation of Koplar-Skouras Bros. Concern Made Public—Skouras Leases King Bee Theatre from Nash

THE St. Louis Amusement Company, controlled by Harry Koplar and Skouras Brothers, has announced that subscriptions for an issue of 12,000 shares of Class A common stock of the company have been far in excess of the offering and that the shares will have to be pro-rated to the prospective stockholders. The subscription price was $38 per share.

The Class A stock will have priority over Class B common to non-cumulative dividends of $4.50 per share in any one year. The authorized capitalization of the company is 40,000 shares of Class A with 20,000 shares outstanding and 30,000 shares of Class B with 30,000 shares outstanding.

The St. Louis Amusement Company was formed November 22, 1921, with an outstanding bonded indebtedness of $887,452.75 and $300,000 capital stock. One-half of the stock was held by Skouras Brothers' Enterprises and the other half by Harry Koplar and associates. The bonded indebtedness has since been reduced out of earnings to $528,125 and recently was refunded by the sale of $600,000 in new bonds. The surplus after refunding the old bonds goes into the corporate account of the company. When it was formed the company took over the neighborhood houses of the City Wide Amusement Company and of Skouras Brothers' Enterprises.

The company now owns in fee simple ten theatres: Arco, Grand-Florissant, Gravois, Lindell, Maffitt, Manchester, Novelty, Pershing, Shenandoah and Grand-Florissant Airdome, and also operates under attractive leases the Arsenal, Lafayette, Pageant, Tivoli, Russell Airdome, North Grand Airdome, Zelphia Airdome, Compton Airdome, Pageant Airdome, Shenandoah Airdome and Cinderella Theatre. It also has a half interest in the Shaw Theatre. The total seating capacity of its theatres and airdomes is 28,005.

Plan Expansion

The plans of the company also contemplate the acquisition in the very near future of additional theatres in St. Louis and elsewhere, and negotiations are under way involving the transfer of eleven prominent St. Louis and suburban houses.

The earnings of the company for the two years prior to December 31, 1924, was sufficient to pay $3 per share on the Class A stock, while for the six months ended June 27, 1925, the earnings were $45,246 or more than sufficient to pay $4,50 per share on the Class A stock.

The balance sheet of the company as of June 27, 1925, as reported by Ernst & Ernst, certified public accountants, adjusted to give effect to the exchange of the old capital stock for the new no par value common stock and also to give effect to the new issue of $600,000 first mortgage gold bonds, showed assets of $1,688,116.77.

The assets included: Land and buildings, $1,232,500; leaseholds and improvements, $100,000; fixtures and equipment, $79,761.15; cash, $149,409.76; accounts receivable, $7,604.17; sundry deposits, $15,287.08; due from affiliated companies, $2,395.95; stock Shaw Theatre, par value, $12,600, and deferred charges, $75,325.79. The liabilities: First mortgage bonds, $600,000; not payable, $2,500; accounts payable and accrued accounts, $40,160.61; due Shaw Theatre Co., $9,395.52; reserve for income tax, $6,600. Capital stock: 20,000 shares of A and 30,000 shares B at book value, $1,029,460.64.

The company plans to pay dividends on the A stock at $3 per share, payable quarterly.

The officers and directors of the company are: S. P. Skouras, president and director; Harry Koplar, first vice-president and director; Charles P. Skouras, second vice-president and director; George P. Skouras, third vice-president and director; W. A. Stickney, secretary and director; Sol Koplar, assistant secretary and director; Sam B. Jeffries, director; Lambert B. Walther, director, and J. L. English, director.

King Bee Leased

The King Bee Theatre, 1710 North Jefferson avenue, St. Louis, for many years operated by Mike Nash, has been taken under a ten-year lease by the King Bee Amusement Company, controlled by George P. Skouras. The new management has already taken charge of the King Bee, which has 1,291 seats with an adjoining airdome seating 1,300 persons. It is said that Nash received a very attractive proposition to lease his theatre and airdome and finally consented.

Associated with Skouras in the management of the King Bee is P. E. K. Collins, who is well known throughout the St. Louis territory as an exhibitor and salesman.

The acquisition of the King Bee increases the string of houses in which George Skouras is the principal owner or largely interested, to eight, while he books for three additional houses at present.

The other houses in which he is interested are: Aubert, Aubert and Easton avenue, 1,599 seats, and an adjoining 200-seat airdome; Chippewa, Broadway near Chippewa, 575 seats; Powhattan, Manchester avenue, Maplewood, Mo., 1,500 seats; Congress, 4021 Olive street, 1,096 seats; Columbus, Southwest and Columbia avenues, now nearing completion, 2,000 seats; Virginia, Vermont and Virginia, 881 seats, and nearby airdome, 1,200 seats; and Highpointe, 1301 McCausland avenue, 794 seats, and airdome, 910 seats. He books for the Ozark, Webster Groves, and the Ashland and Newstead Theatres in St. Louis. In addition he is third vice-president and a director of the St. Louis Amusement Company.

Skouras Bros. and Paramount Confer

Rumors that Famous Players is negotiating to take over the Butterfield circuit of forty-six houses in Michigan and the twenty houses of the St. Louis Amusement Company persisted along the Rialto this week. The presence in town of Spyros and Charles Skouras, who with Harry Koplar control the St. Louis circuit, lent them credence.

It is understood that there is nothing to the Butterfield rumor, but that negotiations affecting the control of downtown St. Louis theatres are in progress between Harold B. Franklin of Famous Players and the Skouras brothers. These negotiations, however, have not reached the point where any definite announcement can be made.

The original rumor, now declared unfounded, had it that Paramount was to merge the Michigan and St. Louis holdings in a new theatre corporation to be organized by Paramount and Balaban & Katz. Mr. Franklin denies any negotiations with Butterfield.

Double Programs Prevail In Detroit Theatres

Double programs seem to be the style in Detroit neighborhood theatres this season. Nearly every theatre in the outskirt sections is now offering a bargain bill to its patrons on at least one night of the week. Invariably this comes on Monday, generally figured as the weakest business night in both outskirt and downtown houses. As a result of the twin feature offering every house has reported that the former weak night has been made into one of the best of the week. The cost of extra film rentals for these occasions is more than made up by the extra business drawn in, many managers report, while others have been using as the extra feature some of the product they have been obliged to purchase in blocks, sight unseen.

NOTED OHIO EXHIBITOR DIES

George Moore died recently as the result of peritonitis which followed a case of appendicitis. Moore, for the past twelve years had operated houses at Bellevue and Bucyrus, Ohio, and was also a member of the executive board of the M. P. T. O. Ohio.

FILM TICKET IN TROY

Theatre owners in Troy will be given an opportunity, regardless of their political affiliations of voting for one of their friends at general election day this fall. Harry Brooks, president of the Motion Picture Machine Operators' Union of Troy, is running for the Assembly, on the Republican ticket, while his opponent is Michael F. Breen, head of the bill posters of the Collar City.

F. B. O. gave a luncheon to Richard Talmadge, the thrill-star. This shows the gathering at that function in the Ritz-Carlton.

Cooney Bros. Admit Seeking Chicago Loop Theatre Site

THE report that Cooney Brothers are after a theatre site in the Loop is confirmed by J. J. Cooney of the National Theatres Corporation, who said that negotiations are being conducted but that it will be some time before a statement can be issued. The probable location will be near the Morrison Hotel, which is on the southeast corner of Clark and Madison, two blocks from the busiest corner in the city, State and Madison street. The Cooney Circuit has the Avalon under construction on the far South Side, and plans to begin work on the huge new movie theatre reported for Crawford and Washington boulevard are under way, according to word from the publicity department of the circuit. Other plans that call for co-operation from one of the largest film companies in the country are under way, according to word from the Cooney headquarters.

One of the most progressive of the smaller circuits in the state is that of the Mid-State Theatre Company, recently organized by Elmer Ramsay and E. E. Alger. The company recently added the Rialto at Bloomington, Ill., to the circuit, which is now composed of the Central at Fairbury, the Riveria at Peru, the Park at La Salle, the Colonial at Urbana, the Rantoul at Rantoul and the Family at Paxton. Elmer Ramsay is president and E. E. Alger is secretary. Other houses will be added from time to time.

Another huge theatre is planned for the far South Side. The Karzas circuit is associated with the purchase last week of the southeast corner of 79th and Cottage Grove avenue. The property extends to Maryland avenue and the American Bond and Mortgage Company is reported as planning to sell bonds on the projected three million dollar building to seat several thousand people.

Andrew Halas is having plans drawn for a twelve-story hotel building and roof theatre for the southwest corner of Leland and Racine avenue. The new project is to be called the Uptown Square and the theatre will be reached by special elevators.

Richard Talmadge Is Guest of Honor at F. B. O. Luncheon

Richard Talmadge, daredevil stunster, who arrived in New York last week for a month's vacation, was, at the end of a hectic week of personal appearances and radio talks, given a luncheon by F. B. O. at the Ritz-Carlton Hotel, New York on Friday, October 9, at 12.30.

Sixty-five guests, including F. B. O. executives, representatives of the New York newspapers, fan magazines and trade journals, as well as many prominent New York and New Jersey exhibitors were present to welcome Mr. Talmadge.

Nat G. Rothstein, Director of Publicity and Advertising, who was master of ceremonies at the luncheon, introduced Mr. Talmadge, who "said it with stunts." His entrance was as thrilling as his pictures. He made a flying leap down the grand stairway of the Crystal room, in typical Talmadge style, and jumped over the table into his seat, turning somersaults that made his guests gasp.

A souvenir of the luncheon was a menu with Richard Talmadge's name engraved on the cover.

No speeches were made, although Mr. Rothstein announced that the Richard Talmadge Productions intend to bring suit against Popular Mechanics Magazine for a statement in their columns which declared that Talmadge uses a double for his stunts. Mr. Talmadge's reputation and prestige has been injured to the extent of half a million dollars, for which amount he intends to sue. Talmadge, Mr. Rothstein told the guests, is the only stunt star on the screen who does not use a double.

Cleveland Newspapers Place Ban on All Amusement Passes

THE most unexpected event has happened in the show business in Cleveland. The Cleveland newspaper actually have refused to accept any more passes. Not only that, but one paper, the Plain Dealer, has posted written notice that any employe accepting a pass will lay himself open to immediate discharge.

In the future no passes will be accepted from theatres, music halls, fights, races; in fact, any event where tickets are used for admission. The newspaper editors and managers have told their employes they must pay for their entertainment.

It all came about this way:

Certain sport writers were being paid fees as judges or publicity men for the race tracks. Also, they received a plentiful supply of passes.

But a race track manager objected when he was asked for additional supplies of passes. He investigated and claims that boys in the circulation departments of certain papers were selling them at a dollar a piece. He went to the editors and kicked, on the passes and the fees. That caused an explosion, figuratively speaking, after which one sport writer was let out, another er was demoted while another was switched off race tracks.

Then the papers got together and decided to cut out all passes. Notices were sent to the theatres, halls and sports promoters, including baseball and football managers.

One editor said: "It's great for us. We were bothered to death by outsiders calling up for passes. Now we tell them that passes are a thing of the past—and soon they won't call us any more."

Director Barry, of the police and fire department, also issued a ban on passes telling his men not to take them. However, the police officers are not all following out instructions in this respect.

RUBBING IT IN

Not satisfied with seeing J. W. Cotter, owner of the Fourth Street Theatre, Moberly, Mo., fined $50 for violating the town's blue law ordinance for opening on Sunday, the county prosecutor of Randolph County has filed against Mr. Cotter a charge of violating the state's anti-Sunday statute. The first case has been taken to the supreme court, while the second charge is regarded as more or less of a crude joke on the part of an over-zealous office holder.

Fall Golf Tournament Proves Huge Success

The Fall golf tournament in New York brought out 120 bidders for honors. The use of the Winged Foot links was obtained by W. H. Rabell of the Independent Movie Supply Company. Eddie Eschmann of First National was awarded the J. P. Muller cocktail shaker for his work. in arranging the handicaps. Joseph Dannenberg and Jack Alicoate if the Film Daily were given a vote of thanks for their efforts.

The winners were: T. C. Young, Mitchell May, Chris Deibel, E. P. Curtis, Walter Scheiber, Earl W. Hammons, Harry Brandt, W. H. Babell, Arthur S. Kane and Hy Gainsboro. Chris Deibel won a leg on the Film Daily cup.

BERT ENNIS

Ennis to Open Own General Advertising Business

Bert Ennis, director of publicity for Roxy Theatres Corporation and Sawyer-Lubin productions, will open his own office this month for the purpose of handling general advertising including national campaigns for commercial organizations as well as motion pictures.

Ennis will handle from this office, the Roxy Theatres Corporation, an organization recently formed for the purpose of building the Roxy Theatre, the world's largest motion picture house on 50th Street and 7th Avenue of which S. L. Rothafel will be the presiding genius.

He will also represent the Sawyer-Lubin organization covering the Barbara La Marr productions which are being released through First National Pictures, Inc.

In addition to these activities, Mr. Ennis will continue to direct the national advertising campaign of a big Massachusetts radio firm.

In addition to this campaign, he will also handle several well-known commercial commodities for publicity and advertising representation.

A separate department will be established for the representation of motion picture companies, directors and players.

A Pantages Rumor

Grand Island, Neb., is to have a new $250,000 theatre built by Universal, according to reports from there. The site has already been bought and ground is to be broken soon, it is reported.

Omaha and Des Moines are expecting that Alexander Pantages head of the Pantages Vaudeville circuit, will build picture houses at these two places soon, as it has been reported that he plans to enter the picture business and plans to build a chain of movie houses which are to include sites at Seattle, Omaha and Des Moines.

Clarke Sees Big Future For De Luxe Picture Theatres

SOME of the problems of theatre managers in building programs were discussed by Eric T. Clarke, managing director of the Eastman Theatre, Rochester, before the Society of Motion Picture Engineers in Roscoe, N. Y. Mr. Clarke declared that while the feature picture must have a wide public appeal, there are many unusual productions which do not get a proper showing because too frequently the distributor fails to offer the picture in its correct light through fear that the exhibitor can only be reached by extravagant praise and box office allurement. Exhibitors, he said, are too frequently misled into the belief that the public wants only the type of pictures to which it has previously responded and are therefore fearful of presenting something different, even if of a superior type.

In discussing what will be the next type of super de luxe motion picture entertainment, Mr. Clarke declared there is perhaps little need for speculation on this head, since there lies before us at this moment ample opportunity for the further development in efforts to arrive at the ideal de luxe performance. At all events, he said, the de luxe performance is a young child growing rapidly and with a big future before it.

"The de luxe house," said Mr. Clarke, "is really welding a new audience out of all the groups and classifications of the public. Playgoers, concert goers and vaudevillegoers are only three out of a number of classifications which might be made, but they will serve to make clear that individual preferences must be satisfied if we wish to attract all these people. In the first place, it is clear that they form a high-class audience.

"The most successful features are never morally questionable. Pictures with a strong sex appeal may succeed in other types of houses, but I know for certain that they can never beat the attendance records in a de luxe house. The de luxe houses are clearly come to stay and the tendency is to greater program variety."

Chicago Exhibitors Show Up Exchangemen at Golf Tourney

WELL, Chicago's Film Row Golf sharks are not so good after all, for Arthur R. Bogue, well known exhibitor of Rochelle, Ill., walked away with the Midwest film silver cup trophy and bag donated by Metro-Goldwyn-Mayer. Second prize, a silver cocktail set, went to a brother exhibitor, E. W. Morgan, while C. E. Bond and Bob Lucas, both from Balaban & Katz Midwest offices, grabbed third and fourth prizes.

John Jones, of Jones, Linick & Schaefer, won the F. B. O. cup with the low gross on 36 holes. Len Ullrich of Pathe won the Laemmle cup for the third time when his 61 was the low for the 36 holes. He also grabbed the second low net for 18 holes and won the Pathe set of golf clubs. R. C. Seery of First National took down a silver vase for his efforts and Asher Levy of the Orpheum circuit walked away with the cup for the low gross on 18 holes. Floyd Lewis of B. & K. won the duffle bag donated by Schoenstadt & Sons for his playing.

Other prize winners were G. A. Fortin, Kankakee, Ill., exhibitor, first in 36 holes, gold cigarette box; J. Northcott, Orpheum circuit, sweater, second.

Class B winners were Ben Bervie, Rochelle exhibitor; Mort Singer, Orpheum circuit, second. Class C winners were Dale Leifholt, exhibitor at DeKalb, Ill.; second, Morris Huber, Kankakee, exhibitor. Class D winners were Malcolm Eagle, Keith Orpheum circuit, and Walter Nay, Pathe, second.

At the dinner which followed at the Olympia Fields Clubhouse prizes were distributed and the following officers were elected to serve the coming year: Len Ullrich, chairman; C. E. Bond, treasurer; William Burlock, Tom Greenwood and Jack Sampson, directors.

MOTHERS CALLED RESPONSIBLE

The entire responsibility in motion picture censorship lies in the home and mothers today are not anxious to assume it, declared Mrs. C. E. Siegesmund in the conference on motion pictures before the New York State Congress of Parents and Teachers in the Hotel Statler, Buffalo, last week. Mrs. Siegesmund said mothers are shelving their duty daily.

Conn. Changing Views on Tax

Hartford, Oct. 14—About 75 of 100 members of the Connecticut Legislature who have replied to questionnaires sent out by a committee of the Motion Picture Theatre Owners favor some form of immediate relief for exhibitors affected by the state motion picture tax law. There are over 260 representatives in the legislature.

The other twenty-five heard from, according to Joseph W. Walsh of Hartford, chairman of the committee, are divided between those who desire relief without a special session of the Legislature and those preferring that the present law stand the test of two years until the next assembly convenes.

The members of the committee making the canvas of the legislators and also conducting a campaign among patrons are Mr. Walsh, president of the exhibitor association; Louis M. Sagal of New Haven, I. J. Hoffman of Ansonia, C. M. Mansfield of New Hartford and N. S. Fournier of Moosup.

Cornerstone of Fox Exchange to Be Laid by Senator Walker

WITH officials of city and state, stars of stage and screen, and 300 exhibitors of the metropolitan area taking part in the ceremonies, Senator James J. Walker, Democratic candidate for mayor, will wield the trowel at the laying of the cornerstone of Fox Film Corporation's New York Exchange, 343-45 West 44th Street, on Wednesday, October 28, according to an announcement by James R. Grainger, general sales manager of the company.

Beauty and utility have been combined in the plans drawn for the building by the architects. It will be one of the most scientifically laid out exchanges in the country, with every modern appliance for the handling and distribution of films and accessories. Construction will be absolutely fireproof. The building will be reinforced concrete, with all steel partitions, a full sprinkling system and every other known safety appliance. The exterior will be of burnt red brick with a purplish cast. The plans call for a beautiful marble entrance hall with massive highly decorative oak doors.

Elaborate provisions have been made for the comfort and convenience of visiting exhibitors. A beautiful lounge and reception room, opening out of a palatial projection room, will be fitted up for the comfort of visiting exhibitors on the third floor. There will also be vaults for the storage of films.

Harry Buxbaum, manager of the New York Exchange, will have his offices on the second floor, surrounded by the members of his staff. Plans call for large rest rooms on this floor for the office force. Lockers and other essential equipment will be found in these rooms.

The shipping room for handling incoming and outgoing films will be on the street floor. This most important branch will have every appliance to expedite handling. In addition there will be a film examination hall, a bureau of information, the auditing department and the cashier's office.

Posters, press books and other accessories for exploiting and advertising pictures will be handled in the full basement. Machines will be used for folding, wrapping and counting, to insure utmost speed in supplying the needs of showmen .An electrically operated dumbwaiter will convey films from one floor to another.

A unique feature of the ceremonies will be the placing of a can of films in the cornerstone instead of the usual papers. Great care is being taken to insure that the film will be typical of present day production. Excavators of future generations discovering the motion pictures sealed in the masonry of the new Fox exchange will be able to visualize the civilization of the early twentieth century.

Ascher Denies Rumor

Chicago, Oct. 14—Nate Ascher of the Ascher circuit brands the story that the circuit is to affiliate with Fox as "the bunk." He points out they have just settled up with the Loew interests and cleared up the indebtedness of the circuit to outside interests, and that now the Ascher circuit is going ahead on its own efforts. With several new houses projected and under construction, the Ascher circuit is in a strong position to secure its share of the business in this territory.

As a pioneer circuit in the Chicago district, the Ascher circuit has more than done its share to raise the standard of the business. Still one can never tell what will happen in these days of consolidations and combinations.

MORE MONEY FOR WARNERS

Waddill Catchings of the Wall Street firm of Goldman, Sacks & Co., has been elected to the Board of Directors of Warner Bros. and chairman of the Finance Committee. This will allow the Warners to devote all their time to production, Harry M. Warner said.

Mr. Catchings will remove from their shoulders the routine burden of financing matters.

Kansas City Showman Voices His Opinion on "Panic Yell"

KANSAS CITY just now is in the grip of a question so delicate that it has caused a factional division of opinion. The subject is mentioned only in guarded undertones. There is one exhibitor, however, Adolph M. Eisner, former president of the M. P. T. O., Kansas City, and owner of the Circle Theatre, Kansas City, who is prone to voice his sentiment without "coloring."

"Why all this howl if an exhibitor expresses an opinion on producer-owned theatres which might conflict with the usual 'panic yell' voiced? If we think a conservative number of producer-owned theatres is such a terrible thing for the industry, why do we continue to sell our theatres to Universal and Paramount, who have been actively buying in the Kansas City territory of late? I have in mind not less than ten widely known, prominent exhibitors in this territory, who in the past at some time have assisted in singing the 'death hymn' of producer-owned theatres. Today, every one of them has sold at least one theatre to a producer within the last year. Do we expect people to take us seriously when our actions are so inconsistent? Are exhibitor organizations to be strictly an individual proposition, with the motto—'Wait 'til I get mine, then to hell with the others' —in force?

"One may say: 'It's only a comparatively few exhibitors who would sell their theatres to producers.' What 'one' really means is that it's only comparatively few theatres the producers want, but that they could buy from any exhibitor under the sun if the latter happened to need a buyer. Let's be honest about it. We—part of us, at least—are fighting among ourselves, trying to beat the other fellow to it by buying all the pictures that are made. Pretty soon we awaken and find that we are woefully over-booked, facing a big financial loss. We want to sell out. Do we think of the dear brother exhibitor who sat alongside of us at the meeting or convention and aided in passing a resolution against producer-owned theatres? Ha, it is to laugh. We would sell out to Jesse James if he had the cash.

"Personally I can see no harm, but a benefit, in a conservative number of producer-owned theatres in each territory. It will aid the owners of individual theatres to obtain better prices on rival product which must have an outlet. There are comparatively few theatres in each territory that producers want. Let them have them. It will make business all the better. The saddest thing of it all is that we exhibitors have to keep fighting among ourselves, with those who do the loudest bellowing usually the biggest hypocrites. If we must remain children all our lives, then the industry simply will have to wait until we catch up with it. It's time we sober up. We're long overdue."

SUNDAY OPENING EXPENSIVE

Ross D. Rogers, manager of the Fair Theatre at Amarillo, Texas, was arrested on Sunday, September 27, for opening his theatre on Sunday and paid a fine of $21 and costs of $11.25. All of the churches in Amarillo passed strong resolutions condemning Sunday picture shows.

Incorporations

Five companies were chartered by the secretary of state during the past week for the purpose of engaging in some one of the various branches of the motion picture industry in New York state. This is somewhat below the number that have been incorporating during the past few weeks. The companies included the following: Chester Beecroft Productions, Inc., capitalized at $100,000, with Henry E. Stohldreier, Esther Cohn and Edward Lemberger, of New York city; Beerbohm Corporation, $15,000, Harold P. Seligson, Edward S. Silver, Susanne Johnston, New York; Craig's Wife, Inc., $1,000, Edward J. Clarke, Charles Berg, I. C. Weisman, New York city; the following two companies not stating the amount of capitalization: Chippewa Theatre Corporation, with Joe Hart, Corona, L. I.; George Blake, Brooklyn; Edward M. Fay, Providence, R. I.; MacFarlane Productions, Inc., E. C. Raftery, Cecil Keller, Mae M. Lipp, New York city.

The Buffalo Strand Theatre Corporation has been incorporated in Albany with 500 shares of no par value. The policy of the company, as announced, is to conduct theatrical business and it is also stated that the incorporation was formed at this time merely to protest the name—Buffalo Strand. The directors are Walter Hays, Eugene L. Falk, Ira W. Smith, Stanley G. Falk, Raymond A. Williams and Lillian Olsen. But who knows? Perhaps, some day, Buffalo may again have a Strand. It was in Buffalo that the original Strand of the Mark interests was opened and which passed away a few years ago.

The Auditorium Theatre Co., Toledo, has been incorporated for $10,000, with Wm. E. Vogt, Geo. W. Ritter, F. E. Deihlman and others.

The Aywon Films, Ltd., is the name of a new film exchange which has been incorporated under the laws of the Province of Quebec with a capitalization of $20,000. The offices of the company are at Montreal.

A. J. Kleist Is Michigan President; Directorate Increased to Fifteen

Notice

Salesmen offering subscriptions to Moving Picture World for less than amount specified on order blanks issued by us, or offering premiums with subscriptions, are acting contrary to our instructions and we will not, therefore, accept such subscriptions.

E. Breden operating in the western states has no authority to represent us.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF MOVING PICTURE WORLD, PUBLISHED WEEKLY AT NEW YORK, N. Y., FOR OCTOBER 1, 1925.

State of New York } ss.
County of New York }

Before me, a Commissioner of Deeds, in and for the State and county aforesaid, personally appeared Alfred J. Chalmers, who, having been duly sworn according to law, deposes and says that he is the Vice-President of the Chalmers Publishing Company, publishers of Moving Picture World, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher: Chalmers Publishing Company, 516 Fifth Avenue, New York City.
Editor: William J. Reilly, 516 Fifth Avenue, New York City.
Managing Editor: John Archer, 516 Fifth Avenue, New York City.
Business Manager: Ervin L. Hall, 516 Fifth Avenue, New York City.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or unincorporated concern, its name and address, as well as those of each individual member, must be given.)
Chalmers Publishing Company, 516 Fifth Avenue, New York City.
J. P. Chalmers, 516 Fifth Avenue, New York City.
J. F. Chalmers, 516 Fifth Avenue, New York City.
E. J. Chalmers, 516 Fifth Avenue, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed through the mails or otherwise, to paid subscribers during the six months preceding the date shown is..... (This information is required from daily publications only.)

CHALMERS PUBLISHING COMPANY,
Alfred J. Chalmers, Vice-President.

Sworn to and subscribed before me this 25th day of September, 1925.

[SEAL] GUSTAVE H. FAUSEL,
Commissioner of Deeds, New York City. Residing in Bronx County. New York Co. Clks. No. 62. Term expires March 11, 1926.

Long Tie-up at Low Rate Recommended with Music Publishers—Present Arbitration Method to be Thoroughly Investigated

THE Motion Picture Theatre Owners of Michigan gathered in Grand Rapids on October 6 for their annual convention with the largest attendance and the most representative crowd in its history. At the business session this afternoon Mayor Elvin Swarthout delivered the address of welcome and J. R. Denniston of Monroe responded in behalf of the organization. Reports were read by John E. Niebes, treasurer; Harlan T. Hall, secretary; Glenn A. Cross, president, and H. M. Richey, business manager. Addresses were made by John N. Lovett, general manager of the Michigan Manufacturers' Association, and Martin Quigley, Chicago trade journal publisher.

The complete slate of officers elected at the Wednesday session follows:

A. J. Kleist, president; E. E. Kirchner, vice-president; H. T. Hall, secretary; John E. Niebes, treasurer. Mr. Kleist is a Pontiac exhibitor, all the other officers being Detroit men. The new directorate, extended from eleven to fifteen members, is composed of Roy Adams, Mason; Harry Angell, Adrian; W. S. Butterfield, Fred De Lodder, Ruby Fisher, C. W. Porter, J. C. Ritter, George W. Trendle, Detroit; Charles Q. Carlisle, Saginaw; Glenn A. Cross, Battle Creek; J. R. Denniston, Monroe; Harry Eiseman, Flint; W. S. McLaren, Jackson; P. C. Schramm, Kalamazoo; G. L. Willer, Grand Rapids.

Battle Creek was selected as the convention site.

The various reports showed that seventy-five new members had joined during the past year, bringing the total up to 425 theatres represented; also that the treasury of the association had increased by $12,000.

Richey in his report reviewed the work during the past year, showing the association had made great progress. He recommended for the coming year a number of things: first, that the association look into the present method of arbitration as to whether it was legal under the Michigan statutes, and that unless the present uniform contract is changed arbitration be discontinued; recommended a charity fund to care for those in need, also a building fund so that the association could have its own home and that this building be erected in Detroit; recommended that members make as long a tieup as they possibly can with the American Society of Music Composers and at the lowest rate they can get, the present rate in Michigan being 10 cents per seat.

Mr. Lovett thanked the association for its splendid cooperation in connection with combatting the state income tax and added that the most effective work in this campaign was the cooperation given by the Michigan exhibitors. He urged exhibitors to take an interest in politics, as politics was nothing more than government.

Quigley said the independent producers and distributors were on their last legs and predicted that unless they get more consideration from the theatre owners they would soon be completely out of business.

President Cross stated that Movie Season in Michigan was a big success and that he hoped it would be an annual affair. He said Michigan would back it even bigger next year.

There was a banquet at the Hotel Pantlind in the evening, followed by dancing at the Regent Roof Garden. Among the speakers were Glenn Cross, Battle Creek; James C. Ritter, Detroit; John M. Lovett, Detroit; Martin Quigley, Chicago; Arthur E. Vandenberg, Grand Rapids publisher, and Alfred J. Murphy, Detroit circuit court judge.

At the Wednesday session Ed Kirschner of Detroit read a report on arbitration and recommended an investigation of the present method. W. A. S. McLaren of Jackson read the budget report and urged economy for the coming year. Charles Porter of Detroit, reported on association activities and recommended that Greater Movie Season be made an annual affair. James C. Ritter of Detroit, presented the report of the ways and means committee. John Niebes of Detroit reported for the resolutions committee. All of the recommendations were unanimously adopted.

Wyoming Organizes

The Wyoming Theatre Owners' and Managers' Association was organized at a recent meeting of eighteen theatre owners. The session of the eighteen exhibitors lasted two days. James Lynch of Laramie was elected president. M. T. Todd of the Rialto Theatre of Casper was elected secretary-treasurer. The aim as set forth is to foster the displaying of high-class, clean motion pictures.

The organization plans to affiliate with the Motion Picture Theatre Owners of America. The plan is that the next annual meeting be held at Cheyenne, Wyo., during the time the frontier days are held at that place. The association elected on the board of trustees the following: Thomas Berta, Rock Springs; Fred Besold, Sheridan; Earl Nye, Cheyenne; E. J. Schulte, Casper; Thomas Love, Parco; John Bangs, Rawlins.

Fourth Term for Collins as Arkansas Exhibitor President

THE Motion Picture Theatre Owners of Arkansas held its eleventh semi-annual convention in Little Rock on October 11 and 12. The annual fall election resulted in the election of Eli Whitney Collins for his fourth consecutive term as president. Mr. Collins was elected by acclamation in the face of his persistent efforts to decline the honor.

Cecil Cupp of Arkadelphia was elected vice-president, succeeding H. D. Wharton of Warren, who was chosen to succeed O. C. Hauber as secretary-treasurer. Mr. Hauber, who has held the secretary-treasurer's office since the Arkansas organization was formed, declined to again accept since his personal business required all of his attention. He is no longer connected with the theatre, having sold his interests some years ago and turned his attention to real estate. The organization presented Mr. Hauber with a magnificent watch as a mark of the esteem in which he was held.

The Board of Directors selected was as follows: W. L. Landers, Batesville; L. B. Clark, Eldorado; E. H. Butler, Russellville; E. C. Robertson, Fayetteville; Walter Raney, McCrory; John A. Collins, Paragould; Sidney Nutt, Hot Springs, and W. E. Blume, Searcy.

The principal business was the consummation of a compromise which has been in the process of negotiation between Mr. Collins for the M. P. T. O. A. and Judge Felix R. Robertson, resident attorney, for the society of Authors, Composers and Publishers. An arrangement was completed that was satisfactory to the exhibitor organization and the society alike, which disposes of this vexatious problem for the time, at least. Judge Robertson was warmly received and presented the society's side in such an eloquent manner as to remove much of the bitterness that had formerly existed between the two organizations.

The entire first day was consumed by private screenings of late photoplays. These screenings were held in the New Theatre, owned by T. W. Sharpe, and followed a definite schdule outlined by the secretary. The meeting adjourned on the night of October 12 to reconvene again on the first Monday in April.

A resolution endorsing the Motion Picture Theatre Owners of America and its officers, and pledging full moral and financial support, was unanimously and enthusiastically adopted by the convention.

Hartford Mayor Bans Films; Confuses State Tax Situation

THE first serious complication growing out of the Connecticut film tax law developed in Hartford last Tuesday when Mayor Norman C. Stevens banned "Greed" and "Birth of the Nation." Mayor Stevens explained his action by saying that complaints against the pictures had been received by him and that he feared they would excite racial feeling and "passions" and cause unrest in the commnuity.

The complication comes from the fact that State Tax Agent Splain had regularly passed the film "Greed," which produced a tax of $100, and that later Mayor Stevens acted under authority of a charter provision of the City of Hartford empowering the mayor to revoke a license granted for the production of public amusements. Thus the question of jurisdiction has arisen, for obviously there has been conflict in censorship. And the distributor is out $100, which under the new law he forfeits, in addition to losing prospective rentals.

"Greed" was to have shown in the Majestic Theatre, but the management at the request of the mayor dropped negotiations for it. "The Birth of the Nation"' was banned here before, a few months ago.

Benedict M. Holden of Hartford, associated in the constitutional fight over the new law, took issue with the mayor on the matter of his power to censor films, saying that he considered the charter provision giving the mayor power to revoke licenses only applied in case of fire prevention.

Mr. Holden pointed to the case of "Greed" as the first instance of what the producers had all along claimed about the law, that it was confiscatory. Mr. Holden indicated that the producers have a good action at law in the situation. "If Mr. Splain reviewed 'Greed' and passed it, and furthermore collected the stated tax, we have cause for action if it is banned and the tax forfeited," he said.

Didn't You Think So Too?

"THE Moving Picture World certainly was splendidly made up in the last issue. Things are arranged much better—and the Short Subject tips being next door to the reviews keeps us from licking our thumbs too much in searching for them.

"Thought the M. P. W. couldn't be improved upon, but you fellows DID IT! Congratulations from fatty Johnson and myself." H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

A Correction

In a letter to Moving Picture World, Carl Laemmle, president of Universal Pictures Corporation, says:

"In your October 17 issue you published a story about a chain of theatres in Chicago, owned by my brother, Louis Laemmle. The story was quite all right, but the headline read: 'U's Universal Chain.' The Universal has no connection whatever with these theatres, either as a stockholder or otherwise, and I will greatly appreciate it if you will correct the erroneous impression given by your headline."

Re-Hearing on Conn. Tax Law Denied by Court

A decision filed in New Haven on October 10 denied the petition of motion picture interests for a re-hearing before the special federal court which declared Connecticut's new film tax law constitutional. This decision ends proceedings in the district court and clears the way for an appeal to the United States Supreme Court. Attorney Benedict M. Holden of Hartford and George W. Wickersham represented the motion picture interests. An appeal will be filed in a few days. The decision follows:

"The motion for re-argument is denied. The application is based on the theory that the court disposed of this case upon the theory that the statute was passed in the exercise of the police power, but the court decided that whether the act was passed in the exercise of the police power or the taxing power, it was valid."

The decision is signed by Judges Henry Wade Rogers, Henry Goddard and Thomas W. Thacher, the three federal judges who formed the special court provided to pass on the constitutionality of state laws.

The action was brought to the special court by the American Feature Film Co., Inc., of Boston and the Fox Film Corporation of New York. The court was petitioned to declare the law unconstitutional and to enjoin the state officers from enforcing it. Arguments were held on July 10, former United States Attorney General George W. Wickersham appearing for the plaintiffs and Attorney Arthur W. Shipman of Hartford appearing for the state. About four weeks later the court handed down a decision declaring the law constitutional and denied the plea for an injunction.

In the motion for re-argument the counsel for the plaintiffs claimed that the court had decided the issue on the basis that the act was passed under the police power of the state. The title of the act it was shown, reads "An Act Providing for the Imposition of a Tax on Films from which Motion Pictures are to be Exhibited," and it was claimed that the court should pass on the constitutionality as a revenue measure. The tax of ten dollars a reel, it was argued, could not be a fee to cover police supervision as it would bring a revenue several times larger than the cost of administration of the act.

Production News

A stirring action scene from "The Bad Lands," the Hunt Stromberg production, featuring Harry Carey. Released by Producers Distributing Corp.

Fox General Manager Finds Activity At Peak on Visit to Big Coast Plant

WHEN Winfield R. Sheehan, vice-president and general manager of Fox Film Corporation, reached Hollywood October 15th, he found the Fox lot humming with activity as the final half of this seasons productions were getting under way. On his return from a three months' business and pleasure tour of Europe, Mr. Sheehan remained at the home office in New York City only two weeks before he entrained for California to get into touch with production activities.

Two pictures had just been completed as Mr. Sheehan reached the studio, and five new Fox supreme attractions were being launched. Three completed pictures were in the cutting room, being edited preparatory to shipping them to the home office, two were in preliminary stages and three more were in work. In addition, six comedy production units were at work on the lot.

Tom Mix greeted Mr. Sheehan with the news that he had just finished filming "The Best Bad Man" under the direction of J. G. Blystone and was going right to work on "My Little Pal.'" Tom's new picture is based on Gerald Beaumont's story, "The Gallant Guardsman.'" Tom portrays the role of protector to a little orphan girl. Lillie Hayward wrote the scenario, and Blystone will direct.

Frank Borzage had the film version of "Wages for Wives" ready for screening and is now busy on his plans for launching "The First Year" into production. Both are John Golden stage successes. Borzage has cast Matt Moore in the leading male role of "The First Year," which is enthusiastically described as the greatest comedy of married life ever written.

With "The Silver Treasure," based on Joseph Conrad's novel, "Nostromo," in the cutting room, Rowland V. Lee is preparing to film "Daybreak," which is an adaptation of the stage succcess, "The Outsider." His brother, Robert N. Lee, wrote the scenario.

Victor Schertzinger made such a hit with "Thunder Mountain," based on John Goldne's "Howdy Folks,'" that he has been assigned to direct "The Golden Strain," another outdoor picture. It is the first of the four Peter B. Kyne stories to be filmed by Fox this season. Under the title "Thoroughbreds," the Kyne story was published in the Cosmopolitan Magazine.

Madge Bellamy and Kenneth Harlan will play the leads in "'The Golden Strain," while Ann Pennington, Hobart Bosworth, Frank Beal and Lawford Davidson will contribute important roles. The entire 10th U. S. Cavalry and more than 500 Apache Indians have an important part in one of the sequences

"The Golden Butterfly" will be directed by John Griffith Wray, former Ince director general, who recently completed the romantic mystery melodrama, "The Winding Stair," based on A. E. W. Mason's story of the French Foreign Legion among the Riffians in Morocco. "The Golden Butterfly" is an original story by Evelyn Campbell.

Buck Jones at present is out on location in the midst of filming "Her Cowboy Prince," his fifth Fox starring vehicle of the season. R. William Neill is directing. Beautiful Helena D'Algy is the heroine.

W. S. Van Dyke is in the cutting room editing "The Desert's Price," which Buck completed before "Her Cowboy Prince" was started, and now Van Dyke is preparing to film the sixth Jones picture of the season.

Henry Otto is still busy with "The Ancient Mariner," which is to be presented as a special Christmas season release. The fantasy portion of the picture, the visualization of Samuel Taylor Coleridge's poem, with Paul Panzer in the title role is bound to evoke a lot of comment because of the supernatural beauty of the settings.

Emmett Flynn will wield the megaphone on a new romantic drama now in the course of construction.

George Marshall, supervising director of Fox comedies, announced completion of "Hold Everybody," fourth of the Helen and Warren married life comedies directed by Albert Ray, and "The Brain Storm," an Imperial Comedy directed by Robert P. Kerr. The latter had got so far ahead on the Van Bibber series of two-reelers, starring Earle Foxe, that he took time off to put Sid Smith through his paces.

Kerr is now preparing to resume production on the Van Bibbers, with a clever scenario based on another of the Richard Harding Davis stories. Daniel Keefe has finished "Failure," with Harvey Clark as Lawyer Gootch and Kathryn McGuire as Mamie Jones, and now he's getting ready to produce the fourth O. Henry, titled "Cupid a la Carte.'" Thomas Buckingham, back again on the Fox lot, has been assigned by Mr. Marshall to direct the fifth "Helen and Warren" comedy, titled "The Silent Witnesss.'"

AILEEN PRINGLE

She's about ready for some terpsichorean ravings—er, that is, about to play the feminine lead in "Dance Madness," which Robert Z. Leonard will "do" for Metro-Goldwyn-Mayer.

"The Reckless Lady"

Robert T. Kane announces the purchase of "The Reckless Lady," by Sir Philip Gibbs, and will soon start production at his studios on 127th Street. "The Reckless Lady" was the outstanding best seller of last year and still rates in the blue book as one of the leading six best sellers on the various bookstands of the country.

Frances Marion Completes Her First Big Production

FRANCES MARION has placed the final editorial touches on "Simon the Jester" and word from the Coast states that, at a special public preview, it proved itself a worthy initial offering in the series of Frances Marion Productions scheduled for release through Producers Distributing Corporation.

In launching her own productions, Miss Marion climbs another step higher in the motion picture industry. Not only has she more successful pictures to her credit than any other scenario writer today, but she has also directed two productions of note: Mary Pickford's "The Love Light," and "Just Around the Corner," a Cosmopolitan Production.

Frances Marion was one of the first scenarists to be credited with successfully working in close co-operation with the star and director in the making of pictures, and when she and Marshall Neilan were associated with Mary Pickford the trio turned out a number of that star's most notable success, including "The Poor Little Rich Girl," "Rebecca of Sunnybrook Farm," "Stella Maris" and "Pollyanna."

More recently Miss Marion prepared the adaptations and scenarios for "Abraham Lincoln," "East is West," starring Constance Talmadge; "Sunny," with Richard Barthelmess, and "The Eternal Flame," "Within the Law," "Secrets" and "The Lady," starring Norma Talmadge.

During her association with Cosmopolitan Productions, Miss Marion adapted "Humoresque," "When Knighthood Was in Flower," "Zander the Great" and a number of others. Still more recently, she prepared the scenarios for the "Potash and Perlmutter" pictures; "Cytherea," "The Dark Angel," "Stella Dallas," "The First Year" and Norma Talmadges "Graustark."

Aside from her screen work, Miss Marion has found time during the past year to write a novel of the film industry, called "Minnie Flynn." This was first published serially in Pictorial Review and although only published in book form recently, is already considered "a best seller."

In making her own productions, Miss Marion will devote her extensive picture knowledge to each production from the selection of the story, to its final cutting.

"Simon the Jester" is a picturization of the William J. Locke story of the same name and has been directed by George Melford under Miss Marion's personal supervision. The cast includes Eugene O'Brien, Lillian Rich, Edmund Burns, Cyril Chadwick, Henry B. Walthall, Mary McAlister and Billy Platt.

FRANCES MARION
The distinguished scenario writer and novelist, having become a full-fledged producer in her own right, has completed her first picture, "Simon the Jester," for Producers Distributing Corporation.

Associated Exhibitors Salesmen Hear of Firm's Plans at Meet

KEENEST enthusiasm was manifested by special field men when they learned in conference this week in the home office of Associated Exhibitors' big plans regarding Peggy Hopkins Joyce's starring vehicle, "The Sky Rocket." The fact that "The Sky Rocket" is Miss Joyce's first picture and that it is one of their company's super specials for the ensuing season, coupled with the official announcement that an appropriation of over $150,000 has been voted to exploit this production, were primarily responsible for the high tension evidenced.

General Manager John S. Woody and Sales Manager Jay A. Gove presided over these sessions which lasted for three days. Four of the five special representatives of Associated Exhibitors were present during the three days in the home office quarters at 35 West 45th Street, Manhattan.

Details of the company's new selling and administrative policy were outlined. In this respect the special representatives learned of Associated's Second Group of 1925-26 productions totaling sixteen. They were given the opportunity of previewing the major portion of this second half of the schedule. A statement of Associated's plans, reassuring to the present field organization was made by President Oscar Price and was received with much enthusiasm. Robert E. Welsh, director of publicity and advertising, explained in detail elaborate plans which he has under way in connection with his own department which call for the co-operation of the sales department to its mutual aid.

The special representatives were instructed with regard to the taking over of towns of less than 2,500 population, heretofore sold for Associated by Pathe, and for the employment of bookers and a greatly increased sales organization. In this respect were discussed many details of sales work and the entire distribution campaign for the remainder of the season.

Those of the special field force in attendance during this three-day conference were Claude C. Ezell, Floyd Lewis, Harry E. Lotz, and Melville E. Maxwell. A detailed report of what had been accomplished at these sessions was forwarded to Oren F. Woody who is now on the Pacific Coast and who was unable to get to New York. Mr. Woody will conduct exchange meetings on the Coast.

The delicious roguery of Madge Bellamy in her scenes with Leslie Fenton are among the highlights of Victor Schertzinger's production of "Thunder Mountain," for William Fox. This is John Golden's stage play, "Howdy, Folks," and Zasu Pitts has a "corking" role in the picturization.

"No Man's Law" Next for Custer

Bob Custer has launched his eighth Western feature for F. B. O.'s "No Man's Law." It is being produced by Jesse Goldburg from the story by Walter F. Coburn and continuity by William E. Wing. Forrest Sheldon is the director.

W. J. MORGAN
Sales Manager of Producers Distributing Corporation, reports brisk sales on the pictures scheduled on the 1925-26 program of his company.

Columbia Official Sees Bright Future for Independent Films

DAVID A. O'MALLEY, secretary of Columbia Pictures Corporation, has just returned from a six weeks trip covering all Columbia exchanges throughout the country. Mr. O'Malley made an exhaustive study of the independent situation and has returned with the opinion that the coming year will be the best and most prosperous to be experienced by independent producers and distributors.

"The financial situation," he says, "is better than it has been at any other time in the history of motion pictures. Distributors throughout the entire country have awakened to the fact that independent productions can be cashed in on as readily.

Columbia productions in particular have established the present high standing of independent product, and has won the confidence of independent distributors to such an extent that all those now handling Columbia pictures have laid definite plans to form a national organization for the exclusive distribution of Columbia Productions and will meet in New York during the coming week to definitely decide on new policies.

Mr. O'Malley states that his exhaustive study of conditions in the field reveals that at the present time exhibitors and distributors of independent productions feel that the revived competition in the motion picture industry and the splendid quality of independent product being offered has brought about a renewed interest which has permanently done away with the recent slump in motion picture production.

The Columbia secretary's optimistic report will greatly influence the plans of this company for the coming year, and may encourage Jack Cohn and Joe Brandt to even further increase the Columbia program for 1926-1927, which is even now scheduled for a greater number and more expensive productions than those on this year's schedule.

W. J. Morgan Reports Brisk Sales of P. D. C. Product

W. J. MORGAN, sales manager of Producers Distributing Corporation returned to New York this week after a business surveying trip that took him to every branch in the mid-western, central, southern, and eastern districts; and his report of conditions in general and the prospects for the Producers Distributing releases in particular, is more than gratifying to the company executives.

Mr. Morgan reports that exhibitors everywhere are booking the entire list of thirty-seven pictures on the present schedule, with the utmost confidence in the representations being made for their quality and diversity of entertainment matter and that the most interesting advance bookings is the fact that a great many contracts have been signed with the foremost theatres in first run towns, heretofore looked upon as "closed" territories.

A high compliment is paid to the Pro.-Dis.-Co. sales force in Mr. Morgan's report. He says that with the changes, additions and transfers made in the selling force during the past several months, he believes the personnel of the field organization to be the finest that ever represented a motion picture distributing company.

"The men we have in the field are of the highest calibre socially and commercially" says Mr. Morgan "and I am as proud of them as our representatives, as I am of the productions and the producers they are representing. I feel that we have a great organization as well as a great line of pictures under our banner."

To Direct Next Tyler Opus

Bob De Lacy has been engaged by B. P. Fineman, general manager of the F. B. O. Studios, to direct Tom Tyler's next starring Western production, work on which will begin in a few days. De Lacy recently completed direction of Tyler's first production "Let's Go Gallagher" with the assistance of James Gruen. Tyler has taken his place as a formidable feature of F. B. O.'s new program.

New Mix Picture

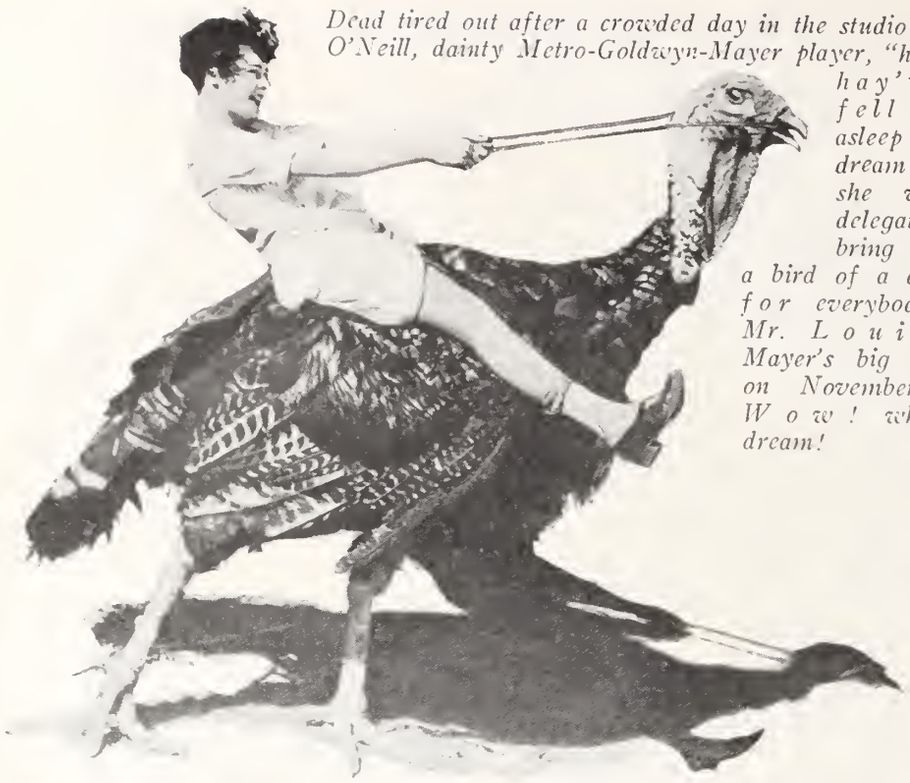
Tom Mix is now on location, working on the final stages of his fourth starring vehicle for this season, "The Best Bad Man," under the direction of J. G. Bylstone. The story is from Max Brand's tale, "Senor Jingle Bells."

In support of the modern Buffalo Bill are Clara Bow, Cyril Chadwick, Paul Panzer and the attractive Judy King. As in all productions this season, Tony, the wonder horse, plays an important part.

Signs with M.-G.-M.

Agnes Christine Johnston, well-known scenarist, has signed a long term contract with Metro-Goldwyn-Mayer, for whom she has done exceptionally distinguished work. Miss Johnson wrote the scripts for "Confessions of a Queen," and for Seastrom's "The Tower of Lies." Other successes adapted by Miss Johnston include "The Denial," Rupert Hughes' "Don't," and King Vidor's "Proud Flesh."

Syd Chaplin's current Warner Bros. comedy hit, "The Man on the Box," gives him many opportunities to register his splendid technique along laugh-making lines. Syd (center) was directed in this offering by "Chuck" Reisner, Charlie Chaplin's director and "gag" man for many years. "The Man on the Box" scored an instant success at Warner's Theatre, New York City, and was held over a second week.



Dead tired out after a crowded day in the studio Sally O'Neill, dainty Metro-Goldwyn-Mayer player, "hit the hay" and fell sound asleep — to dream that she was delegated to bring home a bird of a dinner for everybody in Mr. Louis B. Mayer's big studio on November 26. Wow! what a dream!

Maude Adams Enters Picture Field; to Appear in "Kim"

HERALDING the return of Maude Adams to public life and her advent into motion pictures in connection with one of the biggest screen undertakings in recent years, J. E. D. Meador, president of Meador-Robertson Pictures Corporation, announced before sailing for Europe that in association with Miss Adams his firm will produce Rudyard Kipling's masterpiece, "Kim."

John S. Robertson will direct the big production on its actual locales in "India" following the completion of "Queen Calafia," the first Meador-Robertson production which is about to be started in Nice, France.

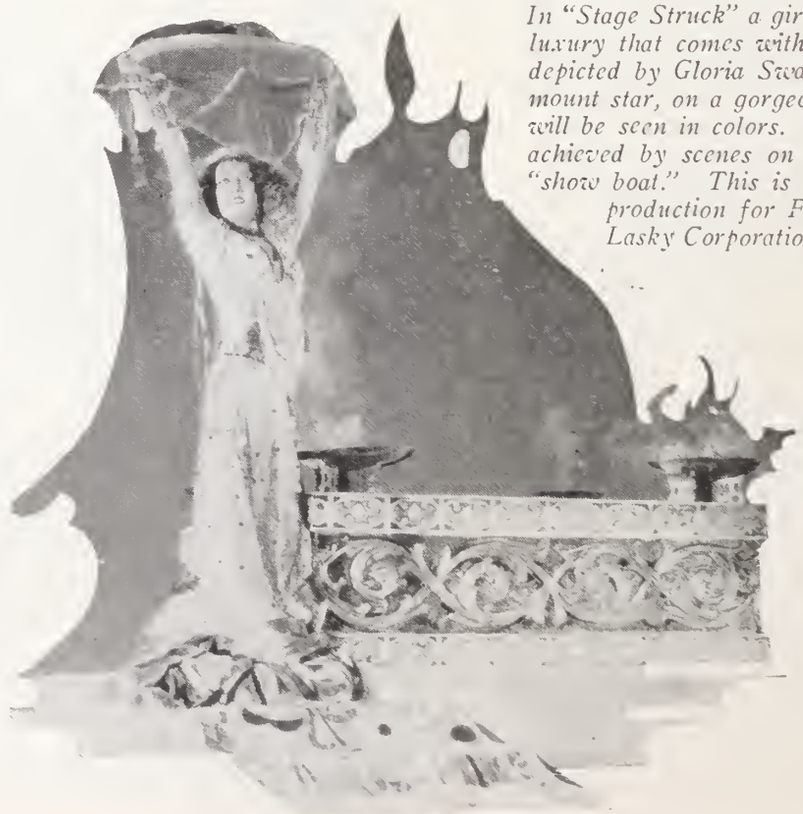
Miss Adams, Mr. Meador with Mrs. Meador, Joseph P. Bickerton, Jr., secretary and general counsel of the Meador-Robertson Corporation, and Mrs. Shaw Lovett, daughter-in-law of Mr. and Mrs. Robertson, were passengers on the S.S. Olympic that sailed Saturday, October 10, from New York. The producers will confer in England with Rudyard Kipling, who will actively assist in the production, and with Mr. Robertson, who is now abroad.

In the announcement from J. E. D. Meador, Mr. Meador stated that John Russell, celebrated novelist and screen writer, and Llewellyn Totman, Meador-Robertson scenarist, will be associated editorially with the production of "Kim."

While plans for "Kim" have been progressing many months, little inkling of them has reached the public, although it was known that for several years Maude Adams has been in possession of the screen rights of Kipling's greatest book.

"Two years ago," said Mr. Meador, "Miss Adams conferred with Mr. Kipling in England on the picturization of 'Kim,' and since that time she has been at work on plans for the production. I believe that 'Kim' will mark a new epoch in the making of motion pictures.

"Mr. Robertson is enthusiastic over the opportunities 'Kim' will afford him. For years he has wanted to do 'Kim,' and we feel that his association in the production with Maude Adams cannot help but result in one of the most remarkable photoplays ever made."



In "Stage Struck" a girl's dream of the luxury that comes with success is here depicted by Gloria Swanson, the Paramount star, on a gorgeous "set," which will be seen in colors. The contrast is achieved by scenes on an Ohio River "show boat." This is an Allan Dwan production for Famous Players-Lasky Corporation.

Chaplin Film Goes Big

"The Gold Rush" Breaks Records in Pittsburgh; Big Advance Campaign

"Charlie Chaplin in 'The Gold Rush' opened today at our Loew's Aldine Theatre, Pittsburgh, breaking every Monday record in the history of the house," telegraphed Louis K. Sidney, division manager of Loew's theatres, to Hiram Abrams, president of United Artists Corporation. "All day long crowds stood in line waiting to get in. The picture went over great. Unable to handle the crowds and thousands were turned away. Look for a tremendous record breaking week."

An advance campaign consisted of fifty 24 sheets, 500 three sheets, 100 sixes, 1,000 ones and special cards and 15,000 heralds. Manager Sidney ran teaser and underlines two weeks before playdate and carried display advertising that caused much talk in the theatre centers.

In the lobby was a mechanical cut-out, driven by motor, showing Chaplin's walk, twist of the head and movements of the cane.

There was a tie-up with the Chronicle-Telegraph which invited 2,000 members of the "Tele Bird Club," girls' division, to a special showing on Saturday prior to the opening, and which was followed by a special showing for 2,000 boys of the same club the following Saturday, at which members of the Pittsburgh Pirates, national league baseball champions, also were present. This tie-up brought big publicity every day.

Another tie-up was with an ice cream concern which sent out 7,000 cards to dealers showing a cut of Chaplin, and reading "Try our latest, 'The Gold Rush Sundae.'"

Austin Added to Cast

Fox Films announced Jere Austin has been added to the cast of "Her Cowboy Prince," Buck Jones' fifth starring vehicle of the season, in the role of the bandit. R. William Neill is directing the picture, in which the lovely Helena D'Algy is the heroine.

Star Achieving Fame

J. Farrell MacDonald Rising Rapidly in Popularity Since "Iron Horse" Success

With "The Iron Horse," Fox Film Corporation epic on the building of the first transcontinental railroad, causing a sensation wherever it is shown, there is one actor whose popularity is rising by leaps and bounds and causing the public to ask: "Where has he been hiding all these years?"

The cause of this speculation is J. Farrell MacDonald, who as Corporal Casey, discharged Union soldier and gang boss, enacts one of the most humorous and lovable roles to be caught by the camera in a long time.

"Mac," as he is known to his intimates, is comparatively new to the screen. He knows all the trials and tribulations of the weary rounds of the casting offices and their long queues of employment seekers. He has tightened his belt many a time in lieu of supper.

Then along came "The Iron Horse" and the role of Corporal Casey, which, under the directorial wizardy of John Ford, became one of the outstanding characterizations of all time. And now J. Farrell has a nice juicy contract with Fox and he is kept busy every minute.

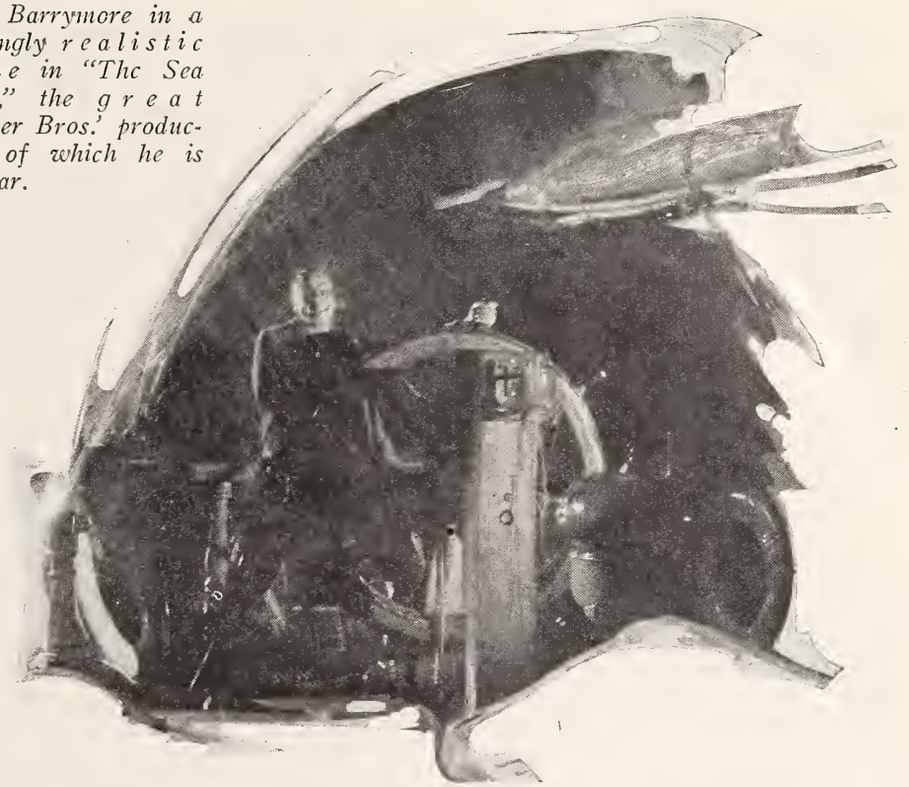
"Sky Rocket" Plans

Associated Exhibitors will not roadshow their super-special, "The Sky Rocket," Peggy Hopkins Joyce's first starring vehicle. General Manager John S. Woody desires to make this especially emphatic due to recent wholly unfounded reports to the contrary.

"Naturally with a picture as big as Peggy Hopkins Joyce in "The Sky Rocket" there would be a temptation to roadshow. It is for this reason that I want to assure many inquirers that Associated Exhibitors is first and foremost a picture organization and will continue to devote its best thought for the benefit and betterment of the motion picture exhibitor," Mr. Woody states.

"Under the Rouge" Scheduled

"Under the Rouge," one of the biggest productions on its 1925-26 program will be released by Associated Exhibitors on October 18.



John Barrymore in a thrillingly realistic scene in "The Sea Beast," the great Warner Bros.' production, of which he is the star.

Maurice Costello Chosen to Direct Daughter, Dorothy

MAURICE COSTELLO, first of popular screen idols, is to become a director, and the first star he will direct is his own daughter, Dolores Costello. The picture is "Maryland, My Maryland," a J. Stuart Blackton production.

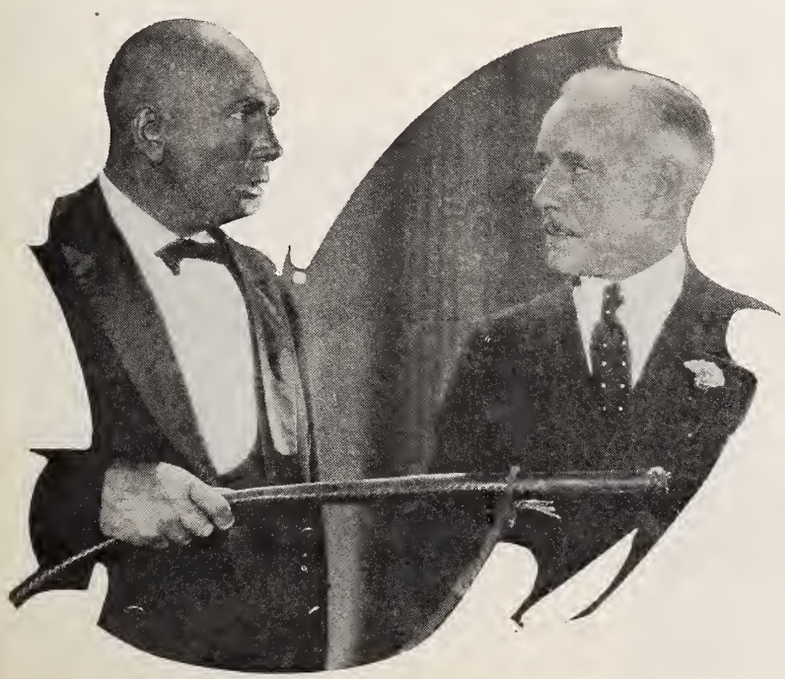
His engagement for this post adds another chapter to one of the most interesting romances in screen history. Costello was the "discovery" of Blackton when the latter was producing some of the earliest pictures made by the old Vitagraph organization in the pioneer days of the films. Blackton took him from a stage company in New York and Costello became the first leading man to arouse the enthusiasm of movie fans. He started work in pictures at $30 a week (salaries were small in those days) but scored such a triumph that the pay was soon raised to $40.

That was back in 1909, when Costello's daughters, Dolores and Helene, were scarcely more than infants. In the course of time Maurice retired from pictures and became an attraction on the vaudeville stage, never losing his popularity in that line.

The girls, meanwhile, were going to school and growing up. A few months ago, following in father's footsteps, they procured positions in motion pictures and, still following father, they plunged almost immediately into leading positions, though pictures have advanced far and it is much more difficult to obtain stellar roles these days.

And now Blackton, who was Maurice Costello's first producer, has selected Dolores Costello to play the feminine lead in a picture and engaged her father to direct. Costello admits that he never before felt so much pride or enthusiasm in accepting a position.

Production work on "Maryland, My Maryland," is to start almost immediately. Besides Miss Costello, John Harron, Otto Matiesen, Sheldon Lewis and Tyrone Power have been selected for the cast so far.



"Boss, this sure tamed me!" says Tom Wilson to Lewis Stone in the First National picture "What Fools Men."

Bader Returns From Trip

Dave Bader, who has been representing Carl Laemmle in the arrangement of Universal Theatre Parties, is back in New York after a ten-week trip.

Bader covered practically all of the middle west and went as far west as Denver. Some of the exchanges he visited on behalf of Mr. Laemmle were Des Moines, Omaha, Kansas City, St. Louis, Minneapolis, Chicago and Denver.

Power's Projector Plant Used In Managers' School Work

THE Paramount Managers' School spent three and a half hours in the Nicholas Power plant on October 6th as one of the sessions in the course which the students of this school are taking. The class, in charge of John F. Barry, director of the school, with Harry Rubin, Chief Projectionist of the Rivoli, Rialto and Criterion Theatres, was welcomed by P. A. McGuire, Advertising Manager of the Nicholas Power Company. Mr. McGuire referred to the phrase "Better Projection Pays" and briefly but forcibly stressed the importance of projection in his greeting.

Mr. McGuire said that he had expected Mr. Bart F. Greene, Chief Examiner for electricity and moving picture licenses in the Department of Water Supply, Gas and Electricity, City of New York, who, was unable to be present, but who authorized the following statement:

"Projection of audiences by proper enforcement of the law in the motion picture theatres of the City of New York is the duty of the Department of Water Supply, Gas and Electricity. It is our duty to see that standard equipment is used, properly installed, maintained and placed in charge of competent projectionists. We are required to regularly inspect the equipment after installation and carefully examine all applicants for licenses to have charge of motion picture machines in New York City. In the course of a year about one thousand applications for licenses are made by men who have taken courses or who have had some sort of practical experience with motion picture machines, but in spite of this not much more than one hundred pass the examination. This is barely ten per cent. and indicates how exacting the requirements are.

"Managers and theatre owners do well when they employ capable men in their projection rooms and then give these men the fullest possible co-operation. Time and money are well spent which give the projectionist proper working conditions and first class equipment kept in good condition by proper repairs and replacements.

"Projection rooms are under weekly supervision by inspectors of the Department but we are glad to be of assistance to theatre owners, managers and projectionists and willingly give any assistance whenever called upon to do so. Managers should not wait until they are compelled to make repairs, as equipment kept in the right condition insures the safety of audiences, adds to their pleasure, reduces damage to film and increases box office receipts."

The class was then divided into two groups; one, under A. R. Schulze, of the Engineering Department of the Nicholas Power Company, was shown early models of Power's Edison, Lubin, Selig, Gaumont, and other projectors used in the formative period of the motion picture industry. The group under Mr. Wrede, of the Repair Department, was shown the projection room with three latest Power's Projectors and three modern types of lamps, Power's High Intensity, Power's Incandescent and Powerlite Low Intensity Reflector Arc.

Both groups returned to the auditorium of the Power's testing laboratory and Mr. Schulze explained the special features of Power's Projectors. The members of the class took great interest in Mr. Schulze's talk and considerable discussion followed.

Joseph Abrams, who has been installation man for the Nicholas Power Company for nearly fifteen years, then gave a demonstration of the three types of illuminants, High Intensity, Incandescent and Low Intensity, which were shown successively on the screen and then all three at the same time. It is believed that this is the first time these three types of illuminants have been shown on one screen at the same time. This was accomplished by superimposing the three lights upon each other but with a few inches of each extending on the side from the other so that the contrasting effect was clearly shown. Talks on repairs and replacements, a trip through the Power's factory, demonstrating how large an equipment it takes to properly and efficiently manufacture a modern motion picture projector, and other instructive matters, finished the session.

Weiss Opens in Philadelphia

Louis Weiss, managing director of Weiss Brothers' Artclass Pictures Corporation, announces that they will open a new exchange to handle the Artclass product in the Philadelphia territory.

The new exchange will be located at 253 North Thirteenth street, Philadelphia, and will be known as the Artclass Film Exchange, Inc.

"Little Annie Rooney" Wins Applause from Philadelphians

MARY PICKFORD'S 'Little Annie Rooney' is charming," said the critic for the Philadelphia Daily News when this United Artists Corporation release played the Stanley Theatre. "'Our Mary' is a tomboy hoyden, with more than her share of Irish deviltry, and she leads her 'gang' through reels and reels of fights over and through back fences."

"Mary Pickford has given us one of her old-time pictures," said the reviewer for the Public Ledger. "She has taken the hearts of the children again by storm. They laughed and applauded and sobbed. Neither were the children the only ones who laughed and applauded and whom we saw in tears."

"'Little Annie Rooney' is a good picture," said the critic for the Evening Public Ledger," and very much the type of picture Mary Pickford used to make. It has a remarkably dramatic story, with the humor of human nature allowed to be human naturally. There is bonafide thrill and excitement, and plenty of punch, especially as the film nears its climax. There is good acting in nearly every role."

"Annie Rooney's gang of small companions in Mary Pickford's 'Little Annie Rooney' is humorous," wrote the reviewer for the Evening Bulletin. "It is perhaps the greatest of this star's ability to act as a child with these children and she fulfills the requirements beautifully."

"'Our Mary' is just as charmingly youthful as she was a few years ago," said the Inquirer's critic, and 'Little Annie Rooney' is in all ways a charming picture."

MEMBERS OF PARAMOUNT MANAGERS' SCHOOL AT THE NICHOLAS POWER FACTORY—John F. Barry, director of the school, is sitting on the left of P. A. McGuire (chap with derby hat), advertising manager of Nicholas Power Company.

ALAN HALE AT THE MEGAPHONE

Directs Leatrice Joy in her forthcoming Cecil B. DeMille supervised picture for Producers Distributing Corporation. Alan was a fine actor for, lo! these many years, and indubitably will measure up to a high standard in his directorial post

Johnston Off to Coast

Will Spend Month in Conferences With Rayart Producers

W. Ray Johnston, president of Rayart Pictures Corporation, left a few days ago for Los Angeles and Hollywood, where he will spend a month in various conferences with Rayart Producers regarding the second groups of the different Rayart series for 1925-6.

He was accompanied by Dwight C. Leeper, vice-president of Richmount Pictures, who distribute the Rayart Product abroad and who is also affiliated with Harry J. Brown in the production of the Reed Howes and Billy Sullivan series for Rayart release.

Before leaving, Mr. Johnston stated that there were six companies shooting on Rayart product at the present and that his purpose of a visit at this time was for okaying of stories and casts for forthcoming productions to be started.

Begin on "Overland Trail"

Production of "The Overland Trail," a dramatic picture story of the Black Hills gold rush, has been begun at Universal with Albert Rogell directing. Jack Hoxie is the star, and is supported by a capable cast.

Ena Gregory plays the leading feminine role opposite Hoxie. Francis Ford is cast in the roles of the "heavy."

The cast also includes Marin Sais, Jimmy Kelly, William Malan, Ernie S. Adams, and Robert Milash.

"Skinner's Dress Suit"

"Skinner's Dress Suit," in which Universal is to star Reginald Denny will be the most costly farce comedy ever made for the screen, according to Raymond L. Schrock, general manager of Universal. The cast will include some of the best known players in pictures. Laura La Plante will play opposite Denny. William Seiter will direct.

Chicago Critic Praises Banks in "Keep Smiling"

TO be hailed as one of the uppest and comingest of the younger comedians, and the best next to Charlie Chaplin himself, by Carl Sandburg, not only the noted critic of the Chicago News, but the celebrated writer and poet of the middle west, falls to the lot of lucky Monty Banks, Associated Exhibitors' star.

In his signed review of "Keep Smiling," the latest Monty Banks release, the famous writer noted that the picture contained a much greater average of originality than the usual feature comedy, with a lively tale and a gusto of action throughout.

"The nearest competitor and best substitute for Chaplin," says Sandburg, "is important to the extent that he is now making pictures for the Monty Banks Picture Corporation which distributes through Associated Exhibitors.

"And their first and latest release, 'Keep Smiling,' shown this week as the feature at the State-Lake Theatre, contains an amount of originality much higher than the average.

"To begin with, there is a storm and wreck at sea that comes through big without any waste motion."

The story is that a boy, deadly afraid of the sea, who has to pretend to be a champion motor boat racer to win the girl he loves. He wins the race through a series of watery adventures.

Sandburg concludes with a hearty commendation of the cast, particularly praising Anne Cornwall and Robert Edeson who have principal roles.

The picture was equally well received by the other Chicago critics when it ran at the State-Lake.

In "Keep Smiling," Banks was directed by Gilbert W. Pratt and Albert Austin, and shared the stellar honors with Anne Cornwall. Robert Edeson played the usual magnate and Stanhope Wheatcroft, Naldo Morelli, and Syd Crossley comprised the rest of the cast.

Turpin Added to Cast

William Sistrom, general manager of Metropolitan Pictures, put another showmanship touch to "Steel Preferred" this week by supplementing the already strong cast of this production with Ben Turpin, the eccentric comedy star.

Turpin will be teamed up with Charlie Murray to supply a high quality of comedy relief in the extensively tense situations of "Steel Preferred," as portrayed by Vera Reynolds, William Boyd, Hobart Bosworth, Walter Long, Helene Sullivan, Nigel Barrie and William V. Mong.

"Steel Preferred" is being directed by James Hogan. It will be released by Producers Distributing Corporation.

You Can't Bunk The Public— It Knows What It Wants

Every Columbia Is Made Right, Rented Right, Satisfies Customers and Makes Profits Right

18 COLUMBIA PICTURES 18

Are What They Want and Like

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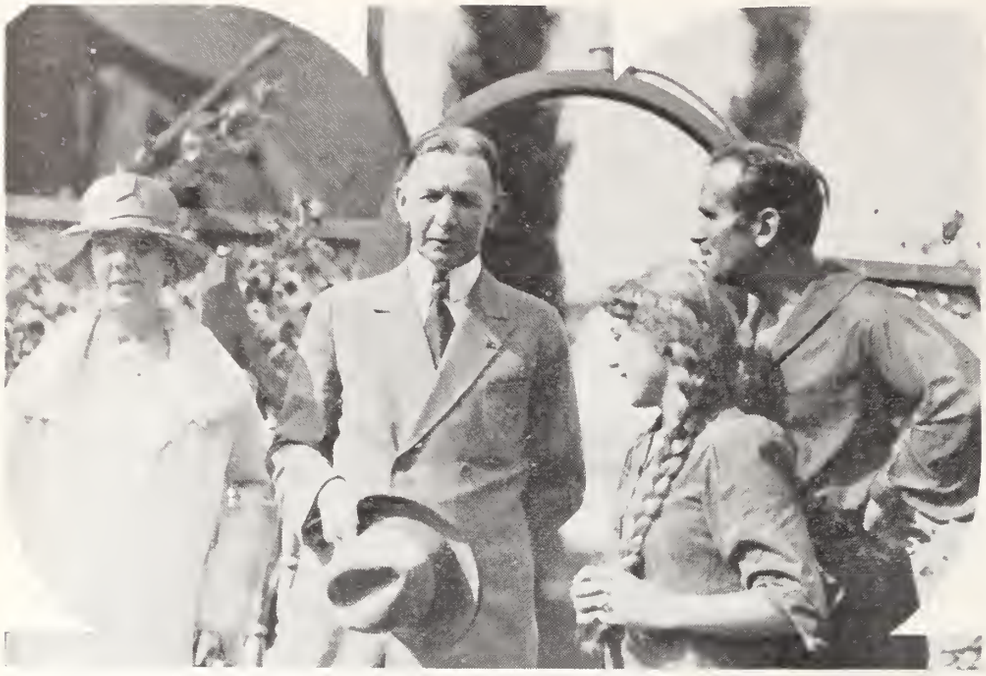


YES, IT'S VICE-PRESIDENT DAWES (though there's no pipe) and Mrs. Dawes on a visit to Mary and Doug in Filmland.

Star and Director Guests of the Warners in New York

ERNST LUBITSCH, motion picture director of world wide celebrity, and Irene Rich, film star, both of the Warner Bros. organization, are guests of the Warners in New York City this week. They came from Toronto, where for several days the company producing the Oscar Wilde classic, "Lady Windermere's Fan," had been making race course scenes.

Officials and executives of the Warner company gave their guests a cordial welcome, the attentions extended culminating in an elaborate luncheon at the Park Lane Hotel, which was attended by representatives of all the newspapers and magazines in the city. Friends and admirers of the two, not connected with films showered many more invitations upon them than the visitors found it possible to accept.

Both Miss Rich and Lubitsch expressed themselves as well pleased with prospects in the picture industry and in particular predicted a big success for the forty specials comprising the Warner 1925-26 schedule.

With Irene Rich are her daughters, Frances and Jane, and her mother. The four leave today (Saturday, Oct. 17), for Europe, and the star will place the girls in a school in Switzerland. Her mother is to remain with them, Miss Rich returning to this country and proceeding to California to star in further Warner pictures.

Ernst Lubitsch was accompanied to New York by Mrs. Lubitsch. He has just completed the production of "Lady Windermere's Fan,"' which the Warners have set for release the day after Christmas. It will be remembered that the picture rights to this drama were long sought after unsuccessfully by film producers, and the trustees of Oscar Wilde's estate finally gave their consent to its screening only when assured that the direction would be in the hands of Lubitsch.

All the "shots"' for the picture were made at the Warner West Coast Studio, in Los Angeles, except outdoor racing scenes involved one of the longest trips ever made by a Warner production, but the unusual facilities extended in Toronto justified the move. Through special arrangements, Woodbine and other attractive locations in and about the city were utilized.

The welcome extended Miss Rich and Lubitsch in Toronto was a fitting prelude to that which awaited them in New York. Several social functions were arranged in their honor and the guests were interviewed by all the newspapers, American motion pictures gaining wider publicity throughout the dominion than they often receive.

Among Miss Rich's hostesses were members of the Daughters of the Empire, a woman's patriotic organization which plays a prominent part in the social life of the leading Canadian cities. About a hundred of the Daughters consented to participate in the race course scenes, under Lubitsch's direction, and then devoted the pay which they received as "extras" to charity purposes. They described the experience as a great lark.

Mr. and Mrs. Lubitsch also are leaving New York today, proceeding directly to the west coast where the director will prepare to start work on his next Warner production. He has every confidence in "Lady Windermere's Fan."

In coming to New York from Toronto Miss Rich stopped for a few days in Buffalo to renew acquaintance with old friends. There too she was showered with social attentions. She stopped also in Poughkeepsie and paid a visit to Vassar College, which her daughters will enter on the completion of their two years course in Switzerland.

Katherine Ray Signed

"Vanities" Beauty is One of "Seven Wives of Bluebeard," Robert T. Kane's Production

Katherine Ray, celebrated beauty of Earl Carroll's "Vanities," has been signed by Robert T. Kane to appear as one of the wives in "Seven Wives of Bluebeard," which Alfred Santell is directing for First National release.

Miss Ray recently caused a stir at the Atlantic City beauty pageant when Fay Lanphier and others entered in that contest protested on the grounds that Miss Ray is a professional. Miss Ray and Dorothy Knapp, of the "Follies," gracefully withdrew.

Following her withdrawal, every motion picture organization made a bid for her services, but Mr. Kane's offer interested Miss Ray inasmuch as the part assigned to her fitted her perfectly. She will appear as one of the wives in support of Ben Lyon, who also commands Blanche Sweet, Lois Wilson, Diana Kane, Dorothy Sebastian, Lucy Fox and Betty Jewel.

Float Wins Prize

Warner Bros. Represented in San Francisco's Diamond Jubilee Parade

A Warner Bros. float, bearing a replica of the Warner West Coast Studios, won third prize in the California Diamond Jubilee Parade, held recently in San Francisco, in celebration of the fiftieth anniversary of California's admission to statehood. The local exchange received a banner and spearhead in token of its victory.

The festival, under the auspices of the Native Sons and Daughters of the Golden West, was the greatest held in San Francisco since the World's Fair. The newspapers estimated that a million persons witnessed the parade, which was five hours in passing a given point. The Warner organization was the only one in motion pictures to win a prize.

Morgan A. Walsh, manager of the Warner Bros.'s San Francisco exchange, entered this prize-winning float in the parade.

Patterson Edits Jaffe Film

Declares Production Suited for Any Type of Theatre

Frances Taylor Patterson, instructor of photoplay composition at Columbia University, editor of "Broken Hearts," a Jaffe Art Film starring Lila Lee, has just completed her work, and declares the picture adapted for any type of house.

"I cannot say whether 'Broken Hearts' is a great picture, but I do not hesitate to proclaim it a true life-film, one of the most realistic efforts ever produced. Big and small city audiences will like this picture, because it is of universal appeal. It is new without being revolutionary. There is the comedy relief which does not overshadow the main story, however," concluded Mrs. Patterson.

A SOLID and responsible Polish firm, "Auto-Orient-Film," K. S. Rymowicz, Nowowiejska 22, Warsaw, Poland, will take general representation for Poland, Russia and Balkans of American firms dealing with the film trade. First class banking references.

Little Pictures with the Big Punch

News, Reviews and Exploitation on Short Subjects and Serials

A Department Devoted Exclusively to the Pictures, Short in Footage But Long in Drawing Power

"The Ace of Spades"

William Desmond Stars in Universal's Thrilling Western Serial With Historic Atmosphere

Reviewed by C. S. Sewell

Judging from the pace established in the first three episodes the newest serial released by Universal should not only be welcomed by the regular serial fans but should prove thoroughly satisfactory entertainment for all who like fast moving Western stories.

William Desmond who has already won a big following in previous Universal features and chapter plays has the leading role in this picture and opposite him is pretty Mary McAllister with Jack Pratt and the old stand-by Albert J. Smith taking care of the deep-dyed villainy. Every one of these players as well as the other subordinate characters are well cast.

The title of this serial refers to the device of the gang of villains who terrified their victims by sending as a warning the ace of spades. There is an historic background to the story for not only is the action laid in Oklahoma at the time of the great land rush in 1889 but the plot hinges on the fight for possession of a French survey map made in the time of the great Napoleon which showed mineral deposits in that portion of the U. S. which comprised the Louisiana purchase.

The historical idea is further played up in the introduction which goes back to the time of the purchase of this vast territory from France and introduces such famous characters as Napoleon, Thomas Jefferson, Talleyrand and James Monroe.

The story proper is distinctly a Western of frontier days, with plenty of fights, daring stunts, fine riding, action, adventure, intrigue and romance. It has been excellently directed by Henry McRae and after the brief historical introduction there is not a single foot that is not crammed with action and excitement, with romance by no means neglected. It is just the sort of material that has proved its sterling worth with serial audiences and should certainly hold their interest and pep them up to a high pitch of enthusiasm.

Of course, there is the regular big stunt at the end of each episode with carried over suspense. The three first episodes contain a fight between the gang and a wagon train, the escape and ride of the heroine for help, the rescue of one of the party imprisoned in a cellar, the finding of an Indian treasure, hand-to-hand fights galore and such climaxes as the heroine in a burning wagon filled with gunpowder and pulled by runaway horses, her falling into a bottomless pit and hanging on a board projecting from the side and again her falling from a great height into angry swirling waters at the bottom of a waterfall.

Patrons who demand action will certainly find the answer in "The Ace of Spades."

Here They Are:

Ace of Spades—Universal
Adventures of Mazie—F. B. O.
All Wool—Pathe
Baby Be Good—Educational
Closer Than a Brother—Pathe
Nursery Troubles—Universal
Pathe Review No. 43—Pathe
Punch in the Nose, A—Pathe
Shootin' Wild—Universal

"All Wool"

(Pathe—Comedy—One Reel)

This Hal Roach comedy has Earl Mohan. Billy Engle and Katherine Grant in the leading roles. Earl and Billy appear as tailors and Katherine is an actress who wanted to play in "Rain" but lost her umbrella. Tay Garnett directed. There is much good fun in this subject; in fact, it is a little above the average in comedies. There is good satire on life in the way the tailors treat their customers, and it's very funny, too. Of course, the actress gets all the attention and the patient customer's suit shrinks during cleaning, but there are novel twists and turns in the action, and excellent acting and make-up, to more than compensate for the routine story.—S. S.

"Closer Than a Brother"

(Pathe—Cartoon—One Reel)

This latest Paul Terry creation in the Aesop's Film Fables series humorously presents the farmer's difficulties in getting rid of an unwelcome cat. He heaves it into the lake—and it returns and licks his hand. He ties it to a balloon—and soon it's back again. The subject is very comical.—S. S.

What Others Think

7.

RICHARD WATTS, Jr.:

"A considerable part of the advancement in the field of screen novelties is due to Red Seal Pictures."

—N. Y. Herald-Tribune, Oct. 11.

729 7th Ave. RED SEAL PICTURES CORP. N. Y. C.

Edwin Miles Fadman, Pres.

"The Adventures of Mazie"

First Chapter of New F. B. O. Comedy Series Promises Fine Box Office Stuff

Reviewed by Sumner Smith

"The Adventures of Mazie," F. B. O.'s new comedy series of two reelers, not only gets off to a promising start with the first chapter, "Amazing Mazie," but it looks even better than its highly successful predecessors. It's wonderful entertainment, the sort of comedy that nobody can resist roaring at, excellently acted and produced. The stories by Nell Martin, published in the Topnotch Magazine, are great screen stuff, judging by this first installment.

With Ralph Ceder directing, again we find the familiar faces of clever Alberta Vaughn, Al Cooke and Kit Guard in the picture. Harry Kent, a goodlooking, well-mannered young man, succeeds George O'Hara as the hero and should be universally liked.

Mazie—so the story goes—is one working girl Heaven will never be called upon to protect. She seeks a job of George Dorsey, a young attorney without clients or cash, much annoyed by the landlord's demands for rent. So Mazie decides that to insure the job she must tame the landlord. The elevator boy and a process server listen to her siren song. The latter, posing as a big business man, gets jammed in the elevator between floors, with the landlord operating, and threatens suit. In the end the landlord is glad enough to engage Dorsey as his attorney and give him rent free, and Mazie gets her job.

The best scenes in this chapter are of the fracas in the elevator. The characters climb all over it while it is in motion, and the angling of the camera—some of the shots are from above the car and some from below—contributes to spectacular effects.

Doris Anderson did the adaptations.

"Nursery Troubles"

(Century—Comedy—Two Reels)

Edna Marian, "female tramp" in "Nursery Troubles" packs this two-reeler to the brim with real laughs. Alighting from beneath a freight Edna knocks over a cop. His pursuit of her takes up most of the first reel. She is a fast moving, vivacious and pretty creature and the tramp make-up seems to make her more cute. Edna applying for a job and outwitting a long line of applicants is another punch which this Century comedy possesses. But—we can hear them all over in every house exclaiming "Ah! the sweet things!" When the next episodes in this comedy—a day nursery—is shown. Plump babies, some with dimples and pudgy hands, brunetts and blondes, eating and sleeping—even a pickanniny with a cotton border around its chocolate face—come under the supervision of Marian in her new job. This Century, released through Universal, is sure-fire for any box office.—T. W.

"A Punch in the Nose"

(Pathe—Comedy—Two Reels)

The story of this Hal Roach subject concerns a stranded "Uncle Tom's Cabin" troupe which finds itself near a sanitorium in need of employes. The manager allots various jobs to the various members of the troupe, and the fun begins. Many well known comedy players take part in the slapstick stuff, among them Lucien Littlefield, Al St. John, "Husky" Hanes, Jimmie Finlayson, Lige Conley, Kewpie Morgan, Al Hallet, Martha Sleeper, Marjorie Whiteis and Dot Farley. It is quite a cast, you can see, and the players do well. But there seems to be little cohesion—just a collection of more or less funny stunts—and so the subject does not impress as much as its excellent cast would lead one to expect.—S. S.

"Baby Be Good"

(Educational—Comedy—Two Reels)

Charles Lamont directed this Juvenile Comedy with a cast consisting of Big Boy, Bonnie, Buck and Ginger. Bonnie is introduced as a wealthy woman's daughter and Gilda Grey's only rival. The "society kids" have some fun in their swimming pool on her birthday. Then Bonnie escapes and joins the kids in the tenement district, becoming thoroughly covered with what they claim is "beauty clay." This second-reel scenes of the poor kids are the best of the picture. They show various ingenious contrivances rigged up for diversion, burlesquing the high-class contrivances seen at the fashionable swimming pool, and the kids have a great time with them. The subject will particularly please admirers of America's boyhood, being acted by some lively kids of both sexes.—S. S.

"Shootin' Wild"

(Universal—Mustang—Two Reels)

Pee Wee Holmes training for the big fight at a town fair has a novel sparring partner, one that should get roars of mirth out of the average audience. The partner is none other than a bull with boxing gloves tied on to his horns. A monster of fat is pitted against Pee Wee on the eventful day but "our hero" knocks him for the count immediately after he is spurred to the victory by a host of red ants which have been sprinkled over his back by a sleepy trainer. While the townsfolk are around the ring, "bad men" decide to raid the town. In front of the village store is a counter filled with fireworks. Pee Wee sets them off and the gang, believing they are being bombarded, flees back to the foothills. This Mustang moves along at a good rate and should be welcomed as good program material.—T. W.

Pathe Review No. 43

(Pathe—Magazine—One Reel)

"Makers of Men" shows how West Point builds America's military man power. This was produced with the co-operation of the U. S. Military Academy and the New York Military Academy. "Fresh Air Tonic" is Pathecolor views of Mont Dore, a favorite mountain resort in France. "Sunlight, the World's Champion Producer of Energy," is one of Tolhurst's "Magic Eye" series and a truly fascinating microscopic study.—S. S.

"A Sweet Pickle"

(Pathe—Comedy—Two Reels)

This good Mack Sennett subject features dainty Alice Day and offers a cast including Barney Hellum, Alma Bennett and Jack Richardson. Arthur Rosson directed. Largely because of Miss Day, this maintains interest throughout and keeps the audience in a state of laughter. Furthermore, every once in a while there is a typical ludicrous Sennett touch that is the highest form of comedy and that will bring screams of merriment—for instance, a brief shot where a paperhanger is shown unrolling wallpaper while, behind him, the paper rolls together, following him across the hall. The story deals with Alice in a bakery. She delivers a birthday cake to a palatial mansion and is invited to become the fourteenth guest. Her arrangement of the gown loaned her is a strange and wonderful thing, and the guests sneer at her until the noble-minded hero sponsors her. Well, the usual romance develops and flourishes despite Alice's habit of always getting her train in the way. The film has a spectacular end with Alice clinging to a long hall carpet outside the window on the sixth floor. All audiences ought to like this one.—S. S.

Unusual Press Sheet

Every Word in Publicity Items for "Evolution" Already Planted With Big Town Newspapers

Edwin Miles Fadman, president of Red Seal Pictures Corporation, has just had prepared in connection with his feature picture, "Evolution," what he believes is one of the most unusual press-sheets ever offered.

The publicity stories therein have all met the best test of breaking into the metropolitan dailies of those cities where the film was pre-released. A tremendous number of publicity stories were prepared well in advance of the first showings of "Evolution." Only those that got by the film editors of the New York, Los Angeles and other first run towns have been retained for the press sheet.

Similarly, with the advertisements, the heralds, the teaser campaigns, the advance stories and the press reviews. Only those that the big showmen used have been retained. This means that every single item in the sheet from the first page to the last has met and passed the most critical standards, and that every bit of publicity therein should pass the film editor.

Urges Music Cue Sheets for Shorts

In a letter, dated October 13, addressed to the Editor of Moving Picture World, A. Fassio, Musical Director of the Albemarle Theatre, in the Flatbush section of Brooklyn, New York City, urges the value of music cue sheets for short subjects.

The suggestion is one of inestimable value and Moving Picture World quotes from Mr. Fassio's letter, in part, as follows:

"Dear Sir:—I cannot help approving your stand regards giving the same importance in presenting to the public a short feature as is usually given to the feature. Not being either producer or exhibitor, my humble advice towards the practical exploitation of the short feature would not amount to much. But in one way the presentation of the short feature can he helped, if the producers or exploitation departments would furnish a cue sheet to the orchestra leaders, as is done in the case of the regular features.

"It can not be denied that the cue sheets are of great help in making a smooth and pleasant background to the features, principally in those cases where the films are used without any opportunity of reviewing them, and I will admit, if these cue sheets are used judiciously by the orchestra leader, why, then, do the producers of the shorter subjects, yea, even of comedies, neglect this opportunity? It surely can not be the few dollars spent for the making of a cue sheet."

Press Books on Chaplin Series

Useful Material on Four Chaplin Comedies Being Prepared by Pathe Exploitation Department

The exploitation department of Pathe Exchange, Inc., is preparing elaborate pressbooks on the four Charlie Chaplin pictures which will be brought back to the screen under the banner of that organization. The first of the four productions to be released will be "A Dog's Life." Showmen will have for this picture working data which will be far more complete than the original pressbook on this Chaplin feature.

"Our pressbooks on the four Chaplins will be just as finished a product as if we were getting them out for his very latest picture," said S. Barret McCormick, director of exploitation for Pathe. "All our publicity stories, advertising and exploitation material will be brought right up-to-date and we will try and give the showmen some entirely new angle to work on for the promotion of these four famous comedies. The books we will get out will probably be the most elaborate ever produced for re-issues."

The release date for "A Dog's Life" has been set for November 22, Thanksgiving week.

Exhibitors who have learned of Pathe's contract with Chaplin, whereby half a million dollars was paid to the noted comedian for bringing back four of his best known productions, have shown a keen interest.

"Felix, the Cat" Cartoon Prologues to Be a Feature of Short Subject Month

PROLOGUES and presentations for short subjects have passed beyond the point of discussion, and have become a striking reality to showmen, as will be illustrated by the suggested novelty along this line now available to exhibitors presenting "Felix, the Cat Cartoons," drawn by Pat Sullivan, creator of Felix, and distributed by Educational Pictures, Inc.

Mr. Sullivan, the artist, working with Gordon S. White, Director of Advertising and Publicity for Educational Pictures, has devised a series of presentations and prologues to be staged in conjunction with the "Felix" cartoons. The idea will be given wide attention by alert showmen during "Short Subject Month," January, 1926.

With prologues rapidly being devised for all manner of lengthy features, it was merely a matter of time before the little features would be accorded a pre-screening presentation sufficiently novel to attract and hold the interest of patrons of the theatres. Messrs. Sullivan and White have achieved a striking success in their new adventure.

As the series of "Felix the Cat" cartoons are released by the Educational exchanges, exhibitors will find these prologues instantly available. Letters to Educational's home office indicate a keen desire on the part of many exhibitors to stage these prologues, one of the largest first run houses in the Northwest having closed for the service already. With the introduction of new cartoons, slight changes in the novel prologues may be made, and thus the series in each instance can be put over to a running start.

Theatre owners desiring to avail themselves of the "Felix, the Cat" prologues must first obtain permission from Mr. Sullivan, who holds the rights for such stage performances. But this permission will be forthcoming, without delay, through the plan devised and approved by Messrs. Sullivan and White. All that is necessary is for the theatre owner, after booking the cartoons, to write to the Educational home offices, in New York City, and a letter from Mr. Sullivan, embodying his permission, will go forward to the showman at once. Mr. Sullivan will give his consent to the performance in the theatre named by the exhibitor for a limited time, without the payment to him of any royalties.

This is a stunt that can be put on as an elaborate act, or as a review, and one that will cost very little aside from the expense of costuming the players used in the presentation. Three suggestions for this Felix Pantomime are presented herewith. With each, is a sketch giving an idea of the "Felix Walk," and other business for the unique little performance.

FELIX PANTOMIME—PLATE 1.

(*This requires only one person dressed as a cat. This should be a person with some stage presence and ability at pantomime. The other parts are so simple that they can be disposed of with no difficulty.*)

Scene: Suburban yard showing kitchen door and window.

Time: Early morning.

Enter FELIX plainly worried. Indicates hunger; walks around looking for food.

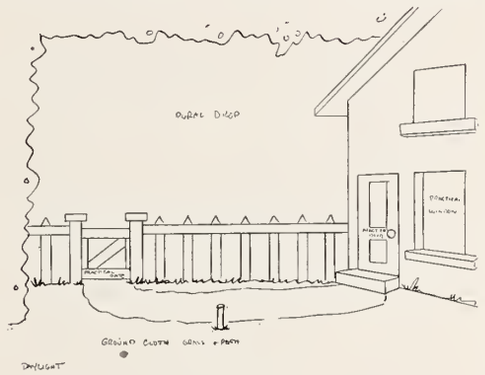


Plate No. 1

Hears steps approaching. Enter MILKMAN, who places bottle of milk at the door of kitchen.

FELIX exaggeratedly sneaks over to get the milk, turns to look all around first, then grabs for bottle just as the door opens and the cook takes milk inside.

FELIX register a "Curses" and goes back into the FELIX walk. Looks offstage, runs to get rope, which he strings across path to house. FELIX runs to door and faces BUTCHER as he enters. BUTCHER trips over rope, tossing package of meat into air in the direction of FELIX, who prepares to catch it. Package flies over FELIX'S head into the hands of the cook in the doorway. Exit cook and BUTCHER and FELIX goes back into walk.

COOK places prop chicken on window sill. FELIX sees it and sneaks over to get it. COOK appears in window and FELIX sneaks away. Tries again with same result.

FELIX thinks, exits, re-enters with pepper pot. Pantomimes trial of pot, sneezes, then shakes pepper into window, retreating across stage. Loud gasp and sneeze inside kitchen and chicken is blown into the hands of FELIX, who catches it and exits, triumphantly.

FELIX DANCE PANTOMIME—PLATE 2.

(*This requires two dancers dressed as Felix and "His Girl Friend." They can be a man and girl or two girls. They should be professional dancers or, perhaps, students of a dancing school. This dance pantomime should be particularly attractive if well staged.*)

Place: Suburban roof top or back fence, according to preference.

Time: Night.

Enter FELIX to keep tryst with white lady cat, who is obviously late. FELIX dances to show delighted anticipation, then impatience. Finally he relapses into the FELIX walk. Poses and sulks.

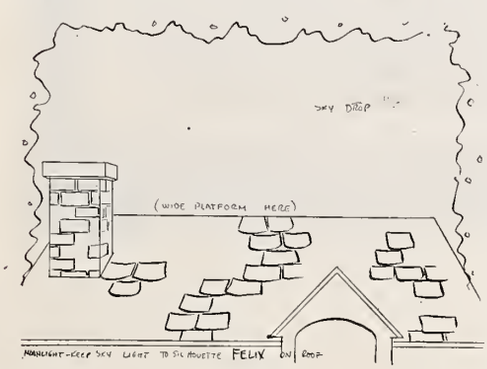


Plate No. 2

Enter white cat, who coquettes with FELIX. He refuses to be cajoled for a bit, then relents and pursues the lady cat, who dodges him in dance rhythm.

During the dance FELIX pantomimes love for her, to which she indicates indifference. FELIX proposes to her and receives a negative answer.

FELIX sulks and is teased into trying again, whereat he asks why she will not have him. She indicates that she wants a BIG cat of the go-getter, caveman type.

FELIX sulks, then thinks, nods and goes into the dance again. At an opportune moment, FELIX plucks off his tail (a stuffed club) slams the lady cat over the head, catches her in his arms as she falls, and dances off stage swinging her in the air.

CURTAIN

FELIX PANTOMIME—PLATE 3.

(*This requires only one person dressed as a cat. This should be a person with some stage presence and ability at pantomime. The other parts are so simple that they can be disposed of with no difficulty.*)

Scene: Suburban yard showing kitchen door and window.

Time: Early morning.

Enter FELIX plainly worried. Indicates hunger; walks around looking for food.

Hears steps approaching. Enter MILKMAN, who places bottle of milk at the door of kitchen.

FELIX exaggeratedly sneaks over to get the milk, turns to look all around first, then grabs for bottle just as the door opens and the cook takes milk inside.

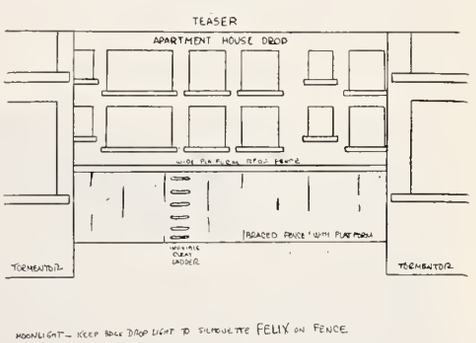


Plate No. 3

FELIX registers a "Curses" and goes back into the FELIX walk. Looks offstage, runs to get rope, which he strings across path to house. FELIX runs to door and faces BUTCHER as he enters. BUTCHER trips over rope, tossing package of meat into air in the direction of FELIX, who prepares to catch it. Package flies over FELIX'S head into the hands of the cook in the doorway. Exit cook and BUTCHER and FELIX goes back into walk.

COOK places prop chicken on window sill. FELIX sees it and sneaks over to get it. COOK appears in window and FELIX sneaks away. Tries again with same result.

FELIX thinks, exits, re-enters with pepper pot. Pantomimes trial of pot, sneezes, then

shakes pepper into window, retreatng across stage. Loud gasp and sneeze inside kitchen and chicken is blown into the hands of FELIX who catches it and exits, triumphantly.

CURTAIN

Plate No. 4

Plate 4 gives an idea of the makeup and costumes to be used by the players enacting the roles of the cats.

"Life's Greatest Thrills" Plays to Capacity in Brandt Houses

WILLIAM BRANDT, prominently connected with the Theatre Owners Chamber of Commerce, and the owner of three big theatres in Brooklyn, has just completed an unusual showing of the International Newsreel novelty two-reeler, "Life's Greatest Thrills" in his theatres, in which he featured the novelty picture above all parts of his programs. The experiment was so successful that several house records were broken. The crowds which flocked to see "Life's Greatest Thrills" topped those on record for some of the biggest productions ever made, Brandt reports.

Brandt's three theatres are the Duffield, the Carlton and the Bunny. In building up his program during the running of "Life's Greatest Thrills," he added an ordinary program five-reeler to his show and then put his entire exploitation campaign behind the International two-reeler. As a result of the success he had with this move, he characterizes "Life's Greatest Thrills" as "one of the biggest box-office attractions of the year." He expresses his surprise that other exhibitors have not taken advantage of the two-reel novelty for similar showings.

"Uncle Tom's Gal" Released

Burlesque on "Uncle Tom's Cabin" Made Into Two-Reel Century Comedy, Starring Edna Marian

Century Film Corporation announces the release, through all Universal Exchanges, of "Uncle Tom's Gal," a two-reel Century comedy starring Edna Marian, and made as a burlesque on the famous melodrama, "Uncle Tom's Cabin."

It was directed by William Watson. Edna plays a triple role, that of Topsy, as well as those of Little Eva and Eliza. The story concerns the tribulations of a honkey-tonk movie company to film a version of "Uncle Tom's Cabin" in a rural setting. Edna is the farmer's gawky daughter with screen aspirations. How she gets mixed up with the company and takes the various female roles makes a hilarious comedy.

Mintz Had Successful Trip

Nat. L. Mintz, sales representative for M. J. Winkler, has just returned from a trip through the Middle West where he was successful in obtaining releases for the "Krazy Kat" and "Alice Comedies" series, now being handled by the Winkler organization.

Mr. Mintz, after spending two days in New York, is now in Boston assisting in the opening of the Exchange of the Short Reel Film Exchanges, Inc., at 23 Piedmont St. Boston, Mass. This exchange was established to handle the Winkler product exclusively and will distribute "Felix the Cat," "Krazy Kat," "Alice Comedies" and the "Reg'lar Kids" comedies.

Keystone Komedy Kops

Mack Sennett has brought the famous komedy kops, remembered for their antics in Keystone days, back to the screen in a new two-reel comedy entitled "Wandering Wifflies," a Pathe short feature release. Billy Bevan is the principal "kop" and is aided and abetted by Andy Clyde, Ruth Haitt and Kewpie Morgan. In the fun-film the old patrol and a new edition of "kops" do some brand new stunts. Del Lord directed and felt right at home in the undertaking. When the "Keystone Kops" were at their zenith, Del Lord drove the patrol wagon and supplied many of the thrills in the early Sennett comedies.

Grantland Rice "Sportlights"

J. L. Hawkinson, who produces the famous Grantland Rice "Sportlights" reels for release by Pathe, has left for Whitehall, Montana, where he will photograph scenes for a forthcoming sport picture of mountain and other outdoor scenes. Hawkinson will make his headquarters at the Montana Ranch Club near Whitehall, Montana. He expects to get some exceptional scenes of duck and bird shooting, lake fishing and also some big game hunting.

"Fighting Hearts," New F. B. O. Series, Ready for Production

PLANS are under way at the F. B. O. Hollywood studios for the production of "Fighting Hearts," a new two reel series by Sam Hellman, famous writer.

Actual work on this series will start as soon as the current "Mazie" series is completed.

There will be the usual twelve episodes of "Fighting Hearts" and F. B. O. announces that it will present a strong cast in the new series.

Still another Witwer series will also be produced by F. B. O., it is stated. The purchase was recently announced of Witwer's latest series "Bilgrim's Progress," which details the activities of a taxi driver in a big city.

Two reel production, it is reported, will continue to be an outstanding feature of the program at F. B. O. The Mazie series is now in the sixth episode with Jimmy Wilkinson and Ralph Ceder splitting the direction.

Ko-Ko Song Car-Tunes

Pathe, Ltd., signed a contract this week with Edwin Miles Fadman, president of Red Seal, whereby it will take over for distribution in Great Britain the Ko-Ko Song Car-tunes, the animated series by Max Fleischer. Although only three of the Song Car-tunes have been released so far, their success has been instantaneous and the local directors of Pathe, Ltd., put in an immediate bid for the English rights.

GIVING A SHORT COMEDY SOME OF THE 24-SHEET.—The Missouri Theatre, St. Louis, swings into line in the new policy of getting the most out of a program without regard to the length of an item. Herschel Stuart figured that "His Marriage Wow" was worth its share of the big sheet space, and found it was.

Many Exhibitors Do Not Realize the Great Power Behind the Short Feature

By NAT. G. ROTHSTEIN
Director of Publicity Advertising and Exploitation for F. B. O.

WHY talk about a thing that's taken for granted. Why for one single minute question the power, worth and necessity of short features?

They are as necessary to exhibitors as air is to human life. That is—the right kind of air—which implies—the right kind of short features.

Short features are the flavor of the program, the dessert to the banquet, and as Herbert Van Loan would say they are the h'oduerves of the menu.

Ofttimes they actually prevent customers from walking to the box office and asking for their money back on account of the punk feature.

Thousands of people go to the movies to see the news weekly the short subjects and the novelties and if the feature hits, all right and if it misses they aren't sore, because they know the short features usually gives 'em some sure fire entertainment.

You might just as well shut up your shop as try to run your theatre without short subjects. That don't mean punk short subjects but good stuff. We take that for granted.

Times without number the big costly feature flops and the little oft despised short subject pulls the big flop out of the hole.

Yet not one exhibitor in a thousand understands the value and pulling power of his short stuff. He runs it as an "also ran,"—as a filler, as just so much excess baggage.

Yet it has been proven that given a good short subject series these pictures actually gross more money and more profits than some of the costliest features.

Look at B. F. O.'s "Fighting Blood" series. These were recognized by hundreds of exhibitors as real leaders and real pullers with the result that dozens of theatre owners played them up in electric lights, advertised them, exploited them, and got the crowds the money and the profits with them.

A program without short subjects look as sick as an actor without work.

Do you think a house could exist without short subject? If you think so, take them off your program for one week and see whether your patronage would whither.

Try to run your house on features alone and in one week you can close up shop and throw the key in the lake.

NAT ROTHSTEIN

I can name you a dozen short subjects right now that are issued regularly that can absolutely outdraw the biggest features.

You know which they are and so do I and so do thousands of exhibitors. F. B. O. has been and is today putting out a wonderful series of short subjects.

They fill a definite niche. They are as sure fire in their ability to draw patronage regularly as the biggest and best of features.

Yet how many exhibitors get behind these subjects. How many understand the big asset they have in short stuff.

How many theatre owners boost these gems of showmanship?

The day is coming when short subjects will be recognized by exhibitors the same as the features are today.

Those exhibitors who are wise will begin now to boost these gems in one and two reels.

Our company is putting forth tremendous efforts to create something different in the short subject field. We have gone so far as to get such costly writers as H. C. Witwer, known to millions and with a tremendous reader following to create material for short subject entertainment.

We have but recently engaged the famous humorist Sam Hellman of Saturday Evening Post fame to write the "Fighting Hearts" series.

We have also engaged the celebrated Nell Maryin of Top Notch magazine to create new and interesting material for short subjects.

We secure the best continuity skill, directorial skill and production skill to put into these short subjects the kind of entertainment that hits the vast majority.

Our comedies and our cartoons by Bary are examples of business building short stuff.

Other companies are likewise bending every effort to give the best they've got to build business for exhibitors on short subjects.

How long are exhibitors going to stall and wait until they wake up to the huge fact that in the present day short subjects they've an asset that is as big as features.

Echo answers—"How long."

Special Christmas Comedy With "Our Gang" Featured

"OUR GANG" is making a Christmas comedy under the direction of their popular director, Robert McGowan, on the Hal Roach lot where fun-films are made for Pathe release, and all the other units are quite busy with new pictures.

Charley Chase, directed by Leo McCarey, and Clyde Cook, directed by C. R. Wallace, likewise are working on new pictures, while Glenn Tryon, with Fred Guiol as his director, is preparing a new vehicle.

The Hal Roach two-reel comedy unit, an all-star idea expressed in two-reel length, is busy under the direction of James W. Horne. "Husky" Hanes, Martha Sleper, Jimmie Finlayson, Frank Butler, Vivian Oakland, York Sherwood, Fred Malastesta, and Acker, the monkey, are in the cast.

"The Devil Horse," directed by Fred Jackman, has been four months in production, chiefly in the states of Montana and Wyoming. The company, including Gladys McConnel, Yakima Canutt and Robert Kortman, besides Rex and Lady, are preparing to leave the Roach studios again on a trek to some other scenic locations to complete the elaborate feature, a story of Indian and pioneer days.

Half a dozen two-reel comedies are in the hands of the editorial department with H. M. Walker, title editor, supervising the cutting and titling.

Lillian Woods, Ziegfeld Follies beauty and player in many busical stage divertissements, is a new discovery of the Hal Roach studios. She is cast in Clyde Cook's current comedy, in which Mildred June, Cesare Gravina, Frederic Kovert, Fred Kelsey, Wilkie Mahoney and others have principal roles.

Katherine Grant, Hal Roach comedy beauty, has been absent from the studio for several days with an infection of some glands due to a bad case of toothache.

Excellent comedy roles which will give him a variety of characterizations are being planned for Lucien Littlefield when he returns to the Hal Roach studio, where he is under contract. Littlefield was loaned by Roach to William S. Hart for a role in one picture.

Sidney D'Albrook, well remembered for his playing of the role of Ambrose, the brother-in-law, in the "Spat Family" series made by Hal Roach, has returned to the Culver City studio and is playing a "crabby office manager'" in the new Charley Chase comedy.

Big Studio Party in Honor of Allene Ray, Pathe Star

A LARGE studio party was tendered Allene Ray last Friday by Pathe, in the medieval settings of "Bellamy Castle," erected at the Long Island studio, for the new mystery serial "The Green Archer." It was a gala affair, with several hundred guests attending, including motion picture writers of the daily, trade and "fan" press, as well as literary celebrities and executives from the Pathe galaxy and home offices.

The guests were transported from New York in a fleet of de luxe motor busses. Arriving at the studio they found themselves cast into an air of mystery. Following green arrows and green lights they ascended the stairway and stepped into the braonial dining hall of "Bellamy Castle." Here Miss Ray received, and poured tea.

Those who met Miss Ray for the first time found her to be an exceptionally charming young lady; a splendid hostess and genuinely idolized by all of her associates. Miss Ray is a Texas girl, and combines rare talent for acting with a type of blonde beauty that is rapidly bringing her to the high places in motion picture stardom.

After tea, came the shooting of scenes of the serial under the direction of Spencer Bennett. For the benefit of the guests the villains of the piece staged a wild combat in the "cabin of a coastwise steamer."

The largest set and the most massive of all was the huge hall of "Bellamy Castle" and here amid the olde tyme atmosphere a colored aggregation of jazz artists played the latest tunes for dancing. It was in this set that the Ned Wayburn dancers, the Misses Mildred Leisy and Ruth Laird, entertained with terpsichorean efforts.

While half of the party were dancing, others wended their way to the archery gallery in the studio annex. All of the "archers" had a good line on the bow and came within a few circles of the bull's eye. W. Adolphe Roberts, of Brewster Publications, triumphed over all others in hitting the bull's eye.

The crowning event of the party was the coronation of Miss Allene Ray as "Queen of serials." The star mounted the throne, and Burr McIntosh, who is Abel Bellamy of the serial, told the guests why her associate artists in the picture had decided they should give "official" recognition of the fact that Miss Ray has long been called Queen. Therefore, on behalf of the cast, Director Spencer Bennet placed the coronet upon the fair head of Queen Allene.

Motion pictures and stills were taken of the coronation and other events and will be shown at a future time in connection with previewing of "The Green Archer," which Frank Leon Smith adapted from Edgar Wallace's novel of the same name.

Members of the cast assisting Miss Ray in receiving the guests were Walter Miller, Burr McIntosh, Frank Lackteen, Walter P. Lewis, Jack Tanner, Ray Allan, William Randall, Stephan Grattan, Dorothy King and Wally Oettel.

"The Green Archer" company is now working on the sixth chapter of the new Patheserial.

ALLENE RAY
The Pathe serial star, for whom a studio party was given during the making of her latest serial, "The Green Archer."

Fox Launches Series of Comedies Based on Irish-Jewish Romance

AT last the screen is to have a series of comedies based on the romance of a Jewish boy and an Irish colleen. Always a pioneer, Fox Films has launched a series of eight Irish-Jewish two-reel comedies beginning with "East Side, West Side," which will be released Sunday, November 15. Thereafter the comedies will be released under the Imperial brand at the rate of one every eight weeks.

For years the doings of the Irish and the Jews have been sure-fire hits in vaudeville and musical comedy. Here recently the legitimate stage has found the portrayal of the romance, humor and pathos of these two great races decidedly successful, judged by both artistic and box-office standards. The Irish and the Jews, as well as all the other races, have found this theme irresistibly funny, and they have flocked by the millions to see the skits and plays presenting the joys and woes of inter-racial romance.

It has remained for Fox Films to adapt this subject matter to the screen. Georgie Harris and Barbara Luddy have been engaged under long term contracts to portray the leading roles. Miss Luddy's laughing Irish eyes and blarney make her well qualified for the part of the heroine. She is a capable actress with experience in productions of feature length.

Georgie Harris was a Jewish comedian in London before he succumbed to the lure of the motion pictures. His first appearance with Fox Films was in "The Wheel," one of the John Golden plays, in which he appeared as Sammy Gensberg, jockey, salesman and philosopher.

"I'm a salesman, Nora, and a salesman don't need to be believed except when he's lying," says Georgie in the character of Sammy in "'The Wheel" as recorded in the titles written by Montague Glass, celebrated author of the Potash and Perlmutter stories.

"Windows and women should ought to be dressed—anyhow in the daytime," he says later. Some of the confidence and business acumen of his race is expressed in this one: "'I ride today in the steeplechase, and whatever you bet on him ain't a bet—it's an investment."

The best title writers available will interpret the wit and humor of the Irish and the Jews in the series. The intermingling of the two races as a result of the Irish-Jewish romance gives rise to hilarious situations. In "East Side, West Side" George Williams plays the Jewish father and Tom McGuire is the Irish father. Red Thompson is cast in the role of a crook.

Feelers sent out by the short subjects sales department of Fox Films brought back expressions of delight from exhibitors, "Why didn't you think of that before?" was the retort of one showman. "That's just what I've been wanting."'

JACK MULHALL AND HELEN Ferguson in the Pathe serial, "Ride 'Em, Cowboy."

HARRY LANGDON

Star of Sennett-Pathe comedies of the funnier sort, such as "Lucky Stars," "The White Wings Bride," "Horace Greely, Jr.," "Remember When," etc.

"Three-Reel" Langdon

Mack Sennett-Pathe Comedian at Work on "There He Goes"

Harry Langdon's first three-reel special comedy made by Mack Sennett, entitled "There He Goes," will be released by Pathe on November 29th and is sure to create a furore as its previews have shown it to be a continuous round of laughter.

Langdon is supported by Peggy Montgomery, Frank Whitson and others. Miss Montgomery is a Langdon "discovery." She has been in films less than two years. The comedian saw her in a picture at a preview and was so pleased with her vivacity and acting ability that he engaged her to appear opposite him. Harry Edwards, who has guided Longdon in a number of comedy vehicles, directed "There He Goes."

Hurd with Bray Studios

Earl Hurd, the famous cartoonist, creator of Bobby Bumps and other internationally famous cartoon characters is once again with the Bray Studios. Hurd achieved a tremendous vogue years ago when he drew Bobby Bumps for Bray. The Paramount organization released these pictures. He is now back again and the first subject he will work on is the third of the Unnatural History Comedies titled "The Camel's Hump." Walter Lantz will enact the leading role in this subject together with little Frankie Evans the child "find." Clyde Geronimi will handle the megaphone on this production. This novelty will be released early in November by F. B. O.

Comedy Team Repeats

Lige Conley and Estelle Bradley, who have appeared in a number of Educational-Mermaid Comedies during the past year, will be seen again in one of the fast two-reelers now in production under the direction of Stephen Roberts.

THE CLEVELAND NEWS

Kathryn Perry Stars in 'Helen and Warren' Film

Declared to Be Perfect Type for Title Role of Movie Presentation of Serial Story Featured in The Cleveland News.

BY HARRY O'ROURKE

SOME day, perhaps, there will arise in the motion picture studios a producer who will manifest the courage to present adaptations of strong stage plays without dragging the original vehicle down to unimaginative depths. When that day comes, if ever, the charming people who grind out our screen entertainment will, quite necessarily, have ceased heeding the persistent urge for happy endings to meet what they call "popular approval."

Showing manner in which The Cleveland News dramatic critic played up the Short Feature.

Short Subject Wins Reviewer's Approval Where Feature Fails

THAT the Short Subject has eventually come into its own, is once again evidenced—this time at Cleveland, Ohio—where a reviewer comments very unfavorably on the long feature picture, and was extremely enthusiastic over a Short Subject feature on the same program.

The critic, who happens to be one of the most astute reviewers in the country, devotes but a few brief paragraphs to his critique of the long subject, and almost an entire column to a short subject that seemed to particularly strike his critical fancy. A part of this revolutionary review follows herewith.

"Therefore the surrounding program in the Park is far more interesting than the feature film. The many readers of 'Helen and Warren,' the serial story being printed in this paper, are finding real enjoyment in viewing the first of a series of two reel productions based on that popular story by Mabel Herbert Urner.

"In selling the picture rights to her 'brain child' Mrs. Urner was a bit skeptical about the effect a picture version of her story would have on the readers. But according to those who have viewed and commented on the first of the series of 'Helen and Warren' productions, Katheryn Perry is almost a perfect type for the role. She is young, yet a little old-fashioned, lively yet with a quaint dignity and charm, easy to look upon, yet intensely and warmly human.

" * * * It is the humanness of 'Helen and Warren' stories which has brought their tremendous success, so it should be with Katheryn Perry in the 'Helen' role, and with Hallam Cooley playing 'Warren.' Both are intensely human."

The comedy he referred to is "A Business Engagement," the first of "The Married Life of Helen and Warren" series, produced and distributed by Fox Film Corporation, and which exhibitors everywhere hail as something entirely novel in the field of short comedies.

Unnatural History Comedy

Walter Lantz of the Bray Studios has completed the final scenes for the second of the new Unnatural History Comedies, a series of one reel subjects, in which the artist appears with his cartoon characters. This subject is titled "How the Bear Got His Short Tail." It is scheduled for release by F. B. O. for October 19th.

McHugh Again Stars

Jack McHugh, who played leading roles in several Educational-Jewish Comedies last year will again be seen in these comedies. He is being starred with Malcolm Sebastian in a comedy directed by Charles Lamont.

Laughing Dollars

BILLY DOOLEY

A HIT ON THE VAUDEVILLE STAGE, NOW A SCREAM ON THE SCREEN--

Reserve space now for this eccentric comedian's series of five two-reel CHRISTIE COMEDIES, and cash in on the laughs; starting with

"A MISFIT SAILOR"

and

"A GOOFY GOB"

YOU'LL PLAY THEM UP FOR ADDED PROFIT

PRODUCED BY Christie

TWO BANNER NAMES

Christie

IT'S LAUGH SEASON

into the Box Office

NEAL BURNS

A VETERAN OF MIRTH WITH A MIGHTY FOLLOWING--

in

"SOUP TO NUTS"

and

"MY SWEDIE"

The first of the 1925-6 series of five two-reel CHRISTIE COMEDY fun films starring this popular young comedian. Book them --

AND KEEP THE CASH CUSTOMERS LAUGHING

Released through

Educational Pictures

"THE SPICE OF THE PROGRAM"

TO ADVERTISE IN Comedies

ALL THE YEAR 'ROUND

CHRISTIE FILM COMPANY, Inc.

Member, Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

Roach and Sennett, Laugh Makers, Will Score Oct. 25

THE Pathe release program of short features for the week of October 25th is headed by two-reel comedies from the Hal Roach and Mack Sennett Studios, and also includes a chapter of the Patheserial "Wild West," a Hal Roach one-reel comedy, Pathe Review, "Topics of the Day," "Aesop's Film Fables" and two issues of Pathe News.

"A Punch in the Nose" (Not a love story) is a two-reel Hal Roach Comedy with an all-star cast including such screen favorites as Lucien Littlefield, Al St. John, "Husky" Hanes, Jimmie Finlayson, Lige Conley, Kewpie Morgan, Al Hallet, Martha Sleeper, Marjorie Whiteis and Dot Farley. The story concerns a stranded "Uncle Tom's Cabin" troupe who find themselves near a sanitarium that is badly in need of help. The manager gets jobs for his company and starts trouble for everyone and laughs for audiences. Jay A. Howe directed.

"A Sweet Pickle" is a two-reeler featuring dainty Alice Day and produced by Mack Sennett. In her new vehicle, Alice is employed in a bakery. But when she is called upon to act as delivery girl and take a birthday cake to a palatial mansion she enters upon a far different future. A banquet is in progress and only thirteen guests have arrived. Alice is invited to make it fourteen and accepts after much persuasion. Barney Hellum, Alma Bennett and Jack Richardson support Miss Day in providing the fun. Arthur Rosson directed.

"All Wool" is a Hal Roach one-reel comedy with Earl Mohan, Billy Engle and Katherine Grant in the leading roles. In this fun-film Mohan and Engle appear as trailors and Katherine Grant is an ambitious actress who wanted to play in "rain" but lost her umbrella. Tay Garnett directed.

"The Rustlers' Stampede" is the title of the fifth chapter of the current Patheserial "Wild West," which features Helen Ferguson and Jack Mulhall. In this chapter there is shown the outcome of the rodeo in which Jimmy Whitehawk, the hero portrayed by Mulhall, wins the contest for his punchers and the glory of the Osborne Ranch, of which he is foreman. Other events of this episode are a barbecue and a stampede in which rustlers make off with thousands of head of cattle. Eddie Phillips, Virginia Warwick, Inez Gomez, Fred Burns, and Dan Dix continue in their prominent roles. Robert F. Hill directed.

Pathe Review No. 43 is of particular interest, presenting: "Makers of Men," showing how West Point builds America's military man-power, which was produced with the co-operation of the U. S. Military Academy and the New York Military Academy; "Fresh-Air Tonic," Pathecolor views of Mont Dore, France's favorite mountain resirt; and "Sunlight, the World's Champion Producer of Energy," one of "The Magic Eye" series, showing how the microscope reveals the true nature of commonplace things.

"Closer Than a Brother" is the latest of the Paul Terry creations of the "Aesop's Film Fables" series. "Topics of the Day" and two issues of Pathe News complete the October 25th Pathe release schedule.

"Hold Tight" Completed

Joe Rock has completed the third of the Blue Ribbon Comedies he is making for F. B. O. This production marks the return of Rock to the screen as a performer. He appears with Alice Ardell in the featured roles in this comedy which is titled—"Hold Tight." Joe Rock is well known as one of the two famous comics who made up the team of Montgomery & Rock which produced several hundred stunt comedies for the Vitagraph Company. This production was directed by Marcel Perez, himself a well known comedian and better known to film fans as "Tweedy."

15th Dinky Doodle Concluded

The fifteenth Dinky Doodle subject which F. B. O. is to release early in November has been placed in production at the Bray Studios. Walter Lantz, the artist creator of this character will appear together with Dinky Doodle and the other cartoon character, Weakheart the dog, in this subject which is to be titled, "Dinky Doodle in the Hunt."

MARGARET QUIMBY

Just as she is and as she will be in Universal's serial, "The Radio Detective," a Craig Kennedy story by Arthur B. Reeve.

Red Seal Product on Opening Program of Three New Theatres

AN unusual testimonial to the drawing powers of Red Seal Featurettes was rendered this month when three new theatres, all in the New York district opened with Red Seal product occupying an important place in the surrounding program.

The new Capitol Theatre in Newark, just opened by Fred Faulkner, a beautiful 1500 seat house, is playing one of Red Seal's "Film Facts," now in its third week as the main surrounding film to Chaplin's "The Gold Rush."

The new Inwood Theatre on Dyckman Street, New York, which gave its first performance on October 1, is playing a Ko-Ko Song Cartune, "My Bonnie Lies Over the Ocean."

At Dave Weinstock's opening of the Arcadia Theatre, 59th Street and Third Avenue, New York, honors on the bill went to another Ko-Ko Song Car-tune, "Swanee River."

In addition to these new theatres, many others in the metropolitan district are playing Red Seal, including the Rialto, New York, where one of the "Marvels of Motion" is showing. Fabian's Mosque and Loew's State at Newark are also among this week's users of Red Seal.

Beauties Added

Two new beauties have been added to the ranks of the players at Educational Studios. They are Winona Shirely and Amma Styers, both newcomers to motion pictures.

Miss Shirley is a cousin to Buster Keaton, her mother and Joe Keaton, father of Buster, being sister and brother. Miss Styers is of the celebrated Dominguez family, which once owned the land on which San Pedro, Long Beach and Torrence, Cal., are located and which included the famous Signal Hill oil fields.

SPENCER BENNET

The director of the Pathe serial, "Play Ball," is now directing the Pathe serial, "The Green Archer."

An "Our Gang" Week Cleanup for Kessler

Nyman Kessler, of the Atlantic Theatre, Atlantic, Mass., made a lot of money through the summer with Our Gang and other comedies, and he is not going to lose that advantage through the winter. He has found that a fast little comedy often will bring in more real money to the box office than a long feature, and so he nominated the week of September 7 as "Our Gang Week," and featured the Roach Rascals above the dramatic feature at the three days of that week.

For Monday he offered The Champeen, with Scars of Jealousy as an added feature. Wednesday brought The Big Show to top I Want My Man, while Saturday was a cleanup with A Pleasant Journey, topping My Son.

Mr. Kessler did not ignore his drama feature. For I Want My Man he admitted any woman for fifteen cents, provided she had her man along, while sons were admitted for the same sum on Saturday if they came with their mothers.

He knows that he can sell both the comedy and the drama, and that some will buy one who will not desire the other, so he offers both, getting all the money, but with the accent on the fun-making.

As a reminiscence of an earlier Our Gang release, Giants vs. Yankees, he offered a prize for a ball game between a Boy Scout troop and the Quincy school team on condition that the contest be known as the Our Gang game. That helped, too.

New Fat Men Comedy

Joe Rock is placing in immediate production the fifth of the series of Standard Comedies he is producing for F. B. O. "The Ton of Fun" as Joe Rock's trio of heavyweight comedians who appear in this series are collectively known, "Fat" Karr, "Kewpie" Ross and "Fatty" Alexander will be supported by that famous screen comedienne Gale Henry. The directorial work on this comedy, the title of which is as yet not decided, will be in the capable hands of Slim Somerville.

Straight from the Shoulder, Jr.

Edited by Van

This "Junior" is getting settled down in his new location.

Have you got the habit of turning from feature tips to this department for the little pictures that do the pulling?

Every youngster needs nourishment: so feed "Junior" by sending tips on your surrounding program every time you report on features. VAN.

ALL WET. (Pathe-Comedy). Star, Charles Chase. A little bit better than many of this star's When that's said—all's said. Sunday, yes. Jack Schneider, Kalona Theatre (300 seats), Kalona, Iowa.

ANIMAL CELEBRITIES. (Pathe-Sportlight). Pathe sure beats the field in sport stuff. This subject is very good as a "filler" and should please any type of patronage as there are no two subjects alike. Good appeal, yes, for Sunday. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

BIG GAME HUNT. (Fox). One of Fox's new 1926 comedies, and a real one. G. A. Peterson, Folly and Cozy Theatres, Hollis, Oklahoma.

BLACK GOLD BRICKS. (Universal-Neely Edwards). Bull's-eye comedies with this star are very good. Bert Roach and Alice Howell good as co-stars. One reel. Draw farming and town 110. Admission 10-25. M. B. Russell, Benton Community Theatre (120 seats), Benton City, Missouri.

BLACKSMITH. (First National). Star, Buster Keaton. This is a dandy comedy. Had some very good comments on this one. They were laughing when it first started and for some seconds afterward. And what's a comedy for if it isn't to laugh at? This will sure bring the laughs. Tone O. K. Appeal 95 per cent. Yes, for Sunday. Draw all classes, town 200. Admission 10-35. R. N. Rounds, Scenic Theatre (180 seats), Kadoka, South Dakota.

THE COPS. (First National). Star, Buster Keaton. This is a very good comedy. You do the right thing when you sign up with First National for the Keaton comedies. You please the grownups as well as the children when you run these. Tone O. K. Appeal 95 per cent. Yes, for Sunday. Draw all classes, town 200. Admission 10-35. R. N. Rounds, Scenic Theatre (180 seats), Kadoka, South Dakota.

COURT PLASTER. (Educational-Comedy). Star, Neal Burns. Another GOOD one from this exchange. Lots of action. Print new. Yes for Sunday. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

CRADLE ROBBERS. (Pathe). "Our Gang." This is a good comedy as usual from the gang but I received a rotten print which spoiled it. Sunday, yes. Special, no. Good appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DON'T TELL DAD. (Pathe). Another of Pathe's new comedies, and a real one. G. A. Peterson, Folly and Cozy Theatres, Hollis, Oklahoma.

DRIVING FOOL. (Fox). A fair comedy that has enough comedy situations to put it over fairly well. Good tone, fair appeal. E. N. Prescott, Prescott Circuit, Union, Maine.

FAMILY ENTRANCE. (Pathe-Comedy). Star, Charles Chase. We have run this star so often that he is getting to be "poison ivy" for us. He's all right for a while; but if you use him too often they will get tired of him. All right for Sunday. Fair appeal. Draw all classes, town 680. Admission 10-25. Jack Schneider, Kalona Theatre (300 seats), Kalona, Iowa.

FIGHTING RANGER No. 12. (Universal). Star, Jack Daugherty. A very good serial if the balance of the chapters are as good as the first two. New stunts and plenty of hard riding. Prints good. Sunday and special no. Good appeal. All classes in big city. Stephen merchants town of 450. Admission 15-30. William A. Simon, Liberty Theatre (250 seats), G. Brenner, Eagle Theatre, Baltimore, Maryland.

GIRL PROBLEM. (Universal). Star, Arthur Lake. All of these one reel Sweet Sixteen series are good. Lake and his leading lady very clever as is Eddie Clayton, the heavy. Farmers, town of 110. Admisssion 10-25. M. B. Russell, Benton Community Theatre (120 seats), Benton City, Missouri.

ONE OF THE FAMILY. (Pathe). A one-reel comedy, not so good. Draw farming class and town 110. Admission 10-25. M. B. Russell, Benton Community Theatre (120 seats), Benton City, Missouri.

PACEMAKERS NO. 10. (F. B. O.). Star, Alberta Vaughn. Still bringing the laughs. If you are not playing this series go after them strong. They are great business stimulants. Tone, okay. Sunday, yes. Special, no. Very good audience appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

PAPA'S PET. (Universal-Neely Edwards). Very good one-reel comedy; Bert Roach and Alice Howell in it, also good. Draw farmer and town class, town 110. Admission 10-25. M. B. Russell, Benton Community Theatre (120 seats), Benton City, Missouri.

PLAY BALL (Pathe). I am on the last episode and it's a real serial. I start in with "Wild West" next week and will be satisfied if it holds up as "Play Ball" did. I run the serial first in state on release dates. Prints perfect. G. A. Peterson, Cozy and Folly Theatres, Hollis, Oklahoma.

PERMIT ME. (Educational-Comedy). Star, Cliff Bowes. Nothing to this one at all. Not a new idea in it, nor a good old one done over! Very poor and is wrongly named, as it is no comedy at all. Tone good but appeal poor. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (410 seats), Nazareth, Pennsylvania.

RED PEPPER. (Educational-Comedy). (2 reels). Star, Al St. John. This lad is good and he certainly can make them laugh when he is with his bicycle. Print good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

RIDDLE RIDER. (Universal-Serial). Star, William Desmond. Just ran the second chapter, and if it continues as good as the first two you can go as far as you like on it. It will stand it. Good tone. No for Sunday. Appeal a hundred per cent. Draw town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

UNIVERSAL TWO-REEL WESTERNS. What I have had of them have been very good. Good tone, appeal 90 per cent. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

"Park Pets Outside," the Cry in Ilion, N. Y.

Don't say "skunk" to Whitney and Young, who run the Temple Theatre in Ilion, N. Y., and who have another theatre in course of construction. As the story goes, one of the little animals found his way into the new theatre and then forgot his manners. While this was bad enough, there was another and entirely unexpected chapter to come. An animal show was playing at the Temple. A resident of Ilion, with a pet skunk, came to the theatre, bringing his pet, thinking that he might sell it, as the show had one pet skunk. The rest of the story requires no stretch of the imagination, for the second skunk also misbehaved and with a crowded house at that.

With the Shine boys the big magnet that draws film exchange managers and salesmen from all parts of the state, the boys have dubbed Gloversville "Shineville." The name gives every evidence of sticking.

The Colonial in Monroe has been taken over recently by J. J. Dinber of Jersey City. The house has been run in the past by the K. and B. Amusement Company.

Tom Kennedy of the Lyceum of Champlain was along Film Row during the week and buying quite a lot at that. L. Shapiro of the Depot Theatre in Manchester, Vt., also was in town but forgot to bring along any maple syrup of change, booking among other things not less than six of the Pathe serials.

The past week brought a rather surprising change in the management of the Palace in Troy. Louis Saperstein, who was named as manager of the house only a couple of weeks ago, resigned during the week and there was a rumor that there had been a rather wordy disagreement with Julius Berinstein just before.

Because they wanted $100 for three seats at the world series, and the seats were in the fifteenth row at that, Chris Buckley of the Leland Clinton Square theatres in Albany contented himself last week with watching the score board and preparing for the opening of "The Iron Horse" at the Leland on Monday.

In order to secure the best in the way of amateur talent for the shows which he is putting on one night a week with the regular pictures, Jake Rosenthal of the Rose in Troy has had some cards printed which he hands to the amateurs, asking them to distribute them among other amateurs.

It looks as though Ben Stern, manager of the Lincoln in Troy, would not be heard from much this fall and winter in the bowling matches in that city. While pitching in a recent baseball game Mr. Stern strained his back so badly that he is attempting nothing on the alleys, despite the fact that a league has been formed among employes of the various houses in the Collar City.

Uly S. Hill, managing director of the Strand group of houses in Albany and Troy, has conceived a notice which he is throwing on the screen, announcing coming attractions and stating that the biggest pictures are scheduled with no advance in prices.

Ben Apple, a former Troy exhibitor, who recently returned from Florida, is back in town. Judging from the fact that newspaper ads last week called attention to the fact that Mr. Apple would act as the Troy representative of a Florida land concern, it looks as though he would stay north.

John Maxwell, formerly of the Frontier Amusement Company in Buffalo, is managing the Liberty in Herkimer, now one of the Shine chain.

The past week saw Louis and Meyer Shine of Gloversville in New York, as well as Vic Warren of Massena. Bob Landry of Ogdensburg, one of the best known showmen along the northern border, has made up his mind that northern winters are a bit too severe, and has decided to go to Florida and of course enter the real estate business. The past week also brought to Film Row one of the old timers in the person of Eli Rosenbaum of the Hippodrome in Ogdensburg.

There was a private screening of "The Merry Widow" the other night, attended by Mr. and Mrs. E. W. Farley and daughters and Mr. and Mrs. C. H. Buckley.

William Shirley, who chases back and forth between Schenectady and Florida just as though it was but a few miles, left last Wednesday for Miami and remarked that he would not be back until he has made at least a half million.

A Zoological Issue

Each season of the year brings its problems for the exhibitor. This story has to do with a problem of the country exhibitor during the autumn. Ilion, N. Y., exhibitors aren't the only victims of visitations by those cute little black and white animals that city folks sometimes stroke and address as "kitty" then becoming sadder but wiser citizens.

A lone skunk, bored with life, wandered into the only picture theatre in Smethport, Pa., the other night, ambling through the doors just in time to "make" the second show. Somebody near the door spotted the animal and the news spread with extraordinary rapidity. Exits were opened and the theatre emptied with an alacrity that would have brought a glow of satisfaction to the heart of a fireman. The audience waited outside when, lo and behold, the skunk, still bored with life, strolled out of the theatre and went unmolested down the street. He had a kingly indifference for the insults hurled in his direction.

Should we call this issue of the "Spotlight" the zoological number?

The Regent in St. Regis Falls, run by F. W. Aldrich, will close for the winter on November 1.

Nick Dennis of Utica is planning to open the Auditorium in that city on November 2 with a program of pictures and Italian vaudeville. The city has a heavy Italian population and the idea should prove successful.

J. W. Carkey, manager of the Strand in Carthage, gave his annual fall fashion show this week in conjunction with the merchants of the village. He used "Sandra" as the picture.

Fashion shows appear to be all the rage in this part of New York State at the present time and there is hardly a week that from one to three houses do not announce one. The Shine boys are staging one this week in connection with a run of "Slaves of Fashion" at the Glove Theatre in Gloversville.

Picture theatres throughout Northern New York felt the effects of the veritable blizzard of last Saturday when snow fell in many places to a depth of several inches. The storm was accompanied by a gale of wind that kept thousands within doors in both cities as well as villages.

Bill Smalley of Cooperstown, is back from a visit to the Danbury fair. Frank Briggs has been placed in charge of the Clinton Square Theatre in Albany, relieving Alex Sayles of some of the work in connection with the two Buckley houses in that city.

John Garry's tooth is still aching, according to last reports, a fact that brought Mr. Garry to Albany on Sunday. Mr. Garry is pretty busy these days with the Empire, playing such pictures as "Graustark" last week, packing the house, and with "The Iron Horse" slated for four days this week and "The Freshman" coming in November.

Two Pulaski houses were taken over during the week by Charles Gilmore of Syracuse and Oswego. In connection with the acqniring of the Temple, Mr. Gilmore annonnced that Jacob A. Youngs wonld be retained as manager, a position which he has held since the honse was opened last February. In taking over the Hohman Theatre, Mr. Gilmore said that there would he a new manager annonnced about November 1. F. H. Hohman, who has been handling the honse, will leave soon for an extended trip through the South, being accompanied by Mrs. Hohman. They will travel in a new house car, stopping wherever they please and remaining sonth until next spring.

Fred Mausert of Glens Falls is busily engaged in replacing the old church pews in his house with some up-to-date seats.

Seated behind the wheel of a brand new Paige car, Harvey Smith drove down from Wells one day last week and spent both time and money along Film Row. But, then, he has nothing on J. B. Harte of Bennington, who arrived in town with a new Packard, and what's more, is going to Florida right soon.

George E. Loomis has taken over the Savoy in Frankfort and reopened the house this week with "Let's Go Gallagher" as the attraction. This gives Mr. Loomis two houses in Frankfort.

Another representative of the gospel in Central New York has decided to operate a mation picture theatre this winter in the interests of his church. The latest addition is the Rev. H. H. Black of Central Bridge, who made two trips to Film Row this past week for booking purposes. Father Blais is making a success of the house he is running at Schroon Lake.

Connecticut Theatre News

Work has been started on a new theatre for Hartford, to be known as the Rivoli, at 1751-1759 Park street. The building will be of fireproof construction, seating 900, also three stories and six offices on the second floor. The street front will be of press brick and lime stone trim in Gothic style of architecture. The theatre will be equipped with a modern heating and ventilating system. A lobby forming the main entrance is 25 feet wide and furnished in marble and tile. The auditorium will be of octagon shape 25 feet high without galleries, and will have six exits in addition to the main entrance. The Rivoli Corporation of Hartford is the owner. Max Shulman of Hartford is president.

Arkansas Theatre News

The New Star opened at Gould, Ark., with D. W. Strong as manager.

Lee J. Lewis has purchased the Palace Theatre at Greenwood, Ark.

Fire caused considerable damage to the Crescent at Little Rock, Ark., but the building was saved and no one injured.

James Boyd will open his Gem Theatre at Blytheville, Ark., in the near future.

R. E. Blouvet to Build in Le Roy, N. Y.

Le Roy, N. Y., is to have a new picture theatre. Ralph E. Blouvet, who has operated the Family Theatre in the town for many years, has purchased from Alderman Frank W. Syler the former Cleveland property at 51-55 Main street, which has a frontage of 80 feet and a width of 124 feet at the rear. Mr. Blouvet is consulting with architects on the plans, which call for two ground floor stores and office rooms on the second floor. The house will be modern in every particular and quite elaborate in interior decoration. Mr. Blouvet has been giving Le Roy folks a high grade of film entertainment for several years at the Family.

Plans have been filed with the Bureau of Buildings in Buffalo by the Farber & Yavno Holding Company for a new picture theatre to be erected at 2275-2285 Genesee street. The house will cost $30,000.

The Palace opened in Syracuse on October 5. The program is being changed daily. The capacity is 1,289. Music is furnished by a large organ. The house is at 2362 James street, corner of Stafford avenue.

Eddie Lazinski, manager of the Park Theatre, a north Buffalo community house, is sporting a new Buick roadster. When it rains, Eddie leaves his nice new boat in the garage and takes his dad's car to visit the film exchanges.

The Buffalo community theatre which, it was reported, was to have been built by Barney Vohwinkle in association with the Shea Amusement Company on Genesee street, will not have the Shea company behind it. Mr. Vohwinkle is expected to go ahead with the project himself.

Manager George T. Cruzen started his Saturday morning shows for children last Saturday at the Palace Theatre in Lockport and the youth of the Lock City turned out en masse for the event. Superintendent of Schools R. B. Kelley gave enthusiastic endorsmeent to the idea in a letter to Mr. Cruzen. The same class of shows are continuing with great success this season at the Eastman in Rochester. The admission price of 10 cents there is for adults as well as children. Last Saturday the feature was Laurette Taylor in "Peg o' My Heart."

Manager H. M. Addison of the Binghamton Theatre, Binghamton, N. Y., wants to know if there are any harmonica players in his city. If so, Mr. Addison is willing to offer cash prizes to the one who can play the best on Friday evening, October 16. So Binghamton is going to hear some real music that night.

House Manager Morris of the Regent Theatre, Rochester, tried an experiment this week and it was a big success. The experiment was Mark Daniels, baritone, formerly of Portland, Ore., and now a member of the Rochester American Opera Company. It came about in this way. Mr. Morris graduated to the managerial staff of the Regent after two years in the Regent Theatre. He knows about the various acts, musical and otherwise, which are used to vary that theatre's program. And he suspected that the patrons of the Regent might on occasion like a little of the same thing. So he sought out and found Daniels. Mr. Morris did not advertise what he was going to do. He simply had Mr. Daniels walk out on the stage and sing. But the audience wanted another number and got it and still another. Then folks began telephoning the box office to find out when Mr. Daniels went on and the innovation proved decidedly successful.

Mitchell Fitzer, and not Ben, as was announced, has taken over the new theatre being built in Kenmore, N. Y. The theatre will be one of the finest in Western New York and will be ready for the public soon after the first of the year.

Special Services Held In Cleveland Theatre

Two and one-half years ago a group of ten orthodox Jews, who lived in Cleveland Heights, found their number too small to establish a synagogue and the walk into Cleveland proper too long. The Mosaic law forbids riding on the Sabbath. To meet the situation, Jacob Makoff transformed the ball room of his home into a small but serviceable synagogue where now a larger congregation, thirty-five in number, gathers every Friday night and Saturday. However, when the recent holidays came, those wishing to worship with this congregation had grown to 500. Again Jacob Makoff came to the rescue of his fellow-worshippers and donated his theatre, the Heights, at Euclid avenue boulevard and Conventry road, Cleveland Heights, where the New Year and Day of Atonement exercises were held.

John A. Schwalm, manager of the Rialto Theatre, Hamilton, Ohio, has added an act of vaudeville to his regular picture program for each Thursday night.

Bids were recently taken for the lease of the Cedar-Lee Theatre, Cleveland, now nearing completion, the successful bidder being Dr. B. I. Brody, who likewise operates the New Broadway, Kinsman, Detroit and Kinsman theatres in that city. The Cedar-Lee is a suburban house seating 1,200. The life of the lease is seventeen years, the total rental running around $300,000.

Young Brothers of the Bowling Green, Ohio, Amusement Co., are having plans developed for a new theatre with a capacity of 800. Estimated cost is reported at $125,000.

Makinson and Gaethke have purchased the Park Theatre, Barberton, Ohio, from John Buckhor, the former owner. The house has been temporarily closed pending completion of remodeling.

Tennessee Theatre News

Tony Sudekum, president of the Crescent Amusement Company, Nashville, Tenn., has had plans prepared for a $50,000 theatre for Shelbyville, Tenn. It will be erected on the site of the present opera house.

What's Your Story? Tell This Department.

Omaha Theatre News

H. A. Taylor, owner of the Rholf Theatre at Omaha, last week bought the Franklin at Omaha from George Adams, who himself had owned it only a week, having bought it from A. Melcher.

Mrs. Jesse F. Pierson has bought the Victoria at Omaha from Henry Howers. Mrs. Pierson came here recently from New York.

I. T. Johnson, Holdrege, Neb., has sold the Auditorium at that place to the Hostettler Amusement Co.

Stahl Leases the Plaza In St. Louis

Maurice Stahl has taken a lease on the Plaza Theatre, Clara and Etzel avenue, formerly operated by the Super Theatre Corporation, controlled by Hector M. E. Pasmezoglu, who is disposing of all his theatre holdings in St. Louis. The Plaza seats 735. Stahl several weeks ago also leased the Delmar Theatre and airdome from Pasmezoglu, changing the name later to the Embassy Theatre. He is also interested in Union Theatre, Union and Easton, the Mikado and Mikado Airdome, and with George Skouras in the Aubert and Chippewa.

The $2,000,000 St. Louis Theatre, Grand boulevard at Morgan street, the grand opening of which has been delayed from time to time, is scheduled to open within a very short time. The building was erected by the Metropolitan Theatres Corporation, of which David Sommers is president, Sam Koplar vice-president, Emil S. Strauss treasurer and Lambert E. Walther director. It will seat 4,200.

Plans for a $1,000,000 theatre and apartment building to be erected at Gravois and Ellenwood avenues, St. Louis, Md., have been placed before the St. Louis Board of Aldermen by Rupert & Levine, Chicago architects. The owners desire the vacation of an alley to permit the erection of the house. The new theatre will seat 3,800 and front 137 feet on Gravois avenue by 169 feet on Ellenwood, Six hundred feet of land nearby has been obtained for the apartment. Reuben Levine of Chicago is the owner of the new project. He has stated that St. Louis theatre men will handle the theatre when it is completed.

Louis Landau, Jr., owner-manager of the Washington Theatre, Granite City, Ill., has arranged to conduct a benefit show for the family of Motorman Jameson, who was fatally wounded by a payroll bandit several weeks ago.

Kehayes Will Manage Ottawa's Capitol

Formal announcement has been made at Ottawa, Ontario, of the re-opening on October 19 of the Family, a downtown theatre, by an Ottawa and Montreal syndicate, to be known as the "Capital Theatre," this name indicating the capital city of Canada. The manager of the Capital is Peter Kehayes, formerly an exhibitor of Montreal. S. Ladas of Ottawa, a prominent local business man, is the head of the new company. The Capital will play moving pictures and five acts of Knickerbocker vaudeville. The theatre had been closed for a year. It was formerly operated by the late Harry Brouse.

Manager Leonard Bishop dsclared on October 10 that 20,000 persons had witnessed the presentation of "The Gold Rush" at the Regent Theatre, Ottawa, during the previous six days. The Chaplin special was advertised for a two weeks' run, ending on October 17.

Manager Dave Coplan of the Imperial Theatre, Ottawa, has sprung another innovation on an appreciating public. This time, it is a "music box pit" for the new seven-piece orchestra. This tones up the music so that every strain can be enjoyed up in the back of the balcony as well as on the orchestra floor. The new orchestra is under the charge of Conductor Beaudry.

The Rex Theatre at Kindersley, Sask., has been undergoing comprehensive improvements. A new floor has been laid in the auditorium and various conveniences have been added.

The Strand Theatre, Brandon, Manitoba, formerly an Allen theatre, has been closed temporarily by Famous Players Canadian Corp. The manager, Charles L. Straw, has been placed in charge of a Winnipeg theatre.

Iowa Theatre News

Frank Adames of Chelsea, Ia., has sold the Empress to E. H. Dickinson of Gladsbrook, Ia. Miss Stella Fachenthal has sold the Cozy at Dyersville, Ia., to Nyles and Costen. Perkins & Martin have sold the Alamo at New London, Ia., to J. O'Connor. Van Dyke & Young of Pella, Ia., have sold the Alamo at that place to Chris Nelson. Mr. Smith of Ida Grove, Ia., has bought the Rialto at Bedford, Ia., from H. Stanley.

What's Your Story? Tell This Department.

Harding Opens to Capacity in Chicago

The new Harding Theatre of Lubliner & Trinz opened with a capacity audience to view the splendors of the latest of the theatres added to the big circuit. A gala program with parades by the merchants of that district ushered in the big civic event of the northwestern section of the city. An elaborate program put on with the co-operation of the Balaban & Katz production department made a hit with the crowds that thronged the latest of the cinema palaces of the city. The house seats 3,500. Harry Lustgarten has been named house manager. He was formerly in charge of the Windsor Theatre of the circuit. Ben Paley has been named musical director and Edward K. House organist.

Fred M. Weber has taken over the Warrington at Oak Park, Ill.

The many friends of William Hershberg, veteran movie owner, will be sorry to hear of his death by suicide at his home, 4908 Sheridan Road. Heavy financial losses are supposed to have been the cause. At the time of his death he was the owner of the Rainbow, the Schindler and the Cameo theatres.

Manager Claggett of the Calo has arranged a tie-up with the merchants of the North Clark district and will have the first showing of "The Romance of Clark Street" in connection with a three-day celebration of the business men of that district.

Another new movie theatre to seat 900 people will go up at Glen Ellyn, Ill. The Masonic lodge will build the house, which will also include a large hall for their meeting place. The project will cost about $160,000.

Andrew Karzas in conjunction with Milton Plotke and others is building the Patio amusement building at Lawrence and Winthrop avenue near the new Uptown and Riveria theatres. It is expected the structure will be ready for occupancy next summer.

According to word from the Midwest offices there is no truth in the rumor that Jules J. Rubin is to be general manager of that circuit. He is general manager of the Great States Theatres, Inc. and Floyd Brockwell is still general manager of the Midwest circuit.

The Midway at Rockford, Ill., under the direction of Charles Lamb, has been renovated for a combination policy. The stage has been enlarged to take care of the largest attractions.

Everett Hayes, who resigned recently as manager of the Majestic and was going to Des Moines to take up work for Getchell & Manning, is still here and may decide to continue in business in Chicago.

Among the visitors along Film Row last week were Kenneth Johnson of the Palace, Onargo, Ill.; L. L. Yancy of the Avon, Decatur, Ill., and Walter Taylor of the Lyceum. He formerly owned the Rialto at Bloomington and reports business in that part of the state as improving this month.

The new Marks Theatre going up at Devon and Sheridan Road is under roof and plans are being made now for a big celebration by the merchants of that district when the house is ready for opening.

Clyde Elliott of the new Evanston Theatre opened the Riley Theatre at Fort Wayne last month.

Sam Abrahams of the Gold Theatre has returned from a three-months' trip to the Holy Land where he visited his father.

Louis K. Brenner has organized the Elite Kozy Theatre Company at Metropolis, Ill., and has taken over the Weece Theatre interests in that territory.

The new Hinsdale Theatre at Hinsdale, Ill., that is being erected by Frank Evans will soon be ready for opening.

Tom Fox of the Star Theatre at Bradford, Ill., was in the Chicago market last week booking pictures.

The Echo at Des Plaines, Ill., will be remodeled and a new organ installed. The capacity is being increased to one thousand.

Gust Constan, owner, and Leo Yancey, manager of the Avon at Decatur, Ill., were visitors along Film Row last week.

Julius Lamm of the Elite at Waukegan was in the city last week buying pictures and says that the theatre has been all fixed up for a banner fall business. J. Sussman is associated with him in the management of the house.

Isaac Lesserman is back from Florida on an extended stay. Rumor has it that Ike cleaned up handsomely in real estate.

The American Theatres Corporation of which Joe Hopp is managing director is now located in the new offices on the fourteenth floor of the Strauss building.

S. J. Gregory of the Gregory circuit is back from New York where he went to see his mother and father off on a trip to Greece. Among the other Chicago exhibitors who have returned from New York are Jack Miller, business manager of the Chicago association; Charley Casanave and V. T. Lynch of the Lynch circuit.

Schaeffer Brothers, Frank and Fred, who have operated the Crystal for many years on North avenue near California, have added presentations to their programs.

Singer and Degen have bought the Gem at Marissa, Ill., from Will Hamilton.

Carroll Gridley will build a new movie theatre at Libertyville, Ill.

The Central Theatre Company of 58 West Madison street paid the income tax collector $2,850 last year.

M. Seigel, former owner of the Home Theatre, has returned from an extensive eastern vacation tour.

Manager Frank Scott of the Iris is back on the job after a tour of Wisconsin fishing districts.

The Gem at Crafton, Ill., is now under the management of C. R. Johnson.

The new Harvard Theatre, Harvard, Ill., will open next month. E. E. Saunders, owner, will have one of the finest little theatres in the western suburbs. It is understood that he will continue to operate the Palace Theatre there, which will feature westerns.

The Peveley at Lyons has been taken over by the Herschberg Brothers, who operate the Grove at Morton Grove.

Billy Link has taken over the Home Theatre at Culver.

Michigan Theatre News

The Ferry Field Theatre, Detroit, is not for sale, according to a letter from the office of Charles H. Miles' Circuit of Vaudeville Theatres which denies the truth of a report that Mr. Miles had confirmed news of the rumored sale. A stock enterprise opened there on October 12—"Detroit's New All-Star Stock Assembly."

Miss Caroline Butterfield, daughter of Col. W. S. Butterfield, who controls a circuit of theatres in Michigan, made her stage debut in the ingenue role with the Broadway Players in ("Buddies") at the Regent Theatre, Grand Rapids, October 4, under the stage name of Ann McCord. Local critics gave unstinted praise on her work.

W. Pa. Exhibitors Plan Motion Picture Day

November 23, 1925, has been set aside by the M. P. T. O. A. as National Motion Picture Day, and the Western Pennsylvania contingent plans to observe the occasion. Pledge cards are being mailed to the exhibitors of the territory, on which they will signify their intention of donating 25 per cent. of their receipts on this day to the organization. The M. P. T. O. of W. Pa. plans a big advertising campaign. An executive committee has been named and this committee will later name a general committee, which will have all charge for the observance. The personnel of the executive committee follows: Harry Davis, chairman; D. A. Harris, M. A. Rosenberg, Nate Friedberg, John Alderdice, M. B. Nadler and Fred J. Herrington.

The Cameo, Pittsburgh, landed much valuable publicity during the recent world series games in Pittsburgh. Manager Ray Brown had printed 10,000 cards, one side of which carried a group picture of all the members of the Pittsburgh team, and the reverse side announced the forthcoming showing of "The Phanton of the Opera." Before the opening game Manager Brown presented Hazen Cuyler, one of the Pirate stars, with a gold ball and bat of regulation size. Assistant Manager Harold J. Turner, helped his "boss" make the presentation speech.

John Stahl has set November 11 as the opening day for his beautiful new Stahl Theatre in Homestead.

The Western Pennsylvania Amusement Company, which controls several picture theatres in the local territory, has decided to invade the East Liberty district, and will shortly commence the erection of a new picture house in that section. The company has just purchased the building at 5709 Penn avenue for $35,000. The lot is 25x145 feet. The principal stockholders are Mayer Silverman, Hyman Goldberg and George F. Callahan.

Sam Gould's Ideal Theatre, West End, was re-opened on October 12. The Ideal had been closed for three months for renovating and enlargement. The capacity has been increased from 300 to 500.

Sam Gould, popular local exhibitor, is reported convalescing and out of danger at the Johns-Hopkins Hospital, Baltimore, where he recently underwent a serious operation. Sam's many friends here hope to see him well enough soon again, so that he may be able to return home.

Among the recent out-of-town exhibitor visitors to Pittsburgh's Film Row were: T. V. Barnes, Ellwood City; Tom Wright, Brownsville; James Velas, Louis Velas and Steve Gallos, Wheeling; C. A. Lofstead, Fredericktown; Jake Smith, Barnesboro, and R. J. La Voise, Huntington, W. Va.

Much Theatre Building In Texas Field

A modern theatre will be built at San Bonito, Texas. It will cost about $50,000 and seat 1,000. A new $500,000 theatre will be erected at Houston, Texas. The new $1,500,000 Aztec Theatre at San Antonio, Texas, is under construction and will be finished and completed early in the new year.

The Alhambra at Breckenridge, Texas, is being remodelled and new equipment added.

The new Palace at Childress, Texas, will be opened in the near future.

W. S. Waid has been appointed secretary of the M. P. T. O. of Texas, with headquarters at Dallas.

M. M. McNeese will erect a new theatre building at Haskell, Texas, seating about 600.

W. A. McDonald, well known theatre manager, died at his home in Cleburne, Texas, September 26. He leaves a wife and two daughters.

L. Miller has purchased the Queen at Bay City, Texas.

Lee A. Walker is building a new theatre at Lampassas, Texas.

H. C. Houston and C. C. Lindsey are erecting a new theatre building at Memphis, Texas, to be named the Gem.

The Gem, recently burned at Dallas, is to be rebuilt.

J. B. Shackelford and W. O. Shackelford have opened their new $100,000 theatre at Abilene, Texas. It is 50x140, fireproof and the last word in theatre building and equipment.

Pincus Sets Records in San Francisco

Greater movie season has gone over with a bang at the Imperial Theatre, San Francisco, and Manager Charles M. Pincus is busy keeping tally on busted house records. The first Sunday in October saw a new record set in this house when "The Freshman" was offered, and oddly enough the record it succeeded was also set by Harold Lloyd's "Hot Water." The football stadium scenes in "The Freshman" were filmed at the Stanford-California game here last fall and Manager Pincus had the University of California football squad and its famous trainer, Andy Smith, as guests of the house at the opening of the picture.

Nat Holt, manager of the California Theatre, San Francisco, celebrated his return from a vacation spent in Canada by directing the putting on of a special kiddies' show for newsboys, offering "He's a Prince," a Mack Sennett comedy and a Krazy Kat cartoon.

Henry Pincus, who has had wide experience in San Francisco picture theatres, has been made manager of Beatty's Casino Theatre, succeeding Herman Kirsten.

West Berkeley Theatres, Inc., has arranged to erect a 1500-seat theatre on San Pablo avenue, near University, Berkeley, Cal. The house will succeed the present Varsity Theatre and will be known as the New Varsity Theatre. R. A. McGinnis is manager of the present house.

Rex Midgley of the American Theatre, Oakland, Cal., who returned recently from a trip to New York, is arranging for the erection of a large picture theatre in that city, opposite the new Elks' Club.

The Appleton Theatre, Watsonville, Cal., has opened under the management of Markowitz Bros.

A picture house seating 750 is to be erected at Sunnyvale, Cal., by Thomas Belessis, who will also be its manager. It is to be known as the New Strand.

W. H. Laughead of the Westwood, Cal., was a visitor at San Francisco early in the month.

The Lurie Theatre, Oakland, Cal., for years operated by Alexander Pantages, but under other management for the past two years, is to be made a part of the Pantages Circuit again.

Work on the McNamara & Winkelman Theatre at Martinez, Cal., is to be resumed at once, the unfinished house having been purchased by West Coast Theatres, Inc. Work on this theatre commenced three years ago, but stopped with the death of John McNamara, the promoter, when about 60 per cent. complete.

War Cox and George Austin have arranged for the erection of a small picture theatre at Forty-sixth avenue and Irving street, San Francisco.

Crowds Flock to New Seattle Theatre

Of outstanding importance in Seattle was the splendid opening last week of H. W. Bruen's Arabian Theatre in the Woodland Park district. The house, a 750 seater, is the finest theatre in Seattle, bar none. It is a distinct "type" theatre, the Arabian colorings, decorations and atmosphere being well carried out. Two capacity audiences expressed their approval through loud applause on opening night and have returned frequently, judging by the outstanding lines. Mr. Bruen presented his friends on Film Row, the exchange managers, with Eversharp pencils as souvenirs.

Secretary J. M. Hone of the Washington state M. P. T. O. called a district meeting in Yakima during the Universal pictures party, taking advantage of the fact that all the boys would be assembled for that event. All were bidden to the big annual convention in Seattle on November 4.

Within sixty days Warner Brothers' new Egyptian Theatre in the University district will be opened. Mr. and Mrs. Sam Warner were in town last week and let complete contracts for decorating, lighting, seating, drapes, chairs, projection, etc., to B. F. Shearer, Inc., of Seattle. The house is a 1,200 seater and will be the largest suburban theatre in Seattle.

Louis Goldsmith, who for years has been one of Seattle's well known suburban exhibitors as the owner of the Society Theatre, which he recently sold to Mr. Ackles, has decided to have a whirl at the opposite side of the game. Louis is selling film for Deluxe Feature Film exchange, out of Seattle.

Putting over a cake as well as a show was what happened in Port Orchard, Wash., when J. A. McGill secured the co-operation of a local bakery in putting over "Drusilla with a Million." The bakery made him a number of cakes at less than cost, slicing each up into individual portions and placing in oiled paper envelopes. Every lady was given a piece of cake upon entering the community theatre. The house did capacity.

Ben Fey has added a large electric sign giving the name of his attractions, which has been suspended from the base of his big Renton Theatre sign, Renton, Wash.

Oklahoma Theatre News

Harvey Luckett has purchased the Grand at Collinsville, Okla.

The Depew at Depew, Okla., has been renamed the Palace.

New Arbitration Board In Kansas City

In line with the usual quarterly custom, a new arbitration board has been appointed in Kansas City. The exhibitor members, appointed by President R. R. Biechele of the M. P. T. O. Kansas-Missouri, are: K. L. Darnell, Alamo Theatre, Kansas City; Frank Amos, New Diamond Theatre, Kansas City, and A. F. Gibbons, Prospect Theatre, Kansas City. The three distributor members, appointed by E. C. Rhoden, president of the Kansas City Film Board of Trade, are: Louis Reichert, Warner-Vitagraph; T. O. Byerle, First National, and M. A. Levy, Fox.

A meeting of the board of directors of the M. P. T. O. Kansas-Missouri has been called for October 13 at the Hotel Baltimore, Kansas City. The question of holding a semi-annual convention this fall and producer-owned theatres probably will be among the more important questions to be discussed. Sentiment among some of the exhibitors favors an annual convention instead of a semi-annual meeting. In that case the meeting would not be until next spring.

Fred Spear of the Orpheum Theatre, Kansas City, felt contented with himself last week, having been first to the newspapers with the fact that his theatre would carry play-by-play detail on the world's series, then "grabbing off" liberal space on a special theatre party arranged for "Big Bill" Tilden, Manuel Alonzo and other tennis stars who were competing in Kansas City. But in the meantime Earl T. Cook, manager of the Pantages Theatre, first-run house, successfully countered with a special entertainment for the First Baptist Church Business Men's Bible Class, while the Apollo Theatre, suburban house, set the pace with a fashion revue of Paris gowns.

"They say that competition is the spice of life but I disagree," asserted Barney Dubinsky of the Regent Theatre, Kansas City. "Since downtown building improvements have swept away two rival theatres in my block, I have had better crowds and had less trouble in buying films. That's that!"

Several changes of management in theatres in the Kansas City territory have been announced. Lee Jones, manager of Universal theatres in Atchison, Kans., has been transferred to Independence, Kans., where he will manage the Beldorf. Mr. Jones was succeeded in Atchison by A. R. Zimmer, who will assume charge of the Crystal and Royal. The Garden, Colony, Kans., has been purchased by T. A. Lauck from W. A. Bearce, owner of a chain of houses. The Robinson at Robinson, Kans., has been purchased by Charles Prikey from G. L. Rugg.

Among out-of-town exhibitors in the Kansas City market this week were: G. L. Hooper, National Theatre, Topeka, Kans.; W. H. Weber, Echo and Larkin theatres; Great Bend, Kans.; Lawrence Brenninger, Cozy and Crystal, Topeka, Kans.; A. R. Zimmer, Crystal and Royal, Atchison, Kans.; H. B. Doerring, People's, Garnett, Kans.; Harry McClure, Strand, Emporia, Kans.; Edward Peskay, Rivola and Penn, St. Joseph, Mo.; S. E. Wilhoit, Jefferson, Springfield, Mo.

A. E. Elliott is to manage the New Lewis and Elliott at Independence, Mo., which recently were acquired by Glenn Dickinson, owner of a chain.

A new player pipe organ has been installed in the Gauntier Theatre, Kansas City, Kans., owned by Dick Liggett, while H. S. Beardsley has had two new Simplex projectors installed in his New Regent Theatre, Oberlin, Kans., to be opened next week.

Denver's State Theatre Being Renovated

The new State Theatre of Denver closed on October 9 for two weeks to enlarge and raise the stage, installing still more lighting effects and remodelling the projection booth. The policy of the theatre in presenting acts with the usual program has met with such success that the management will equip the theatre with the necessity facilities to accommodate the largest and best acts that can be sceured. H. D. McBride, manager of the State, announces that a grand reopening will take place on October 24 with a show that will be even larger and better than has greeted the capacity crowds since its opening three weeks ago.

Jim Lynch, owner and manager of the Empress Theatre, Laramie, Wyo., will show real football enthusiasm for the Cowboy Team of the University of Wyoming. A benefit performance will be put on soon to raise funds to defray the part of the expenses of a ten-day tour which will be taken by all members of the Cowboy eleven when they play Montana State and Utah Aggies.

B. P. McCormick, owner and manager of the Rialto and Liberty theatres, of Florence, Col., and the Jones Theatre, Canon City, Col., was a visitor in Film Row.

The following theatres have reopened for the winter season: Princess Theatre, Olney Springs Col.; Kiowa Theatre, Kiowa, Col.; Sanford Theatre, Sanford, Col.; Ioof Theatre, Coal Creek, Col. Messrs. Lane and Schmid have taken over the ownership and management of the Princess heatre, Flagler, Col., and J. M. Cooke has become the owner and manager of the Crowley Theatre, Crowley, Col.

Among exhibitors visiting Denver during the past week were Ed Marquand, manager of the Isis and Longmont theatres, Longmont, Col.; Mrs. Lee Mote, Acme Theatre, Riverton, Wyo.; A. V. Wessels, Orpheum Theatre, Steamboat Springs, Col.; R. Murray, Eaton Theatre, Eaton, Col.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"The Pace That Thrills"—First National

Ben Lyon and Mary Astor in Actionful Story Based on Mother-Love and Movie-Lot Angles

Reviewed by E. W. Sargent

Using two "sure fires," mother-stuff and the movie lot, "The Pace That Thrills" has only one possible classification. It's good audience stuff. Some months from now history probably will show that it was great audience stuff, for the story is all about a much maligned picture hero who lets a double do the dirty work; not because he is a coward, but because it takes all of his presumably large salary to get his innocent mother out of prison where she is serving a life sentence for the murder of her husband.

Having thrown plausibility to the winds in the major premise, the author and scenarist go ahead with no other thought than getting all they can out of the situations and they build up thrill after thrill to an auto racing finish in which the hero goes over the edge of the saucer, but wins the girl if not the race.

It's as punchy as a grudge fight and probably the fans will give small heed to the almost complete lack of logic. Paula Van Lorer, the chorus girl wife of a New York aristocratic dipsomaniac, threatens him with a pair of shears when he comes home in his usual condition and attempts to give his infant son a drink of liquor from his pocket flask. He wrests the shears from her and chases her out into the hall, where he falls down the stairs and stabs himself on the way. She is convicted upon the perjured testimony of the maid and butler and sent to Auburn. The child is placed in an orphan asylum, whence he is rescued by a director, who is using the asylum for a location.

Become a famous star, the boy, now known as Danny Wade, devotes his entire income to establishing his mother's innocence. To this end he dares take no chances on a layoff because of hurts, and even the newspapers blaze with the stories of his cowardice. To redeem his name he promises to go into an auto race, for charity, but his mother's hearing before the Board of Pardons comes the day of the race, and his testimony is essential to her freedom, so he risks a delo let him sprint to the track, where he starts four laps late, but is catching up with the leaders when structural faults develop in the saucer and he goes over the edge—not hurt so badly that he cannot go into the inevitable clinch.

This rather bald story has been cleverly developed to bring thrills, with a liberal sprinkling of comedy bits to lighten the tensity, and the result probably will highly please a majority of the fan patrons.

There is a fine sequence in a bull ring, a good boxing scene, a vivid cross country run and, of course, the swift movement of the race itself.

Ben Lyon does excellent work as the hero, and Mary Astor gives capital support. Fritzi Brunette is good in the opening scenes, but not convincing as the convict mother, and Tully Marshal brings a dry humor to the part of the picture magnate who feels that an unheroic hero is more or less of a liability. The others do not figure to any appreciable extent.

Sold to the picture fans as a picture of movie life, this story should please the majority and the others probably will enjoy the glimpses behind the scenes.

Cast

Danny Wade	Ben Lyon
Doris	Mary Astor
Duke	Charles Beyer
Hezekiah Sims	Tully Marshall
The Director	Wheeler Oakman
John Van Loren, Sr.	Thomas Holding
Mrs. John Van Loren, Sr.	Evelyn Walsh Hall
Jack Van Loren, Jr.	Warner Richmond
Paula	Fritzi Brunette
Toreador	Paul Ellis

From an Original Story by Byron Morgan
Directed by Webster Campbell
Length, 6,911 feet

"Durand of the Bad Lands"—William Fox

Newest Buck Jones Western Has Continually Mounting Action Working Up to Fine Finish

Reviewed by C. S. Sewell

In his newest starring vehicle for Fox Film Corporation, Buck Jones in the character which supplies the title, "Durand of the Bad Lands," labors under the stigma of a desperado accused of nearly every crime on the calendar, nevertheless he arouses wholesome sympathy and the fans will be pleased when it develops that it is all the result of a ruse planned by the rascally sheriff and his gang to hide their own infamy.

Durand, deciding to move to Mexico sells his ranch and belongings to the sheriff and Pete, one of his henchman, uses Durand's regalia in commiting his raids. Durand returns and while preparing to vindicate himself, falls in love with Molly Gore who, with her invalid father, is struggling to make out on a small ranch. Molly spurns him but when he returns with three children, survivors of a raid on a wagon carrying gold, she begins to soften. Finally Durand vindicates his name, force Pete to confess implicating the sheriff and in a daring rescue of the banker's daughter kidnapped by Pete wins the banker's gratitude and of course wins Molly's love as well.

This picture starts off with considerable suspense, but from an action standpoint, ambles along for quite a while. During this period good human interest is being built up in painting the kindness and wholesomeness of Durand and overcoming the stigma cast upon him. In this, the three little kiddies aid materially. The action gradually gains momentum and the picture works up to a fast finish that should satisfy western fans and all lovers of fast snappy action. There is fine suspense where Durand enters Molly's home where the sheriff's men are in hiding and this is immediately following with a fast ride to the village, robbery of the bank by the gang, kidnapping of the banker's daughter by Pete, who hides in a mine tunnel and finally Durand's feat in going in unarmed and capturing him. Some of this is rather heroic and implausible, but it is all good peppy stuff.

Buck is his usual wholesome likeable self, good in the heroic stuff and exhibiting his quaint touches of humor. Marian Nixon is excellent as the girl, and the three little kiddies, especially the boy Buck Black as Jimmie, are very good.

While not his best, "Durand of the Bad Lands" is a good Buck Jones western that should please.

Cast

Dick Durand	Buck Jones
Molly Gore	Marion Nixon
Clem Allison	Malcolm Waite
Pete Garson	Fred DeSilva
John Boyd	George Lessley
Jimmie	Buck Black
Clara Bell	Seesel Johnson
Joe Gore	James Corrigan
Ellen Boyd	Carol Lombard

Story by Mabel Heikes Justice
Directed by Lynn Reynolds
Length, 5,844 feet

Mr Exhibitor: Ask at the Film Exchanges for the
Thematic Music Cue Sheet
It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

"Ridin' The Wind"—Film Booking Offices

Fred Thompson, Popular Western Star, in Film Crammed Full of Action and Heart Interest

Reviewed by Sumner Smith

"Ridin' The Wind," F. B. O.'s latest starring picture for Fred Thomson, may prove a test of what kind of films are welcomed by small-town audiences. It presents a very popular western star and his intelligent steed, and an implausible story crammed with action and sob stuff.

This seems to be a case where the plot possesses too much wealth of material for the footage of the picture. Briefly, it is this: At the grave of their mother, little Jim Harkness vows always to care for his younger brother, Dick. Dick supposedly goes to college and there is a reunion of brothers only when they have attained manhood. Bandits have been ravaging the country, sought by Jim Harkness and Sheriff Lacy, whose daughter, May, loves Jim. Unknown to Jim, his brother is one of the bandits. After the brothers' reunion the bandits attack a mail car. Jim drives them off, captures his own brother and protects him. Dick later forgets his promise to go straight, and in seeking him Jim is captured by the bandits. Dick, now contrite, helps Jim to overcome them. Meanwhile, the bandit chief has kidnapped May Lacy and imprisoned her in a blazing barn. Silver King, Jim's horse, leads him to her.

This synopsis only hints at the wealth of incident in the story. Director Del Andrews plainly had difficulty in handling it within the assigned footage, and the result is not smooth action. There is heavy drama and then very good slapstick comedy and then more heavy drama and then sob stuff. And so on.

Thomson is always good despite the implausibility of the story and Jacqueline Gadson is satisfactory as the heroine. Lewis Sargent perhaps gives the best performance next to Thomson. Silver King is his inimitable self and Betty Scott is very good in a comedy part.

Cast

Jim Harkness	Fred Thomson
May Lacy	Jacqueline Gadson
Dick Harkness	Lewis Sargent
Leader of the Gang	David Dunbar
Dolly Dutton	Betty Scott
Sheriff Lacy	David ("Red") Kirby
Silver King	Himself

Story and Continuity by Marion Jackson
Directed by Del Andrews, Assisted by Al Werker
Photographed by Ross Fisher

"Big Pal"—Henry Ginsberg Distributing Corp.

William Russell Is Star of Story Abounding In Prize Fight and Big Brother Atmosphere

Reviewed by C. S. Sewell

With the interest divided between the star in the role of a champion prize fighter and little Mickey Bennett as his little brother and most enthusiastic admirer there is built up a story which combines the sympathetic angles of the big brother type with the snap of the pugilistic area in "Big Pal" a Royal Production starring William Russell, released on the independent market by Henry Ginsberg Distributing Corporation.

Seeing Russell slugging his partner who has picked on a smaller chap, the girl gets the impression he is a big brute but when he saves her from a runaway she changes her mind and a warm friendship starts. The disgruntled sparring partner, thinking to get even kidnaps the boy and sends word that Russell must throw the fight which he agrees to do, but the kid's pal finds and frees him and with the girl the little chap arrives at the ringside in time for the hero to land the winning punch and clinch his hold on the girl's heart.

The atmosphere of the squared circle is effectively handled in the early scenes in the training quarters. Then follows the conventional devise of having the hero save the girl from a runaway. Most of the footage is used in building up the strong affection between the kid and his big pal and in this part which is lacking in real action, little Mickey Bennett gives an excellent performance and succeeds in taking the laurels away from the star. The imprisonment of the kid in a cellar by the cruel villain and his rescue by his pals follows familiar lines, as does the climax, the big fight with the appearance of the kid and the girl to spur him on at the right moment.

Russell is congenially cast and Mary Carr shines in a minor role as the mother with Hayden Stevenson thoroughly in character as the fighter's manager, Julianne Johnston is attractive as the girl but seems lacking in pep. Mickey Bennett is excellent.

With everything centering on the one big situation, the story is slight for the footage and drags considerably before the climax is reached. Kids, however, especially boys will glory in the little fellow's adventures and the climax will probably please the fight fans.

Cast

Dan Williams	William Russell
Helen Truscott	Julanne Johnston
Mary Williams	Mary Carr
Johnny Williams	Mickey Bennett
Tim Williams	Hayden Stevensin

Story not credited
Directed by John Adolphi
Length, 5,800 feet

"Down Upon the Swanee River"—Lee-Bradford Corp.

Florida River Famed in Song Used As Locale for Entertaining Heart Interest Melodrama

Reviewed by C. S. Sewell

Florida's most famous river, celebrated in song, furnishes the locale and title for an entertaining heart-interest melodrama, "Down Upon the Swanee River,'" which is being distributed on the independent market by Lee-Bradford Corporation.

The well-known song which evidently suggested the story is used only incidentally in the production, when an old negro wandering several thousand miles from home, hears it, becomes homesick and returns in time to save the heroine from death in its beautiful waters. The picture was actually filmed in authentic surroundings.

The plot concerns the elopement of a girl with a young doctor who is frowned upon by the community because, like his father he is an atheist. There is no real villainy the conflict being supplied by the opposition of the girl's father to this match which even goes so far as to have the doctor driven from town by a mob of hoodlums. There are several melodramatic twists including the wrongful accusation of the hero as a thief when he enters her home to get money to aid her scape-grace brother.

The interest diminishes and the action sags somewhat near the centre when the hero getting a job on a ship finds that the cruise will last a year and considerable footage is given to the wanderings of the faithful old negro servant and the plight of the girl.

Much of the story follows along familiar lines and a lot of the situations can be guaged in advance, but there are some unexpected twists as for instance where the chap in a typical villian make-up only figures to the extent of winning from the weak brother at cards. There is plenty of pathos and heart interest and a couple of stirring situations and the picture will probably entertain the average neighborhood theatre clientele.

The story is handled by a good cast headed by Charles Emmett Mack and Mary Thurman.

Cast

"Hopeless Bill" Ruble	Charles Emmett Mack
Mary Norwood	Mary Thurman
Davis Norwood	Arthur Donaldson
Rev. John Banner	Walter P. Lewis
"Old Mag"	Blanche Davenport
Herbert Norwood	Wally Merrill

Story by Hapsburg Liebe
Directed by Lem F. Kennedy
Length, 5,800 feet

"The Vanishing American"—Paramount

Big Spectacular Production Rich in Human Interest and Sympathy Is an Indian Epic

Reviewed by C. S. Sewell

At last the American Indian has come into his own—in Paramount's special production, "The Vanishing American" adapted from a story by Zane Grey, produced by the well-known action director, George B. Seitz, and interpreted by an excellent cast headed by Richard Dix, Noah Beery and Lois Wilson.

Based on the idea that races of men come and go, the strong overcoming the weak, but that the stage on which they appear for what is but a brief time in the world's history, that is the land itself, remains; this picture opens with what is really a prologue to the main and more personal narrative. This, and the general treatment of the story proper, makes it in reality an epic of the American Indian.

The early sequences are especially big and spectacular. Following out the broad theme there are at first glimpses of the prehistoric inhabitants of this country beginning with the basket weavers, then the slab-house men and in more detail the cliff dwellers. Here the action realy begins. Hundreds of persons are used in these scenes which depict a big community dwelling with the inhabitants grown lazy and then the coming of the Indians who wiped them out of existence. There is a stirring battle scene with scores of men swarming up the cliffs and engaging in hand-to-hand encounter and the air filled with flying arrows. This scene alone is as big as the climax in many spectacular productions.

Then is shown the coming of the white man, a handful of Spaniards and the interesting fact is brought out that they were able to subdue the Indian hordes because the Indians had never seen horses and believing them to be magic monsters considered the white men as gods. The scene changes to 1860 with the Indians finally subdued by the U. S. soldiers under the leadership of the famous scout Kit Carson. Here, too, is another big battle scene.

The action then jumps to a more modern period and is concentrated in the affairs on a reservation to which the few remaining Indians are confined. Here the personal story begins and around a direct descendant of the original chief is woven a romantic story of his leadership of his people in the face of injustice from the white man, and his own love for a white woman. Except in this character there is no playing up of the noble red man other than the showing of the way the Indians returned good for evil by volunteering during the World War. Here, too, occur big battle scenes and deeds of heroism on the fields of France. While the hounding of the Indian and the rank injustice of his treatment is made the real point of the drama the government itself is not blamed but rather the incompetency and crookedness and villainy of the agents.

Richard Dix is excellent in the leading role of the young Indian chief. With his strong features he proves an ideal type for the role even keeping up the illusion when in army uniform. His work throughout is very fine and he will surprise even his most ardent admirers. Lois Wilson in the opposite romantic role as the reservation school teacher, is all that could be desired, while Noah Beery is wonderfully effective in an ideal role for him, that of the oily, scheming vicious hypocritical government representative who used his authority to further his own dastardly schemes. Charles Stevens gives a sterling performance as a young Indian and Malcolm McGregor does good work as a young army officer.

From a production standpoint "The Vanishing American" is big and spectacular. It is interesting and instructive throughout and while the action slows down somewhat in developing the status of the Indian at present, a strong sympathy for the red man is established. As a whole we believe that this picture will provide pleasing and interesting entertainment for the majority of patrons. There are points about it which are liable to have a questionable effect on the box-office angle. First, does the public care for the prehistoric material? We believe they do particulraly when it is big and well done and American history as in this instance. Next there is the romantic angle to be considered. Here a ticklish situation is developed, with the romance between a white woman and an Italian. Many are liable not to care for this, even though the Indian is a wonderfully fine character. The culmination of this romance which is entirely logical is a compromise to public taste for although the love between the pair is strongly brought out, the Indian dies just at the finish and those who desire it can see an intimation of the girl's marriage later to the army captain. Another point to be considered is that there is considerable World War stuff. On the other hand, one of the outstanding fine things about the picture is the majesty and almost breath-taking grandeur of many of the backgrounds which show some of the most wonderful scenery in the world, that is the Grand canon of the Colorado.

We believe the questionable points will be more than overbalanced by the virtues of the production and that the general public will consider it a really big picture.

Cast

Nophaie	Richard Dix
Marion Warner	Lois Wilson
Hooker	Noah Beery
Earl Ramsdell	Malcolm McGregor
Shoie	Charles Stevens
Nasja	Son of Man Hammer
Noki	George Magrill
Gekin Yasha	Shannon Day
Halliday	Charles Crockett
Hart Wilson	Bert Woodruff
Do Etin	Hernard Siegel
Kit Carson	Guy Oliver
Rhur	Bruce Gordon

Based on story by Zane Grey
Scenario by Lucien Hubbard
Directed by George B. Seitz
Length, 10,063 feet

"The Unnamed Woman"—Arrow Film Corporation

Leah Baird Returns to Screen Heading Fine Cast in Smooth and Pleasing Society Drama

Reviewed by C. S. Sewell

Leah Baird, who has been absent from the screen for sometime, during which she has prepared the continuity for a number of productions, reappears on the silver sheet in "The Unnamed Woman," an Embasssy Picture directed by Harry O. Hoyt and distributed on the independent market by Arrow Pictures Corporation.

The story is of the society type and concerns a young woman of the gold-digger type who snares a supposedly wealthy man into marriage which proves unhappy for both. A situation arises by which the wife is able to secure sufficient evidence for divorce when an innocent woman guest calls for help when a burglar tries to enter her room and she sees her husband in pajamas and dressing gown enter. This causes an estrangment between the guest and her own husband, but through the ruse of pretending to poison herself matters are straightened out, the chauffeur confesses the attempted burglary, the pair are reunited, the cad is soundly thrashed by the irate husband and the society pair decide to begin all over.

Harry O. Hoyt has smoothly directed this picture so that while there is nothing remarkable or strikingly original in the story it succeeds in holding the interest and should prove entertaining to the majority. There are some good dramatic moments and the suspense while never gripping, is maintained at a good level.

A cast of familiar players, including some good box-office names, does exceptionally good work, in fact it is the acting and direction as much, if not more than the story itself that makes this picture pleasing. Leah Baird gives a fine performance as the gold-digger and Wanda Hawley shows to advantage in the minor role of her pal. Herbert Rawlinson is up to his usual standard as the husband of the unfortunate woman who supplies the title. Katherine Mac Donald has never appeared to better advantage than in this role, and her performance of a scene where she takes just a little to much liquid refreshments will add to her reputation. John Miljan is excellent as the society husband, who is a cad acting with fine poise and finish a role of the Menjou type. It is by far the best thing he has done.

"The Unnamed Woman" should provide pleasing entertainment for fans of almost all classes except those who must have slam-bang action melodrama or hilarious farce comedy.

Cast

Flora Brookes	Katherine MacDonald
Donald Brookes	Herbert Rawlinson
Doris Gray	Leah Baird
Billie Norton	Wanda Hawley
Archie Wesson	John Miljan
Chauffeur	Mike Donlin

Story by Charles E. Blaney
Directed by Harry O. Hoyt
Length, 6,300 feet

Selling the Picture to the Public

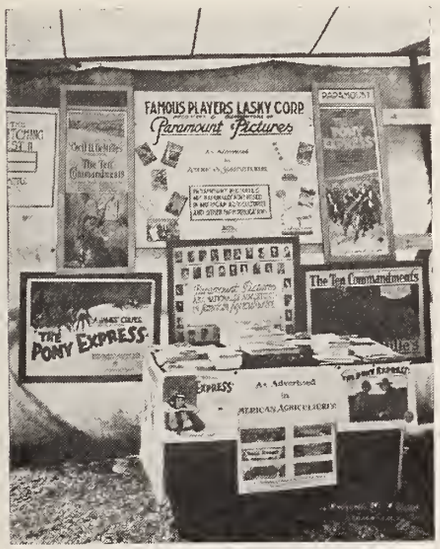
This Department Was Established September 23, 1911

Edited by Epes Winthrop Sargent

Syracuse Strand Gets Loan of Booth at State Fair for Ten Commandments

CLIFF LEWIS, publicity collector for the Strand Theatre, Syracuse, N. Y., and Manager MacDowell, have been pulling another one.

They learned that the American Agriculturist, a farm journal, was to have an advertisers' exhibit tent at the State Fair. They knew that Paramount used the medium. And they were not forgetful that presently they would have The Ten Commandments to put over.



A Paramount Release

THE PARAMOUNT BOOTH

George Williams, Paramounteer for that district, had promised them the loan of number 752 chariot, used in chasing the Children of Israel into the Red Sea. They got him to get them in touch with the representatives of the farm journal, Ingalls and Kinne, and persuaded the latter that the chariot would make a fine ballyhoo for the exhibit.

Landed a Location

It did not take much argument to convince these men that an Egyptian chariot would at least be decorative in front of the tent, and permission was given them to park a float and distribute heralds. The heralds were distributed through the Paramount booth in the main display, as well as from the float; several thousand being given out.

Permission also was given to imprint the cards issued by the Agriculturist showing a map of the grounds with the tent plainly marked by an arrow from the race track enclosure. The original copy read: "Where the American Agriculturist tent is located." This was preceded by a "Follow the arrow," and followed by "See the Strand Theatre and Paramount Picture exhibits."

As the Paramount space gave most of the display to The Ten Commandments and The Pony Express, visitors to the tent were sold the idea that the Commandments was a big release. The float, which was parked outside the tent reached many more persons, and it was all done at a very small cost, if you do not add in the energy expended by Lewis and MacDowell in sewing up the deal. It took hustle to get the deal over in time, but it was put over for a row of standouts when the picture was shown a few days later, and the fair was written down as an asset and not as an excuse for a deficit, for the heralds also sold The Unholy Three, the current attraction, as well as the coming of the Commandments.

Trailed the Klan

Horning in on a circus parade is an old story. W. F. Brock, of the Strand Theatre, Knoxville, Tenn., trailed a Klan parade with a bally for Not So Long Ago.

A girl from one of the fashionable families was induced to ride in an old fashioned barouche directly back of the parade, and the blanketed horses advertised the play to more than 50,000 persons gathered to see the parade.

The girl, who looked the part, rode around town for several days, lunching at the hotels and touring the shops.

For Wild Horse Mesa, the second half of the same week, he used a mounted klansman in full regalia. No advertising showed as he came down the street, but the back of his robe was lettered for the Zane Grey story,

Aired Iron Horse With an Orchestra

Out in Milwaukee the Alhambra hit upon an idea for The Iron Horse that should prove useful to others who may wish to get radio advertising for their features.

In a 45 minute feature from WSOE the story of The Iron Horse was done to music, which lifted the curse and made a "production" out of an advertisement.

The announcer first told that an orchestra would play the Iron Horse March while he read the foreword. Then the band switched to Dixie while the opening of the story was told, and other selections, both orchestral and vocal were interpolated as the story progressed.

Various sound effects were employed, including the musketry rattle when the construction gangs were attacked, and finally the noise of a hammer on metal simulated the driving of the golden spike, with the band swinging into the Battle Hymn of the Republic.

Applause cards are numerous, and because it was something different from the usual bald advertisement, the radio dealers were persuaded to use their mailing lists to tell the fans what was coming.

Almost any musical director can frame up a program which can be carried out by a comparatively small band, and this dressing up will put a real punch in the air advertisement.

A Paramount Release

A TEN COMMANDMENTS CHARIOT AT THE SYRACUSE STATE FAIR

This is one of the exhibits which the Strand Theatre tied to the exhibit of the Paramount exhibit in the tent of the American Agriculturist at the New York State Fair. Quick work on the part of Manager MacDowell and Cliff Lewis got results.

Used a Local Cloudburst to Put Over Havoc

Used a Cloudburst to Tell of Picture

Taking advantage of a cloudburst which did considerable damage in the nearby town of Wenatchee, the Liberty Theatre, Seattle, hustled a cameraman out to the wreck to shoot a lot of stills, which were rushed through the developing room and presently posted in prominent locations along the business streets.

Of course the stress was upon the Havoc wrought by the storm, connecting with the present showing of that Fox picture at the Liberty, but most citizens were perfectly willing to be advertised to in order to get the first news of the catastrophe.

Brought Them to Havoc

It was quick work, and having seen the Havoc at Wenatchee, the majority came to see Havoc at the Liberty.

Urging housewives to avoid Havoc by buying ready-baked bread got 150,000 wrapper enclosures, and a business concern used "Avoid Havoc in your filing system" to sell their files and theatre tickets.

Army and Navy

When the battleship Arizona came into Seattle recently, the officers and men were invited to see As No Man Has Loved at the Coliseum, and they paraded to the house in a body. On another night the Marines from the Navy Yard came in parade, and the officers and men at Fort Lawton formed a third parade with the Legion, G. A. R., D. A. R. and the Boy Scouts helping along with mail campaigns.

For Drivers

One of the stunts of The Fool at Ottawa was a safety campaign in the shape of cards liberally sprinkled along the main roads with the copy: "The Fool takes chances. Slow down. See The Fool at the Regent. Now."

The signs were two feet square, on eight foot posts, white letters on red. It brought an unusually large automobile trade to the Regent.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

The show with Douglas Fairbanks in "Don Q, Son of Zorro" was arranged to begin at 12 noon, 2, 4, 6, 8 and 10 o'clock during its one week engagement. This got in 6 shows on the day instead of 5 as usual, the performances with music at 2, 4, 8 and 10. The whole show took up 2 hours and 1 minute, of which the feature photoplay required 1 hour and 46 minutes. There was a Topical Review 7 minutes long and an atmospheric prologue running 8 minutes.

The orchestra opened each de luxe performance with a brief prelude lighted as follows: one dark eryth Mestrum flood from the dome on the orchestra and apron of the big stage. Foots and borders of large stage in blue; purple-spangled draw curtains closed across the small production stage and lighted by 4 arch spots of steel blue; amber foot lights on the small stage.

Following the brief prelude came the Topical Review which had as one of its chief scenes the attempts to raise the sunken S-51. There was a minute of silence and darkness during this and then taps was blown by a bugler.

The prologue consisted of a very elaborate Spanish garden set with a house and balcony to the right. Transparency backdrop was used showing a starlit sky and crescent moon. There was a vine covered wall running across the stage in front of the backdrop, giving the appearance of the garden scene in the feature picture. At opening three instrumentalists in Spanish costumes of the period were discovered, one being up-stage and the other two standing back by the big carriage gate. The violinist, up-stage, played "La Paloma," accompanied by the mandolinist and the guitarrist. Six members of the ballet corps then danced "Pearl of Iberia," after which "Lolita" was sung by an operatic baritone. At the chorus premiere danseuse, costumed as Mary Astor in the photoplay, appeared in the balcony of the Spanish house and the baritone sang the balance of the song to her. The lights for the opening number, "La Paloma," were amber, while the lighting for the second number, "The Pearl of Iberia" was steel blue. For "Lolita" the set was covered by straw floods from the booth while an amber spot from the projection room picked out the singer. The premiere danseuse was spotted by a white light.

Got Second Best on Unholy Three

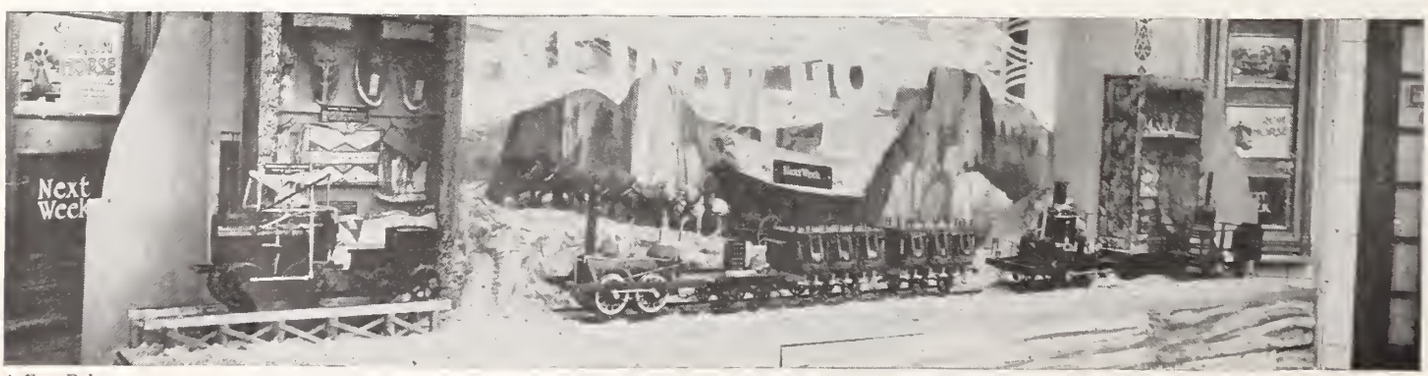
With The Unholy Three for its first anniversary attraction, Loew's State Theatre, St. Louis, wrote down the second best week in its year-old history. It's a good thing that it was not a third anniversary or the title might have crabbed it, but since it was the innocent first and not the unholy third, the smashing appeal of this unusual story got it over to the business it deserved.

Three weeks in advance a birthday cake was put into the lobby with an invitation to the public to come to the birthday party, and this cake was surrounded by autographed photographs of stars, and congratulatory messages from Marcus Loew and others. There was enough about the picture in this section to get over the idea that the feature matched the celebration.

A shoe store near the theatre was linked to an anniversary sale, with a display of stills, and a clothing store gave window space to oil paintings, but a distribution of 25,000 souvenir programs and heavy newspaper work did most of the selling outside the lobby.

Giggle Note

The banner billing at Loew's State Theatre, St. Louis, recently read: "Pretty Ladies in Natural Colors." Not in these days of rouge and lipstick!

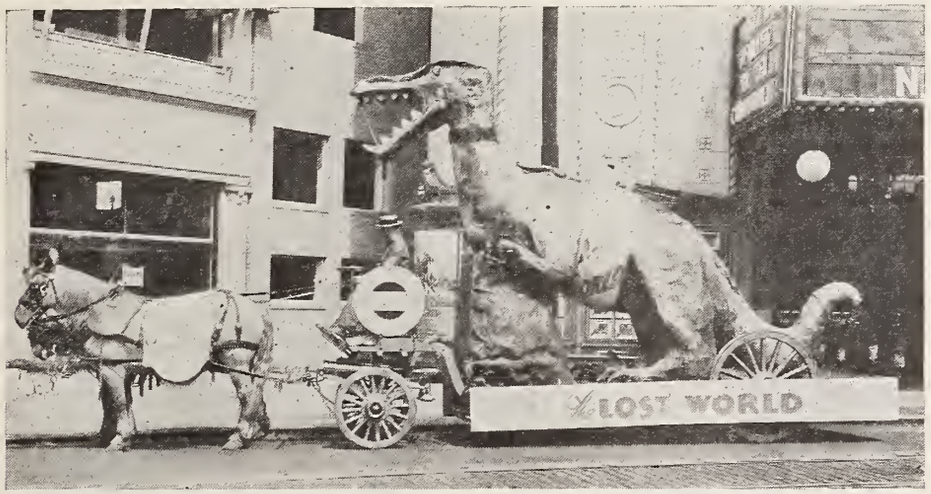


A Fox Release

A DISPLAY OF EARLY IRON HORSES IN THE LIBERTY LOBBY, PITTSBURGH

Small models of the Rocket and other early models, including a miniature of the first train in this country, were used a week in advance of The Iron Horse in Rowland & Clark's Liberty Theatre. Huge buffalo heads and two cabinets of Indian curios supplemented this interesting display. Such exhibits are beyond the average house, but prints may be available.

Lost World Monster Blew Red Confetti "Fire"



A First National Release

THIS DINO WAS A REAL FIRE EATER

Rowland & Clark had this built to advertise The Lost World at the Liberty Theatre, Pittsburgh. It was fourteen feet long and a bellows was worked to blow red confetti from its mouth. This greatly multiplied the effect of the stunt.

A Don Q Outfit Did the County

Running on a published schedule, and sticking to the schedule, George T. Cruzen used a bus to put over Don Q. to all Niagara County at Lockport, N. Y.

The bus was of the "parlor" type, with seats for 34. The crew consisted of a band of 22 men, a ballyhoo lecturer, a poster, six bill passers and a utility man. Running on a fast schedule, the man would lecture on the beauty of the Palace Theatre and dilate on the merits of Don Q. Then the band would play again, and the outfit would move on.

Meanwhile the bill passers were busy, the poster was sniping his one sheets and the helper was getting window cards into all the stores.

The crew was back in Lockport at five o'clock, ready to give a wind-up concert in the business section.

The results showed the stunt to have been well worth while its considerable cost, since a handsome profit was netted.

Clever Handling to Sell Commandments

Macon, Ga., does not take kindly to week runs, but Montague Salmon made them like The Ten Commandments for that length of time, and did it with a very skillful campaign.

Appreciating the value of the picture, the posting service gave him stands for three weeks at a single week's rental, permitting him to display his 24-sheets in choice locations for twenty-one days. The city also permitted n extra large banner to be thrown across the street.

A special trailer was shown on a screen, the projection being from across the street. The trailer was cut into the middle of a short comedy which got more attention.

The American Express Company loaned a chariot and even made a special harness for the team, the chariot being the usual fore truck of one of its wagons, dressed in compo board. With a driver in costume, the chariot made considerable talk. A bannered truck worked the outlying districts.

One hundred letters were sent to ministers and others of influence, and considerable pulpit mention was gained while Mr. Salmon addressed the Lions Club and friends made similar talks to Kiwanis and the Exchange Club.

Mirrors were painted all over town and the lobby was dressed with cutouts and mounted paper, while the orchestra was augmented for the date.

The play made such an impression that one patron treated nearly a hundred orphans to the picture after he had seen it himself.

Seven Libraries— He Landed All

Rodney Bush landed 5,000 book markers on Rugged Waters when he showed the picture at the Galax Theatre, Birmingham, Ala. There are seven libraries in town, and he landed them all, a marker being put out in each volume issued.

For this lobby he had a lighthouse, and for a novelty he glazed the windows with scenes of the play. In the lantern were two baby spots trained on specially painted three sheets on either lobby wall.

He also used life preservers made by covering Ford tires with white cloth and then lettering, "S.S. Galax," with centre cards for the title.

Paged the Cops

Evidently working a political pull, Charles Finesilver, of the Roebling Theatre, Brooklyn, N. Y., got police co-operation on The Making of O'Malley.

The Clymer Street station is just across the street from the theatre, and the manager arranged to have the four o'clock rollcall of the outgoing platoon held in front of the theatre instead of the station house.

He added a ballyhoo man in police uniform, with a sign on his back. This man stood facing the platoon with his back to the watching crowd, and after the men were dismissed he paraded the nearby streets.

A Tall Beggar

Getting the smallest shetland pony he could get and having him ridden by the tallest man he could hire was C. T. Perrin's idea for Beggar on Horseback. When he rode the tiny pony across the stage at each showing the week before he got a big laugh. He wore a bathrobe and a silk hat that stretched his six feet by several inches. He carried a banner reading: "Beggar on Horseback. Next week. It's a scream."

A Fox Release

DON'T TELL US TOM MIX ISN'T GETTING THE BIGHEAD

This cutout from the front of the Kings Theatre, St. Louis, proves it, doesn't it? Well, perhaps not, but it surely is a big head. This was built up from the 24-sheet on The Lucky Horseshoe. This is not all on the 24—you build up the hat.

Night Life in New York Had an Elevated Train

Stilted His Train For a Window Show

Skyline stunts naturally suggested themselves for use with Night Life in New York, but few managers have come across with as good a stunt as that worked by Ed. A. Zorn, of the Stratford Theatre, Newburgh, N. Y.

He not only made an exceptionally well handled scene, with what seems to be the Rivoli Theatre in the foreground, but he added an elevated road back of the first row of profiles and on this he ran a miniature train, which added greatly to the realism.

Got Best Window

The display was good enough to get into about the best show window in town, and it made so much talk that people felt that the picture must be as good as the display.

The photograph is somewhat dull, because the colors were made to suggest a night scene, but if you can follow these details you can get an exceptionally good display for any title relating to the big city.

A Paramount Release

THIS SKYLINE ON NIGHT LIFE IN NEW YORK HAD TRANS

Ed. A. Zorn, of the Stratford Theatre, Newburgh, N. Y., put a toy train on the elevated railroad shown in his window display, and multiplied by many times the attraction power of what otherwise would still have been a good display.

Sold Through Kiddies

Getting a new slant on Pretty Ladies, Warren Irvin sold this Metro-Goldwyn through child photographs at the Imperial Theatre, Charlotte, N. C. He arranged with a local photographer for the loan of about a dozen of his best child photographs and a large picture of a local kindergarten, with about 75 little girls.

This was placed in the lobby and labeled "Charlotte's future pretty ladies." In contrast there were four oil paintings of the picture. Many persons recognized their own youngsters or the children of some friend, and in the latter case hurried off to tell the mothers.

It drove in a lot of extra business on a title that in itself does not strongly appeal to women.

Anonymous Ads

A good stunt on "I'll Show You the Town" was worked in Omaha by the Sun Theatre. This was a two page co-op with pictures of the store fronts of the advertisers, but with all names carefuliy obliterated. The idea was carried in the streamer: "Ill Show You the Town—how well do you know it?" and the stunt was to name and locate the stores.

The pages were repeated in a few days with the names showing, for the benefit of those who did not take part in the contest.

Browning Repeats Real Estate Idea

Getting a real estate man to pack your theatre for you is coming along nicely, but to do that and then collect $60 for program advertising, as well, is doing even better.

That's Tod Browning, of the Olympia Thea- New Haven.

Recently he offered a lot in Florida as a prize in a contest. It went over so big that he persuaded a local realtor to name a new development "Paramount Park" and give him a lot. The real estate man did most of the advertising in the newspapers and went into the house program at regular rates, as well. And the park remains a permanent advertisement for Paramount, which is not to be laughed off.

The advantage to the realtor came from the fact that his development got a lot of free newspaper mention in connection with the contest that he could not have gotten with merely a real estate proposition.

The real estate stunt is a good one, but see your lawyer and avoid a lottery feature.

A Universal Release

A ENGLISH DISPLAY ON WINE FROM LIVERPOOL

This was planned by W. Peel-Smith, of the Trocadero, for the Universal picture, and the use of a real woman got them all staring, both at the girl and later at the picture. It helped to a record business. Photographed by the London Cinema.

Good in Texas

Pat McGee, of the Criterion Theatre, Oklahoma City, stressed the historical value of North of 36, when he recently played this, and got a bulletin in each of the city schools, because this dealt with Texas history. It may be sold from the historical angle elsewhere, but it's worth taking a chance on. Ask for it, and if you get it, you've got it. Twenty banners and a seven-foot balloon helped to swell the receipts.

What Clever Agents Have Done With Book Cuts

Makes Big Appeal With a Stock Cut

Generally Ralph Ruffner goes across the page with his displays for the Capitol Theatre, Vancouver, B. C., but for Never the Twain Shall Meet Ruff figured that the plan book cut gave him just what he wanted, so he took four down the page, putting the signature at the top, just above the title.

CAPITOL
"NEVER THE TWAIN SHALL MEET"
BEG. TOMORROW
Da Luxe Shows 2:30—8:30 p.m.
PETER B. KYNE'S FAMOUS CALIFORNIA - SOUTH SEA ROMANCE --- the story of a great love, tense with adventure, rich with the shimmering beauty of exotic Tahiti.
ANITA STEWART as "Tamea"
Overture—"MARCHE SLAVE" ..... Tschaikowsky
Mack Sennett's "Innocent Husbands"
CAPITOL PROLOGUE
NEWS AND MAGAZINE

A Metro-Goldwyn Release

WITH A STOCK CUT

Ruff explains: "The first question on picking up the paper is 'What's at the Capitol?' It is instantly answered at the top of the ad, with further information for those who crave indoor sport." In other words, if you want to read more about the picture, you merely keep on, but most persons can be sold on the title and this typical cut. When you can get cut material such as this from the plan book, Ruff figures that the house artist can be better employed getting out lobby cards. It will be noted that in a reverse panel Ruff stresses the ticket books, which he calls script books. Ruff is too good a manager not to realize the advantage of getting out these books. He knows the patron will spend script more freely than he will actual money. He has to dig in his pocket only once instead of each time he comes to the box office. He feels that the money already has been spent, so the tickets do not cost him anything. Of course he knows better, but that is the sub-conscious impression, and even where you make a discount on the sale, you take in more money per person than you would on straight box office sales of individual tickets.

Plan Book Cut Is Framed Up Nicely

The Metropolitan Theatre, Washington, D. C., makes good use of a plan book cut on The Street of Forgotten Men, the white space coming from the cut rather than from the layout. The title is put over in a clean

METROPOLITAN
NORTH AVE. AT PENNSYLVANIA
Personal Direction, Bernard Depkin, Jr
The "Miracle Man" of 1925
A Paramount Picture
"The Street of Forgotten Men"
A HERBERT BRENON PRODUCTION
The Strangest Romance of the Underworld Ever Told
WITH
PERCY MARMONT
NEIL HAMILTON
MARY BRIAN
It's time for another "Miracle Man" to reach the screen, and here it is!
Next to "Peter Pan," it's Herbert Brenon's finest production.
MACK SENNET COMEDY
"Bashful Jim"
Aesop Fable Review

A Paramount Release

WELL PLACED

cut reverse, the lettering being large enough to come through, but the sale is made on the top line and at the bottom where a reference to Brenon's production of Peter Pan also is worked in. The checkered rule is relied upon to separate the cut from the adjoining spaces. This does not work as well as would an extra column of white, but with space costing a lot of money, a four column break is too expensive, and the cut carries enough white to help out. Even the light shading at the left counts as white against the dark of the circle. With the usual form of lettering, this cut might fill the space too completely. The black circle is what makes this a good layout. The sales line directly below the cut might be improved upon. It is too general. It is one of those sweeping statements that doesn't mean anything in particular. "A tale of the cripple factory in a Bowery By-way" probably would have gained more interest because it was a reference to a specific fact, and "Bowery" means the underworld in the mind of the average man, though it has been years since the Bowery was what it used to be. It is a common trait to fill in with a sounding phrase, but unless a phrase really means something, it will not sell, and "the Strangest Romance of the Underworld ever told" doesn't mean much.

Characteristic Pose Is the Best Seller

There is nothing to the top cut in the display of the Century Theatre, Baltimore, on Lightnin'. That is excess baggage, and the space might better have been used to stretch out the material in the box directly to the left, but the cut below is not an illustration,

The Season's Supreme Screen Treat!
CENTURY
a Whitehurst Theatre
The Play That Broke All World's Records made into a Picture of Delightful Romance of and for the Young and Old
A Wm. Fox Production
LIGHTNIN'
JOHN GOLDEN'S Triumph
with
JAY HUNT - MADGE BELLAMY
ETHEL CLAYTON - J. FARRELL McDONALD
WALLACE McDONALD - OTIS HARLAN
EDYTHE CHAPMAN - RICHARD TRAVERS
BRANDON HURST - JAMES MARCUS
Play by
FRANK BACON & WINCHELL SMITH
Super Added Attraction
THE GLORIAS
Albert Adelaide
The Aristocrats of the Ball Room
Originators of the World-Famous Skating Dance
Accompanied by
Century Symphony Orchestra
CEO. WILD, Conducting
"Our Gang Comedy"
"Mary Queen of Tots"

A Fox Release

ONE GOOD CUT

but Lightnin' Bill Jones himself, and will do plenty of selling. Where possible this should be used in preference to any other cut, for it is the one most identified with the play.

An Old Timer

Bert Jordan, of the Majestic Theatre, Memphis, got the loan of a 1904 Reo automobile for Not So Long Ago, and set it in the lobby with a pretty girl at the wheel. The girl got more attention than the car, but the car was her excuse.

Another girl in an old-time carriage was an excellent perambulator.

Small Size Cuts Let in Much Talk

Apparently Loew's theatres in Washington, D. C., have changed their ad proportion with the opening of the winter season, and

How the Other Man Advertised Your Features

have gone in for depth where last season they worked for width. The old linear border is retained, but commencing with the Greater Movie season the "Now on—let's go" slogan has been used top and bottom and between the two spaces. For The Unholy Three a greater proportion of talk than usual is employed. In one sense this is fortunate, for with fewer words an eight point might have been used, and an eight would have smothered the rather small cuts.

NOW ON MOVIE LETS GO
LOEWS PALACE
WEEK STARTING TODAY—SUNDAY, AUGUST 23
The Ventriloquist —who could throw his voice from behind doors!
The Dwarf— —who could climb into locked nooks and crannies!
The Giant —who had the power of a dozen men. These three were
LON CHANEY
Banded together in an Amazing Partnership
The Unholy Three
With MAE BUSCH and MATT MOORE
Pursuing a life of fantastic crime, these men planned the most amazing job of their career, but they reckoned without a woman who fought like a tigress for the man she loved! It's the crowning triumph of Chaney's screen career!
NOTE:
This is probably the finest example of underworld drama with a romantic lilt ever shown. I believe it is better entertainment than "The Miracle Man."
LAWRENCE BEATUS.
Metro Goldwyn Picture
Added Feature
A REAL SCREEN NOVELTY—"THIRTY YEARS AGO"
Showing glimpses of the pictures that thrilled the fans of 1895, 1898 and 1903—A Greater Movie Season special.
COMEDY—PATHE NEWS—TOPICS—TOM GANNON'S MUSIC
NOW ON MOVIE LETS GO

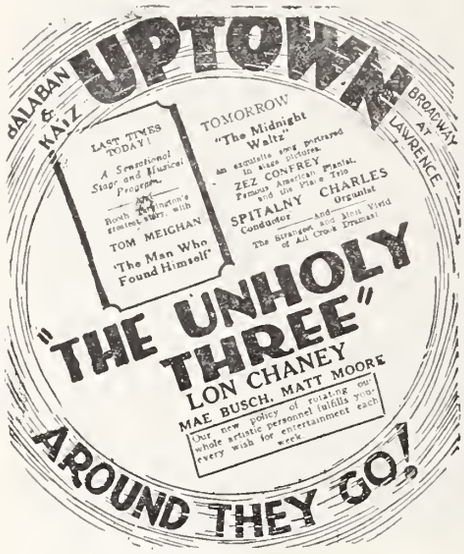
A Metro-Goldwyn Release

USING SMALL CUTS

With the six point used the cuts seem larger, and can dominate the space without undue fighting. Much talk was used because the picture is so unusual that it requires more explanation to put it over. This is not a picture you can dismiss with "A wonderful romance of the underworld" or something like that. To get all the possible money you have to dig in and show them that it really is wonderful, and the best way to do this is with the explanation of the unique partnership. Most displays carrying so much copy would be apt to defeat the selling end, but we think that The Unholy Three is so different from the usual run that it justifies the extra words; not only justifies but demands them. By general rules this space is too crowded, but this is one of the exceptions which go to prove the rule.

Rotating Shows Used in Chicago

Balaban and Katz are circuiting their Chicago shows, sending the artists along with the film to the suburban houses, which explains this whirling device from the Uptown Theatre, Chicago. The bill used with The Unholy Three at the downtown opening is sent along and advertised as a complete program. Where the show has already been seen in the loop, an excess of sales talk is not required for the neighborhood houses, but even at that we think a one or two line boost for the Three would have helped to remind the reader that this was a downtown knockout. The type display is better than



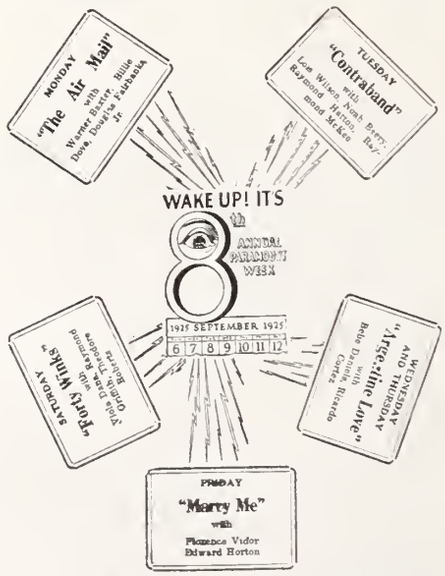
A Metro-Goldwyn Release

WHIRLING THE THREE

the usual Chicago effort for in addition to the title there is a lot of detail that is clearly readable because it is type-set and not hand lettered. The house is given almost a downtown space appropriation of a 70x2, but the attraction well deserves it.

Makes Art Design Without an Artist

Here is an ingenious adaptation of a stock cut to an art design with the printer pinch



A Paramount Release

HOME MADE ART WORK

hitting for the missing artist. The display was arranged by C. Davis, of the Broadway Theatre, Reidsville, N. C., who modestly opines that he has done pretty well, considering. We'll second the motion. We think he has done very well. That central cut is a Paramount stock cut on Paramount Week. It has been cropped to let in a set of five panels, giving the five titles used on the week, and the work has been done in a small town newspaper shop. It probably took a lot of work to get the angled panels to stay put, but even the lock-up of the corners is reasonably well done, and a drawn design could have made no more of a flash. He puts a lot in a three nines and does it effectively. A lot of the big houses did not do as well.

Notches a Cut to Let in a Comedy

Using a plan book cut on The Coast of Folly, the Princess Theatre, Toledo, notches a cut to let in the comedy title. That four column cut extends across the space, but not all of it is essential and by trimming part and using rule work, a panel is created where the comedy and the prices are displayed

Week Starting Sunday
PRINCESS
PARAMOUNT THEATRE
A MODERN LOVE-DRAMA WITH DAZZLING BACKGROUND
A real Swanson picture—modern, romantic, funny, gorgeous. Gowns, gowns and still more gowns, the very latest word.
Taken from Cosmopolitan Dawson's best selling novel.
An idyll for the girl who career a warning for the girl who daren.
The most gorgeous and deluxe Swanson special ever filmed.
A marvelous story and acting as you've never before seen on the screen.
GLORIA
SWANSON
in
"THE COAST OF FOLLY"
an ALLAN DWAN production
COMEDY
Bobby Vernon
"WATCH OUT"
Matinees 25c
Eves. and Sun. 40c

A Paramount Release

AN EFFECTIVE TRICK

without detracting from the effect and without intruding on the essential selling talk. At the top the circular portrait cut has been flattened a little to save space without the least detriment. The Princess usually does well with plan book material, but we think this handling is better than usual. It shows what can be done with material ready to hand if brains and a hacksaw are used. The selling lines in a condensed boldface are a little cramped, but this does not materially affect the value of the space as a whole.

Gave a Car

Because the local paper already had announced an auto race for boys, Clinton V. Sholl, of the Empire Theatre, San Antonio, had only to plan to ride in on this for The Lucky Devil.

He donated a small car, which not only gave him a lot of newspaper mention, but the display of the toy in a window was a further advertisement.

You can't buy three weeks' newspaper publicity for the price of a pedal auto.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Associated Exhibitors

INTRODUCE ME. (6,710 feet). Star, Douglas McLean. A comedy of the first rank. A good drawer. Tone, fine. Sunday, yes. Special, yes. Appeal, ninety per cent. Farmers and small town class, town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

F. B. O.

BOB CUSTER PICTURES. Play this star's pictures as they are very good. Prints always good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HIGH AND HANDSOME. (6 reels). Star, Lefty Flynn. A sizzling, peppy police story that is a good one; but one thing we would trade our suspenders to know is—WHY the change to "Mau-r-i-c-e?" Think we have enough dudes in the movies without our old friend "Lefty" pulling this dude name on us. My folks are wondering who in the Dickens "M-a-u-r-i-c-e" Flynn is. They think he's Lefty's brother. As to tone, appeal and Sunday—yes. No for special. Draw small town class, town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

IF MARRIAGE FAILS? (6,000 feet). Star, Clive Brook. Here's a picture that I should have shelved. A big town theatre could have put it over, but it lost me money. My bunch wouldn't come in. Tone not so good. Appeal here poor. No, for Sunday or special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LADY ROBINHOOD. (5,580 feet). Star, Evelyn Brent. GOOD!—and that's what all her pictures are. Her pictures always have good plot and moral. Print good. Good tone. Appeal 75 per cent. Sunday, yes. Special, no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SPIRIT OF THE U. S. A. (6,312 feet). Star, Johnnie Walker. This is a good picture all the way through. It pleased my audience and made some of them think of what others had to put up with. Fine tone. Good appeal. Yes for Sunday and special. Draw all classes, town 500. Admission 10-25. Jack Stanton, Movies Theatre (200 seats), Onamia, Minnesota.

STEPPING LIVELY. (5,317 feet). Star, Richard Talmadge. Very good action picture. Will please western fans. Tone, okay. Sunday, okay. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

TEARING THROUGH. Star, Richard Talmadge. Good picture. This boy is coming right along. Get good stories Richard and good direction and you will meet a popular demand. We are for you and want to see you head the list of action pictures. Tone, okay. Sunday, yes. Special, no. Appeal, eighty per cent. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

TEXAS BEARCAT. Star, Bob Custer. A very good western. Custer is making lots of new friends here. Tone, O. K. Good appeal. No for Sunday or special. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

THUNDERING HOOFS. (6,913 feet). Star, Fred Thomson. The last of the Thomsons, so far, and I will say the best of his pictures, too. We all like Thomson and his horse, Silver King, who makes a great hit with the kids. We are glad to hear that he is making more pictures. Good tone and appeal. Yes for Sunday, no as special. Draw all classes, town 500. Admission 10-25. Jack Stanton, Movies Theatre (200 seats), Onamia, Minnesota.

Boys, these tips are contributed by us, exhibitors like yourselves, to help you pick the pictures that are most likely to please your patrons.

"It is my utmost desire to help my fellow man"—that's our motto. We play fair by you and by the pictures we have run.

You can help us in return for our willingly given tips. Send reports on the pictures you have used—especially late releases. "OUR GANG."

THUNDERING HOOFS. (6,913 feet). Star, Fred Thomson. Good program picture. Good tone, fair appeal. Sunday yes, special no. Draw farmers and merchants, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

THUNDERING HOOFS. (6,913 feet). Star, Fred Thomson. Fine picture. Silver King is sure some horse. Have played all Thomsons so far. Broke midweek box office records. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five per cent. Farm class, town of 150. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

WHITE FANG. (5,600 feet). Star, Strongheart (dog). A fair Jack London story with not much action until the last reel. I also have seen better dog actors, but this one is not bad. Anybody that likes snow pictures, why this one will do. Tone, good. Sunday, yes. Special, no. Good appeal. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

WILD BULL'S LAIR. (6 reels). Star, Fred Thomson. One of the best westerns I have ever had in my house. The work of Silver King, Fred's wonderful white horse, was superb. Good tone, fine appeal. Sunday or special no. Draw town and country class, town 1,800. Admission 10-25. Herbert Tapp, manager, Hippodrome Theatre (440 seats), Sheridan, Indiana.

First National

AGE OF DESIRE. (5,174 feet). Star cast, A fine picture. Good stars, good acting and a dandy story. All together makes a fine show. Don't be afraid to talk it up. Good clean picture. Tone, okay. Sunday, yes. Special, no. Appeal, ninety per cent. Town of 1,000. Admission 10-25. C. C. Golden, Missouri Theatre, LaBelle, Missouri.

CHICKIE. (7,000 feet). Star cast. A picture that was well liked, with the exception of Dorothy Mackaill, she does not go here. Everyone wonders why she stays in pictures. Had a good number that had read the story from the papers that do not come regularly; quite a number of new patrons. Tone, O. K. Appeal, 95 per cent. Yes for Sunday, no as special. Draw college type, town 2,100. Admission 10-25. R. X. Williams, Lyric Theatre (345 seats), Oxford, Mississippi.

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. One of the best pictures we have had. Young and old enjoyed it. Tone, fine. No pictures should be shown on Sunday. Special, yes. Fine appeal. Mixed class town of 3,000. Admission 20-35. F. L. Wadsworth, Jr., Airdome Theatre (300 seats), Tuskegee, Alabama.

ENTICEMENT. (6,234 feet). Star, Mary Astor. A good program picture that will please the average moviegoer; however, no special, and not a big one. Tone O. K. Appeal, 80 per cent. No as special. Draw industrial class, town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

IN EVERY WOMAN'S LIFE. (4,258 feet). Star cast. Very good picture from every angle. Tone, okay. Sunday, yes. Special, yes. High appeal. All classes, city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

KNOCKOUT. Star, Milton Sills. A good picture that everyone liked. Sills is getting to be a good drawing card here. Tone, O. K. Appeal, 95 per cent. Yes, as special. Draw from industrial community 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

LEARNING TO LOVE. (6,089 feet). Star, Constance Talmadge. A mighty nice little picture of the comedy type. Gave excellent satisfaction. The star, however, no longer draws any business. Too few releases and not enough quality to those she has released in recent years. Tone, okay. Sunday, yes. Hardly suitable for special. High appeal. Better classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

LOST WORLD. (9,700 feet). Star cast. Got razzed good here. Biggest disappointment in years. Killed by too much footage. Every scene dragged out too long. On seven reels would be good novelty. Tone O. K. Only fair appeal. Yes, for Sunday, possibly a special. Draw family and student class, town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

NECESSARY EVIL. (8,307 feet). Stars, Ben Lyons, Viola Dana. A very good picture that pleased the entire audience. However, just the type liked in a college town—might not go so well in some of the smaller towns. Tone O. K. Appeal here 95 per cent. No for Sunday or special. Draw college type, town 2,100. Admission 10-25. R. X. Williams, Lyric Theatre (345 seats), Oxford, Mississippi.

SALLY. (8,636 feet). Star, Colleen Moore. Gentlemen, here is a picture. I have never seen a picture which gave such satisfaction as this one did. Everybody told me that it was great. It is a dandy picture. The color scenes are really beautiful. Tone O. K. Fine appeal. Yes for Sunday and special. Town 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SELF MADE FAILURE. (8 reels). Star, Lloyd Hamilton. Good picture with good moral. Audience seemed well pleased. Enough fun to hold interest. Tone, good. Special, yes. Fine appeal. Mixed class town of 3,000. Admission 20-35. F. L. Wadsworth Jr., Airdome Theatre (300 seats), Tuskegee, Alabama.

SHORE LEAVE. (6,856 feet). Star, Richard Barthelmess. A very fine picture and one that should please everyone that sees it. Not the biggest thing he ever did, but one that you can recommend to all classes of patronage and meet them as they come out the door. Clean entertainment for everyone. Good tone. Appeal a hundred per cent. Sunday and special yes. Draw from industrial class, town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

SHORE LEAVE. (6,856 feet). Star, Richard Barthelmess. Very entertainig program picture. Not a big one. Tone, okay. Sunday, yes. Special, no. Good appeal. Mixed class town of 1,728. Admission 10-30. W. F. Loibl, Chimes Theatre (290 seats), Cedarburg, Wisconsin.

SINGLE WIVES. (7,308 feet). Star, Corinne Griffith. Good picture, a little above program schedule. Rental too high for this

small town, had to raise admission to realize a small profit. Good tone, fair appeal. Sunday yes, special no. Draw farm and merchant class, widely scattered town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SONG OF LOVE. (8 reels). Star, Norma Talmadge. Very good production. Good tone and appeal. Yes for Sunday and special. Draw farm and merchant class, widely scattered, town 1,650. Mrs. J. B. Travelle, Ellte Theatre, Placerville, California.

SOUL FIRE. (8,260 feet). Star, Richard Barthelmess. Not his best by any means. Not the type of picture that is liked by the regular show goers of today. Did not draw at all. Had very good matinee, but poor night. Tone O. K. Appeal 80 per cent. Sunday yes, special no. Draw college type, town 2,100. Admission 10-25. R. X. Williams, Lyric Theatre (345 seats), Oxford, Mississippi.

TROUBLE. (4,800 feet). Star, Jackie Coogan. Played this last fall, but it's still available. A very good picture which pleased all who saw it. Coogan very popular here, and draws a little extra business. Tone, good. Sunday, yes. Special, no. Appeal, 98 per cent. Farmers' town of 110. Admission 10-25. M. B. Russell, Benton Community Theatre (120 seats), Benton City, Missouri.

Between Ourselves

A get-together place where we can talk things over

"Is 'Ten Commandments' going over in the small town? My people want it, and I don't know what to do—I'm wondering if I can put it across."

That's what an exhibitor asked me on the phone. Well, he hadn't had time to catch up on this dependable tip department, so he phoned to get the dope.

That's one of the things I'm here for. To help the exhibitor.

And darned glad to do it—for you—by phone, wire or letter.

—VAN.

Fox

DESERT OUTLAW. Star, Buck Jones. A good fast moving western. If your patrons like westerns book this one. Tone, good. Sunday, no. Special, no. Appeal, seventy-five per cent. Town of 1,000. Admission 10-25. C. C. Golden, Missouri Theatre, La Belle, Missouri.

DESERT OUTLAW. Star, Buck Jones. Fair, but not Buck's best by a long shot. My quarrel is with the story which is considerably on the dime novel, artificial order. Queer thing about this picture—I couldn't find it reviewed in either the Moving Picture World or Motion Picture News. In this picture Buck escapes from the sheriff but is handcuffed. According to the press book and one sheets he grinds the link of the cuffs apart by riding the bumpers of a freight and holding it against the car wheel—in the picture he uses a treadle grindstone. Tone fair. Appeal, cheap western. No for Sunday or special. Draw rural and village class, town 400. Admission 15-30. E. L. Partridge, Pyam Theatre (240 seats), Kinsman, Ohio.

FOLLY OF VANITY. Star cast. A fair program picture. Neptune and his Court was fine, and the scenery beautiful, but that was only one third of the picture. Good tone. Appeal 80 per cent. No for Sunday or special. Draw town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

HONOR AMONG MEN. Star, Sheldon Lewis. From the Richard Harding Davis story "The King's Jackal." A dandy good program picture. Fine acting in this picture. Tone, good. Sunday, yes. Special, no. Appeal, seventy-five per cent. C. C. Golden, Missouri Theatre (250 seats), LaBelle, Missouri.

LIGHTNIN'. (8,050 feet). Star, Jay Hunt. A very good picture—that didn't draw as I expected. Taken from the John Golden stage play. Print new. Good tone. Appeal 75 per cent. Yes for Sunday, no as special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MAN WHO CAME BACK. (8,272 feet). Star, George Walsh. A splendid picture and well acted but it did not take here, lost money on it as Fox called it a super-special and charged accordingly. Good tone, appeal 70 per cent. Yes for Sunday and special, but not super-special. Draw town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

ROUGH AND READY. Star, William Farnum. Consider absolutely unfit for showing: poor story; very bad photography—dark, blurry. Better pay for it and leave it in the can. Print good condition. Appeal?—they walked out. Draw all classes big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SHE WOLVES. Star cast. Another one of Fox's specials—good picture, but can't see where they get "Painted Lady." If they'd change paper and name (title), exhibitors would clean up with it. Draw town and country class, town 2,000. Admission 10-25, 10-35. G. A. Peterson, Cozy and Folly Theatres (502-485 seats), Hollis, Oklahoma.

TEETH. (6,190 feet). Star, Tom Mix. All of Mix's pictures go over here. Didn't get to see it but reports were good. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

TIMBER WOLF. (4,809 feet). Star, Buck Jones. An extra good western. One of the best this star has made. Tone, fair. Sunday, no. Special, no. Appeal, eighty per-cent. All classes town of 3,700. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

TRAIL RIDER (4,752 feet). Star, Buck Jones. This is a hummer. Patrons said it was as good as a Zane Grey story. Tone yes. Appeal 75 per cent. Special no, Sunday yes. Draw from small town, 300. Admission 10-25. Roy E. Cline, Osage Theatre, Osage, Oklahoma.

TROUBLES OF A BRIDE. (4,915 feet). Star cast. Can't understand where they got the title. Fair picture. I have lost money on every Fox special. Ran Fox week and lost heavily. Worst week I have had. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

TROUBLES OF A BRIDE. (4,915 feet). This is one of Fox's specials (?) and thank the Lord for me the last one. It makes one feel like a hi-jacker to run "lemons" like this one here. Tone yes. Appeal zero. Special or Sunday no. Draw from small town. 300. Admission 10-25. Roy E. Cline, Osage Theatre, Osage, Oklahoma.

TROUBLES OF A BRIDE. (4,915 feet). Star cast. The title of this picture will fool you. It is an action picture from start to finish. Bill it as one and you will make some money. Tone, good. Sunday, no. Special, yes. Good appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore Maryland.

WARRENS OF VIRGINIA. (6,000 feet). Star cast. Was substituted at last minute for Mix picture. Didn't hear any kicks, so it must have gotten by. Very good picture of Civil War days. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

Metro-Goldwyn

DENIAL. Star, Claire Windsor. Not much picture. Did not draw for me and a lot of people left before it was over. A program picture of the cheapest kind. All parts well played, but not a good story. Tone O. K. Appeal poor. Yes for Sunday, no as special. Draw college class, town 2,100. Admission 10-25. R. X. Williams, Lyric Theatre (345 seats), Oxford, Mississippi

MARRIED FLIRTS. (6,705 feet). Star, Mae Busch. Good picture for a certain kind of patronage, but not for the farmer boy or laboring class. Metro Goldwyn should make a few more popular type pictures suitable for Saturday shows. Tone, okay. Sunday, yes. Special, no. Appeal, sixty per cent. General class town of 3,600. Admission 10-20. William A. Clark Sr., Castle Theatre (400 seats), Havana, Illinois.

NEVER THE TWAIN SHALL MEET. (8 reels). Star cast. Broke all records on Sunday opening and held up very well, an excellently produced picture that will satisfy the most critical. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

NEVER THE TWAIN SHALL MEET. (8 reels). Star, Anita Stewart. From the novel of the same name. Was supposed to be a big special, as I paid a special price for it. Nothing but a deep love story. Fair tone, poor appeal. Yes for Sunday, no as special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

ONE NIGHT IN ROME. (8,885 feet). Star, Laurette Taylor. A very fine dramatic picture that pleased the few who came to see it. A relief from the ordinary run of dramas. Tone, okay. Sunday, yes. Special, yes. High appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

REJECTED WOMAN. (7,761 feet). Star cast. A very good program feature: some very nice scenery. Print in good shape. No for Saturday. Good tone. Appeal 88 per cent. Sunday or special no. Draw all classes, town 680. Admission 10-25. Jack Schneider, Kalona Theatre (300 seats), Kalona, Iowa.

SOCIAL CODE. (5 reels). Star, Viola Dana. Good for a one day showing. Ran it with short subject and novelty and it pleased. Print good. Good tone, not much appeal. Yes for Sunday, no as special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SO THIS IS MARRIAGE. (6,300 feet). Star, Eleanor Boardman: Fine. A very few came out but they highly complimented it. A good picture for any house. Eleanor Boardman becoming very popular here. Tone, okay. Sunday, okay. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

SPORTING VENUS. (5,958 feet). Star, Mae Busch. A high class production but does not have a general appeal. Suitable for class trade, as most all the Metro product. Small towns haven't enough of the class of patrons to handle their product very successful. Tone, okay. Sunday, yes. Special, no. Appeal, seventy percent. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

UNHOLY THREE. (6,948 feet). Star, Lon Chaney. One of the best crook melodramas of this or any other year. Tone, okay. Sunday, yes. Good appeal. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

UNSEEING EYES. (8,300 feet). Star cast. This proved to be a fine drawing card for me. Played one night only to good crowd. Everyone liked it. Tone, fair. Sunday and special, no. Good appeal. Town and country class town of 1,800. Admission 15-25. Herbert Tapp, Hippodrome Theatre (480 seats), Sheridan, Indiana.

WILD ORANGES. (7 reels). Star, Frank Mayo. A good picture; it pleased all who saw it. Saturday, no. Tone none. Appeal 80 per cent. No for Sunday or special. Draw all classes, town 680. Admission 10-25. Jack Schneider, Kalona Theatre (300 seats). Kalona, Iowa.

YOLANDA. (10,125 feet). Star, Marion Davies. A pretentious production of the costume variety. Rather well done but not so satisfactory to the audience, nor did it register much of a draw at the box office. Tone, okay. Sunday, yes. Special, yes. Fair appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

Paramount

AIR MAIL. (6,976 feet). Star cast includes Lois Wilson. A wonderful town picture with great exploitation opportunities. I played this to a good house and, judging by com-

ments, it pleased. Tone O. K. Fine appeal. Sunday yes, special no. Draw from town 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

BEGGAR ON HORSEBACK. Star cast. The most unusual picture that I ever ran. I doubt whether it will please. I sure got plenty of complaints at the door. I'd be advised to stay clear. Paid too much money for it. Another picture that the public don't care to see. Tone O. K. Poor appeal. Sunday yes, special no. Draw town and country class, town 1,210. Admission usual 10-25. C. R. Self, New Radio Theatre (250 seats), Correctionville, Iowa.

BEGGAR ON HORSEBACK. Star cast. We just ran "Beggar on Horseback" and it is about the worst I have ever run and have been in business eighteen years. The audience clapped when the first show was over and ninety per cent. of them left (no matter how late they came in). I had advertised Greater Movie Season; they informed me that if this was a sample of the "Greater Movies" they understood why we were doing so much advertising to get business. James Cruze ought to be ashamed of himself for turning out such a picture and I'd think Paramount had a lot of crust to sell this as a special. My customers all went out after the first show to dig up some wine or "White Mule" to see if they could find out what it was all about. Thomas Berta, Rialto Amusement Company, Rock Springs, Wyoming.

BLUEBEARD'S EIGHTH WIFE. (5,955 feet). Star, Gloria Swanson. A good society light comedy with Gloria wearing great clothes and doing some nice acting. One slightly risque scene, but it's a comic one. Fair tone, good appeal. No for Sunday, perhaps as special. Draw farming class and town 110. Admission 10-25. M. B. Russell, Benton Community Theatre (120 seats), Benton City, Missouri.

CHANGING HUSBANDS. (6,799 feet). Star cast. Fine program. Extra good appeal. Better play this picture. Tone good. Sunday, special, no. Appeal, 98 per cent. Farm class town of 150. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

CHANGING HUSBANDS. (6,799 feet). Star, Ray Griffith. A splendid picture that drew big crowds for me the two nights I ran it. You can't go wrong on this picture. Fair tone, good appeal. No for Sunday or special. Draw town and country class, town 1,800. Admission 10-25. Herbert Tapp, manager, Hippodrome Theatre (440 seats), Sheridan, Indiana.

CODE OF THE WEST. (6,777 feet). Star, Owen Moore. A typical Zane Grey western, which means that it is one of the best western stories of the season. In fact, all Zane's stories are excellent. They always please here. Tone O. K. Fine appeal. Yes for Sunday, no as special. Draw from town of 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

CONFIDENCE MAN. (6,500 feet). Star, Thomas Meighan. A picture that pleased my good audiences for two nights. I think it one of the best Meighan pictures. Good tone and appeal. No for Sunday or special. Draw town and country class, town 1,800. Admission 10-25. Herbert Tapp, manager, Hippodrome Theatre (440 seats), Sheridan, Indiana.

CROWDED HOUR. (6,508 feet). Star, Bebe Daniels. First half of picture uninteresting but last part good war scenes. Good tone, fair appeal. Sunday yes, special no. Draw mixed classes, town 725. Regular admission 10-30. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

EAST OF SUEZ.. (6,821 feet). Star, Pola Negri. Absolutely the biggest and best picture of Pola Negri I have ever played. My people, before, seemed to shun Negri pictures; but they liked this one. Good tone and appeal. No for Sunday or special. Draw town and country class, town 1,800. Admission 10-25. Herbert Tapp, manager, Hippodrome Theatre (440 seats), Sheridan, Indiana.

HOMEWARD BOUND. (7,000 feet). Star, Thomas Meighan. Played this last winter and gave excellent satisfaction. A good sea story in which Lila Lee gives good support. Tom is very popular here. Good tone. Appeal 90 per cent. Sunday yes, special no. Draw farming and town 110. Admission 10-25. M. B. Russell, Benton Community Theatre (120 seats), Benton City, Missouri.

LANE'S LADY LEAD

Helen Foster is "it" in Lupino Lane's "Maid in Morocco," for Educational release.

IN THE NAME OF LOVE. (5,377 feet). Star, Ricardo Cortez. Good feature, pleased majority. Good tone. Special no. Draw mixed class, town 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

LUCKY DEVIL. (5,933 feet). Star, Richard Dix. Good. Tone, good. Town of 9,237. Admission 10-35. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

LUCKY DEVIL. (5,935 feet). Star, Richard Dix. This picture went over the best yet of the newest forty; we had a little more business than usual. I know if they will get after it they will pack the house. The racing scenes will bring plenty of cheers from the house. Tone O. K. Great appeal. Sunday yes, special no. Draw town and country type, town 1,210. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

MADAME SANS GENE. (9,904 feet). Star, Gloria Swanson. Our Gloria fighting for the glory of France in the character of the devil-may-care Madame Sans Gene, the washerwoman of the great Napoleon when he was a poor artillery lieutenant, who, when he became Conqueror, elevated her to the rank of the Duchess of Dantzig This photoplay takes rank among our most ambitious film productions and portrays the Paris of the Reign of Terror. The photography is authentic in every detail as permission was given to reproduce the royal palace and historic objects used in the story. Gloria acts the role of the care-free laundress and well mannered Duchess with great eclat. Draw from country, and town of 3,000. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. Good Swanson picture, but no extra business. Tone, okay. Sunday, yes. Special, no. Average audience appeal. Mixed class town of 1,728. Admission 10-30. W. F. Loibl, Chimes Theatre (290 seats), Cedarburg, Wisconsin.

MANICURE GIRL. (5,989 feet). Star, Bebe Daniels. Good picture; not a feature but worth seeing. Good tone, fair appeal. Sunday yes. Draw farm and merchant class, widely scattered, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

NE'ER DO WELL. (7,414 feet). Star, Thomas Meighan. Good beyond all doubt but somehow didn't draw much. Tone, good. Poor appeal. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

NIGHT CLUB. (5,721 feet). Star, Raymond Griffith. Griffith surely is a comedian. He is so different from the other comedians that he is becoming a great favorite everywhere. This picture is a scream from start to finish. Tone O. K. Good appeal. Yes for Sunday, no as special. Draw from town 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

NIGHT CLUB. (5,721 feet). Star, Raymond Griffith. This is a dandy comedy-drama. Pleased our audiences almost a hundred per cent, Good tone. Sunday yes, special no. Draw mixed classes, town 725. Admission, regular, 10-30. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

NIGHT LIFE IN NEW YORK. (6,508 feet). Star cast. Good. Town of 9,237. Admission 10-35. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

PRODIGAL DAUGHTERS. (6,216 feet). Star, Gloria Swanson. Real class to this one and also has a moral which goes home. Tone, good. Average appeal. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

RUGGED WATERS. (6,015 feet). Star, Lois Wilson. Only fair. Tone, good. Town of 9,237. Admission 10-35. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

SAINTED DEVIL. (8,633 feet). Star, Rudolph Valentino. A classy picture; his Spanish dance is great; one thing our audience is disgusted with, though, and that is gum-sucking movie kisses. Price too high on this as, for me, on all Paramount pictures played. Tone—too much drinking. Fair appeal. Sunday no. Special, yes, in small towns. Draw mixed classes, town 725. Admission, regular, 10-30. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

SHADOWS OF PARIS. (6,549 feet). Star, Pola Negri. Very good picture of the underworld type. Does very well for a change but didn't draw anything extra. Tone, good. Average appeal. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (325 seats), Greenfield, Tennessee.

SHOCK PUNCH. (6,151 feet). Star, Richard Dix. This boy, Dix, is surely a comer. He is becoming quite a favorite here. This picture will delight his fans. It is a clean-cut little comedy-drama. The scenes on the top of the building are very thrilling. Tone O. K. Good appeal. Yes for Sunday, no as special. Draw from town of 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

STREET OF FORGOTTEN MEN. (6,365 feet). Star cast. Good. Tone, good. Town of 9,237. Admission 10-35. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

THUNDERING HERD. (7,187 feet). Star cast includes Jack Holt. This is a very good picture of the olden day. Noah Beery does some very good acting. The buffalo stampede is great. Book this picture and make some money. Had a full house for two showings. Tone O. K. Appeal 95 per cent. Yes for Sunday and special. Draw all classes, town 200. Admission 10-35. R. N. Rounds, Scenic Theatre (180 seats), Kadoka, South Dakota.

TRIUMPH. (8,297 feet). Star, Leatrice Joy. Didn't get to see this, but reports say it's excellent. Business awful on account of church services. Rod La Rocque, Leatrice Joy, Raymond Hatton and ZaSu Pitts said to be especially good. Eight reels. Tone, good. Sunday and special, yes. Appeal 95 per cent. Farmers' town of 110. Admission 10-25. M. B. Russell, Benton Community Theatre (120 seats), Benton City, Missouri.

VALLEY OF SILENT MEN. (6,491 feet). Star, Alma Rubens. Good picture of Curwood story. Interest well sustained. Tone, good. Appeal, good. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

WAGES OF VIRTUE. (7,063 feet). Star, Gloria Swanson. A mighty fine Swanson picture and drew a nice crowd that thoroughly enjoyed it. Tone, good. Sunday, no, special, no. Good appeal. Town and country class,

town of 1,800. Admission 15-25. Herbert Tapp, Hippodrome Theatre (480 seats), Sheridan Indiana.

WELCOME HOME. (5,949 feet). Star cast. Too slow moving for the regular patrons. Some liked it very much, others walked out. Tone, okay. Sunday, yes. Special, no. Appeal, fifty per cent. All classes, town of 3,700. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

WILD HORSE MESA. (7,164 feet). Star, Jack Holt. A good western but rather draggy. Billie Dove forgot that she was in the desert and walked through the sand as if she were parading in Peacock Alley. Tone O.K. Appeal, 75 per cent. Yes for Sunday, no as special. Draw mixed class, town 1,300. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

WILD HORSE MESA. (7,164 feet). Star, Jack Holt. By Zane Grey, and a one hundred per cent showman's picture. Jack Holt getting better right along, and my town certainly likes him. Good tone, appeal great. Yes for Sunday and special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WILD, WILD SUSAN. (5,774 feet). Star, Bebe Daniels. Good comedy drama that went over big, and the box office showed it. Tone O.K. Appeal, 90 per cent. Yes for Sunday, no as special. Draw mixed class, town 1,300. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

WORLDLY GOOD. (6,085 feet). Star, Agnes Ayres. A good program picture. Tone, good. Sunday, yes. Special, no. Appeal, sixty-five per cent. Farmers and small town class, town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

Pathe

BLACK CYCLONE. (5,038 feet). Star, Rex (horse). A great novelty picture, much better than "King of Wild Horses," and don't forget that was a very good picture. Tone, fine. Sunday, yes. Good appeal. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

BLACK CYCLONE. (5,038 feet). Star, Rex, the horse. A wonderful picture which drew very big, the second night larger than the first. Advertised it with our personal guarantee, and it sure pleased. Tone, okay. Sunday, yes. Special, yes. Appeal, ninety-nine per cent. All classes, town of 3,700. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

FRESHMAN. (6,883 feet). Star, Harold Lloyd. Take every feature Harold Lloyd has made, put them together, count all the laughs, then multiply by ten and that will give you an idea of how many laughs there are in "The Freshman." Positively his best picture. Tone, one hundred per cent. Sunday, positively. Appeal, 200 per cent. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

KING OF WILD HORSES. (5 reels). Star, Rex (horse). Wonderful acting by horse. Ran on a Saturday to good crowd and they liked it. Was a little afraid it wouldn't go over, but it certainly did. Every house should play this one. R. L. Nowell, Idlchour Theatre, Monroe, Georgia.

Principal

MINE WITH THE IRON DOOR. All star cast. A good western picture, and Harold Bell Wright's name will always get business. Not a big special, however, but will please. Tone O.K. Appeal, 90 per cent. Draw industrial class, town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

Producers' Dist. Corp.

BEYOND THE ROCKS. Star, Harry Carey. This is a good Carey subject, and where his other pictures have gone over, this one will also. A little above the average Carey. No

You can't run a car without gas and we can't give you dependable tips without co-operation.

A lot of whole-hearted, generous exhibitors are helping this service idea: the question is—

ARE YOU SENDING TIPS?

as special. Appeal, 80 per cent. Draw industrial class, town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

CHARLEY'S AUNT. (7,245 feet). Star, Syd Chaplin. Absolutely the best moving picture of modern times. A complete knockout with any audience. The man or woman does not live who will not be entertained by this one. It is a joy to be on door when playing this one. Tell 'em it's the best on earth. It will prove it. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

LET WOMEN ALONE. Star, Pat O'Malley. Not a bad picture but failed to draw. Suppose it was the title that didn't appeal. A good title means a lot to a picture. People do a lot of shopping for pictures, and you hear so many say that sounds good and in they come. Tone, okay. Sunday, yes. Special, no. Appeal, fifty per cent. General class, town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

LOVE'S WHIRLPOOL. (6,028 feet). Star, James Kirkwood. This picture pleased a fine audience and I had many complimentary remarks on it. Good entertainment and a good cast. Tone, good. Sunday, no. Special, no. Good appeal. Town and country class of 1,800. Admission 15-25. Herbert Tapp, Hippodrome Theatre (480 seats), Sheridan, Indiana.

ROARING RAILS. (5,753 feet). Star, Harry Carey. This picture pleased my audience, which was greatly increased by the name of Carey. They sure like his westerns here. Tone, good. Sunday and special, no. Good appeal. Town and country class of 1,800. Admission 15-25. Herbert Tapp, Hippodrome Theatre (480 seats), Sheridan, Indiana.

SILENT SANDERSON. (4,641 feet). Star, Harry Carey. Good western, but Carey is slipping here. No money at the box office from him. Tone, fair. Sunday, no. Special, no. Appeal, seventy per cent. All classes town of 3,700. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

TRY AND GET IT. Star cast. Nothing to it, not even good comedy. Stay away from it. Tone, good. Sunday, yes, not a special. Fair appeal. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

WANDERING HUSBANDS. (6 reels). Star, James Kirkwood. A very good picture of six reels and pleased a good crowd the two nights I ran it. Tone, okay. Sunday, no. Special, no. Good appeal. Town and country class town of 1,800. Admission 15-25. Herbert Tapp, Hippodrome Theatre (480 seats), Sheridan, Indiana.

United Artists

GOLD RUSH. (8,535 feet). Star, Charlie Chaplin. A right good show and holds interest all of the scant 9,000 feet. Ran six days in a 4,000 town. Rained most of the time and failed to break even. Tone O.K. Good appeal. Yes for Sunday and special. Draw family and student class. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

Universal

BUSTIN' THROUGH. Star, Jack Hoxie. Keep up the good work, Jack. While not as good as "White Outlaw," nevertheless it is a good one, so keep 'em coming, Jack. Yes for tone and appeal. No as special or for Sunday. Draw small town class, town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

CALIFORNIA STRAIGHT AHEAD. (7,268 feet). Star, Reginald Denny. When the old box office has that jaded, rundown feeling; when the landlord stands around wondering just when he can close you out to collect the rent; when life is just one darned thing after another—and then along comes a picture, and you get a hunch to jar loose and exploit it to the very limit—AND THEN the crowds fill up the joint to S. R. O. and then next day your patrons hunt you up and tell you it is the best show they ever saw, and the old box office peps up and you slip a few dollars in the bank—"Oh, boy! Ain't it a Grand and Glorious Feeling?" Tone, Sunday, special, yes. Appeal, 100 per cent. Roy E. Cline, Osage Theatre, Osage, Oklahoma.

CALIFORNIA STRAIGHT AHEAD. (7,268 feet). Star, Reginald Denny. Hard to say enough good things for this show. My patrons ate it up. Business doubled second day over first. Tone O.K. Sunday, yes, special, no. Draw merchant class, town 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

FAMILY SECRET. (5,076 feet). Star, Baby Peggy. Baby Peggy in comedies did not take here. Baby Peggy in "Darling of New York" and the "Family Secret" pleased my crowd. Good tone. No as special. Draw mill and farming classes, town of 1,000. Admission twenty-five cents. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

FOOL'S HIGHWAY. (6,800 feet). Star cast. No good. Nuf sed. Tone, nothing. Appeal here 20 per cent. No for Sunday or special. Draw town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

HURRICANE KID. Star, Hoot Gibson. A good western Saturday picture. I did not think it was very good but it pleased our patrons, so I should worry. Fair tone. Appeal, 80 per cent. No for Sunday or special. Draw town and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphia Theatre (400 seats), Hughesville, Pennsylvania.

MERRY-GO-ROUND. (9,175 feet). Star, Mary Philbin, heading star cast. This is a good love story, but picture most too long for the small town; lost money. Good tone. No as special. Draw all types, town 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valiant, Oklahoma.

ROARING ADVENTURE. Star, Jack Hoxie. As Mae Tinee says, "There is hope for every would-be screen star." Minus personality and acting propensities, Jack sails through this one, and it is terrible. Tone O.K. Appeal for children. No for Sunday or special. Draw mixed class, town 1,300. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

SADDLE HAWK. (4,419 feet). Star, Hoot Gibson. A slashing western that drew excellent business and sent them away satisfied, which is about all anyone could ask of any picture. Tone, okay. Sunday, yes. Special, yes. High appeal. All classes city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

SECRETS OF THE NIGHT. (6,138 feet). Star, James Kirkwood. A good program picture to be run as such. Appeal 75 per cent. No as special. Draw from industrial class, town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

SIEGE. (6,426 feet). Stars, Virginia Valli, Eugene O'Brien. While this will not please the roughnecks it will register with the rest of your audience a hundred per cent. plus! The acting of Mary Alden is simply wonderful. Appeal a hundred per cent. Yes as to tone, Sunday use and as special. Draw small town class, town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

SPOOK RANCH. Star, Hoot Gibson. Did not like this myself—but the crowd ate it up, they liked it and made it a point to tell me so—so I should worry! Yes for town appeal and Sunday; as special, no. Draw small town

class, town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

STORM DAUGHTER. (5,302 feet). Star, Priscilla Dean. Better than average program picture. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

TAMING THE WEST. (5,304 feet). Star, Hoot Gibson. Hoot builds a picture to suit the farmer and laboring class, therefore, a good Saturday show. All of his westerns are good for this date. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

TEASER. .(6,300 feet). Star, Laura LaPlante. A mighty good little picture with a good moral tone which will please both old and young. Good tone. Yes as to appeal and for Sunday. No as special. Draw from rural community, 1,500. Admission 10-20. D. C. Kennedy, Electric Theatre (350 seats), Glasgow, Missouri.

TORNADO. (6,576 feet). Star, House Peters. Fine production. Storm scenes good. Couldn't get them out, but ones that came enjoyed it. It's worth playing. Tone, okay. Sunday, okay. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

UNIVERSAL COMPLETE SERVICE CONTRACT PICTURES. This Complete Service Contract is a money maker. D. C. Kennedy, Electric Theatre (350 seats), Glasgow, Missouri.

Vitagraph

EMPTY SADDLE. Star, Pete Morrison. Not anything to this picture at all. Too slow and draggy, with no action at all. Lay off exhibition of this picture. Tone and appeal, none. No for Sunday or special. Draw from rural community, 1,500. Admission 10-20. D. C. Kennedy, Electric Theatre (350 seats), Glasgow, Missouri.

GREATER THAN MARRIAGE. This is an excellent picture but a poor drawing card. The stars do not mean anything at the box office; however, it certainly will please all who see it, as it is better than many so-called specials. Tone O.K. Appeal, 90 per cent., not a special. Draw industrial class, town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

RANGER OF THE BIG PINES. Star, Kenneth Harlan. A good picture for Saturday. The name will put it over. Sounds good, doesn't it? Picture just ordinary but will draw on date mentioned. There is much in a name. It is fifty per cent. often times, as is the case here. Tone, good. Sunday, yes. Special, no, appeal, eighty per cent. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

Do You Turn?

Have you got the habit of turning to "Little Pictures With the Big Punch" when you want to see what "Our Gang" says about the short subject they're playing?

If you haven't, acquire it quick!

This week the short subjects are reporting in "Straight From the Shoulder, Jr." which is incorporated in the other department named above to give you everything about the short pictures that pack the punch, all in one easy-to-get-at location.

Warner Brothers

BROADWAY BUTTERFLY. (7,705 feet). Star cast. A very clever picture of the flapper and Follies type. Willard Lewis fine as the "drunk." Tone, okay. Sunday, yes. Special, no. Appeal, ninety per cent. All classes town of 3,700. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

HOW BAXTER BUTTED IN. Star, Matt Moore. A simple straight comedy that is good entertainment. Will not cause much talk but will please most everyone. Tone, okay. Sunday, yes. Special, no. Appeal, good. Better classes city of 14,000. Admisison 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

KISS ME AGAIN. (6,722 feet). Stars, Blue, Prevost. Very clever comedy-drama that failed to pull on account of title. Pleased most all who did come. The direction makes it good. Tone O.K. Appeal, good. Yes for Sunday and special (with regard to above). Draw family and student class, town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

LIGHTHOUSE BY THE SEA. Star, Rin-Tin-Tin (dog). They liked it immensely. Hardly as good as some others this great dog has been seen in, but a very good picture nevertheless. Tone, okay. Sunday, yes. Special, yes. High appeal. All classes city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro Arkansas.

MAN WITHOUT A CONSCIENCE. Got no place here. Failed to pull and heard no comments. Good tone, fair appeal. Yes for Sunday, no as special. Draw student and family class, town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

WARNER PICTURES. The Warner Lineup I have run this past year have been terrible so far. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

Independents

BANDIT TAMER. (State Right) Star, Franklyn Farnum. Boys, this is a knockout comedy western-drama, and when you run this lay off your comedy, you won't need it. Print new. Tone good. Very good appeal. No for Sunday or special. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

BLOOD BOND. (State Right). Star, Leo Maloney. Usual "blood-and-thunder" western but okay at this house, which caters much to that kind of an audience. Tone, okay. Sunday and special, no. Fair appeal. All classes city of 14,000. Admission 10-25. E. W. Collins, Liberty Theatre (500 seats), Jonesboro, Arkansas.

CRACKERJACK. (C. C. Burr). Star, Johnny Hines. Not as good as his others; failed to get the laughs. Tone O.K. Fair appeal. Yes for Sunday, no as special. Draw family and student class, town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

DOWN BY THE RIO GRANDE. (Standard). Star, William Fairbanks. Couldn't see anything to this one. Had little action and not much of that. Might be all right if you can buy it right. Tone, fair. Sunday and special, no. Fair appeal. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

RIDIN' MAD. (State Right). Star, Yakima Canutt. This is a good western but it does not live up to the title. Play it and it will please your action fans. Print good. Tone and appeal good. No for Sunday or special. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SAND BLIND. (Arrow). Star, Ben Wilson. I think that he makes good action westerns and is also a pretty good actor. Did not have much of a cast, but Wilson is good. Tone, good. Sunday, no. Special, no. Good appeal. Working class city of 14,000. Admisison 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

SUPER SPEED. (Rayart). Star, Reed Howes. Here is a boy that Richard Talmadge will have to look out for. If he is as good in his other pictures as he is in this one, watch him step. Good enough for anybody that likes stunts. Tone, good. Sunday, yes. Special, no. Good appeal. Working class city of 14,000. Admission 15-15.. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

TOMBOY. (Chadwick). Star, Herbert Rawlinson. This isn't a bad comedy drama. Hasn't got much to it, but what there is of acting, Rawlinson does well. Tone, good. Sunday, yes, special, no. Good appeal. Working class city of 14,000. Admisison 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua. Ohio.

Fill In **Tear Out** **Send Along**

A Straight From the Shoulder Report

Fellow Exhibitors: Being an exhibitor myself, I appreciate what help comes from dependable picture tips, so I'm sending "Our Gang" the subjoined dope on the feature and surrounding program I've run. When Van sends me a report blank I'll send more tips. Here's the starter:

Title ..... **Producer** ..... **Star** .....

My report.....

.....

With it I ran (Short Subjects)..... **and** .....

My tip on these is:.....

.....

My name..... **Theatre** .....

City ..... **State** ..... **Class I draw**.....

The Theatre of To-Day

Equipment—Presentations—Prologues—Music

Edited by Colby Harriman

Short Subject Presentations

THE short subject is taking its place in the sun. After a hectic existence, after years of experimentation in trying to find itself, the short subject is recognized as one of the most important units of any well-balanced program. Today we find an increasing interest in the method of presenting short subjects, not to relegate them to spots that are of unimportance, but to define their position in such a manner as to make them proportionately equal in the program to the feature picture. In some sections producers have been interested in the matter of arranging a prologue or epilogue with the short subject as the core. The short subject is ideal when one attempts to synchronize it with stage action. It has within itself a certain completeness and compactness which a feature should have to lend itself to prolonging. Scenic subjects have been successfully interpolated with orchestral features, and used as the background for dance numbers; prologues have been advantageously adopted both with music and song. The cartoons offer innumerable opportunities. The dramatic and comedy subjects are also unlimited. Producers will find that they have struck a responsive chord when they link a prologue, presentation or epilogue to a short subject. We are glad indeed that Moving Picture World offers us the opportunity to devise some novelties which may be used with various short subjects, and these will run in a series which we trust will prove beneficial to the men back stage.

BERNIE BECOMES FAVORITE

WHEN Ben Bernie and his orchestra first supplanted the big symphony orchestra at the Rialto Theatre some months ago, Hugo Riesenfeld's new plan of entertainment was viewed with skeptical eyes by many who considered the idea inappropriate for motion picture theatres. How could a jazz orchestra play accompaniment to dramatic pictures, they asked, and what would become of that huge audience of symphonic music lovers? Bernie himself understood the problem and now, after one of the most phenomenally successful seasons in the Rialto's history, points out that the orchestra is playing accompaniment for the pictures; the music lovers are still coming and in addition to it all a brand new patronage has developed.

If you have visited the Rialto recently, you know the interest in Bernie's inimitable performance. If you are a vaudeville fan, Ben gives you vaudeville. If you are a syncopation fan, Ben gives you syncopation. If you like classical music, Ben gives it to you in his own modern way. If you like orchestral accompaniment to your pictures, Ben serves it. Nothing has been lost in the change at the Rialto. On the other hand much has been added through the peppy personality of Bernie and the orchestra of young musician-entertainers. Every performance is a continuous wave of hilarity and unique variety.

CAPITOL INAUGURATES SCHOOL

MAJOR EDWARD BOWES announces the organization of the Capitol Theatre Ballet School. The school will be sponsored and maintained by the theatre, with Chester Hale, ballet master, as director. The active operation of the Capitol Ballet School will begin on October 19th. According to present plans, classes will be conducted daily from 9.00 to 10.30 in the morning on the Mezzanine of the theatre.

Mr. Hale will interview applicants at the stage door of the theatre each morning from 10 to 11 o'clock. No professional experience is necessary; applicants must, however, display a distinct talent for dancing. The only other requirement is that the applicant be 16 years or over.

The school will be conducted by Mr. Hale along the orthodox principles of the classical ballet school, and those dancers who prove to be of outstanding talent will be admitted to the Capitol Ballet Corps, and given an opportunity to appear in the ballets at the Capitol.

JOSEPH TURIN SCORES IN PROLOGUE

JOSEPH TURIN, tenor, has long been identified with presentation houses as one of the leading vocal artists. He is just completing a tour of the Fabian houses in New Jersey, where he has been featured in the prologue to the "Ten Commandments." Mr. Turin has been singing Kurt Schindler's arrangement of "Eli Eli," and his success in this old Hebrew song is history now. He has a voice of purity, rich quality and gratifying smoothness, and aside from the power of his voice, a personality which reminds one of Caruso, in fact, there is a remarkable resemblance which Turin bears to the greatest tenor the world has ever known. He is of small stature and stocky in build. His complexion is a deep olive, his eyes are large and black, and his smile is an outstanding feature. Seldom have we heard an artist who has proved such a sure-fire favorite with motion picture audiences.

FINSTON TO BOSTON

NATHANIEL W. FINSTON, who has been musical director at the Chicago Theatre, Chicago, Ill., has been selected to conduct the large grand orchestra in the new Metropolitan Theatre in Boston. Mr. Finston has always been identified with the orchestras in the largest film theatres in the United States, having opened the Capitol Theatre, New York City. There will be fifty-five members of the Symphony Orchestra at the Metropolitan, and two leading organists have been signed to appear at the console of one of the largest organs ever installed in a motion picture theatre.

PERSONALITIES

CLARK ROBINSON, well-known art director and designer, returned to New York last week aboard the S. S. George Washington. Mr. Robinson has been in Europe, where he has been studying theatrical conditions. JOHN WENGER designed some beautiful settings for the "Bridge of Distances," Morosco Theatre, New York, and his previous experience in presentation theatres was reflected in the artistic lighting and colorful designs which characterized the settings. Mr. Wenger is to give a series of talks on Scenic Art in the Morosco Theatre in the near future. JOHN MURRY ANDERSON has been signed by Famous Players Theatre Department to supervise the various presentations and productions in the new Metropolitan Theatre, Boston.

Effective Sets Achieved with Fabrics

Moving Picture World Presentation Suggestions Devised by Colby Harriman

THE suggestions this week concern no particular subject but are offered as ideas to the producer who desires novel treatments with fabric stage settings. The six suggestions given herein can be achieved with one set of a certain color. For instance, a four-piece cyc or a split drop with two legs. Other fabrics can be used in the combination. These settings form a simple but effective background for song and dance numbers of a specialty nature and are particularly valuable in limited areas.

1. A drop tied on the bottom about six feet each side of center, the bottom brought together forming a taut line. A pedestal or urn placed at center. Through the V-shaped opening a gold or silver background highlighted with color can be used as a backing.

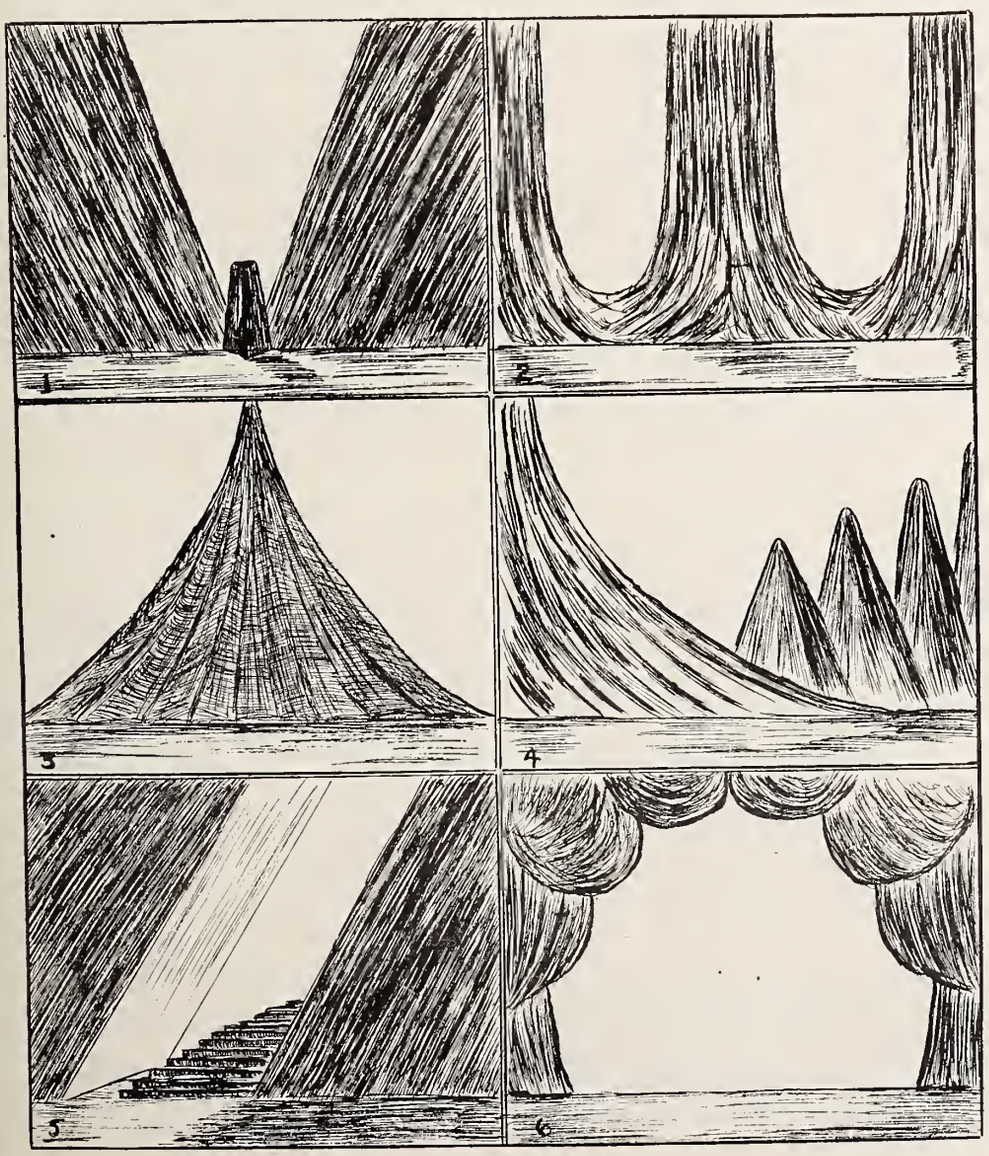
2. Four legs are used to achieve this effect; two legs hung together at center, one leg right and left leaving an opening between the center and end sections of about eight feet. The center sections should be fastened in the middle. Snap hooks should be sewn on the sides of the legs forming the opening. This should be adjusted at a place about 45 inches from the floor. The two snap hooks fastened forming the curve at the bottom of the opening which can be strengthened with a small strip placed horizontally just below the opening and attached to a standard which is screwed to the floor. Blue sky drop can be used as a backing.

3. A pyramidal suggestion. The two legs caught together at center and folded down in back leaving the face in sweeping folds which are tied off stage right and left. A sky backing can be used. An altar or a platform pedestal can be placed at center.

4. A fabric combination suggesting a mountain. The section of the drop in the foreground tied at the extreme right of the bottom, the end brought down in a sweeping line well onto left. A saw tooth row made of battans can be placed upstage left over which another section of the fabric can be draped, forming suggested mountain peaks.

5. Two fabrics hung on the battan and brought to the floor at extreme angles as shown in this sketch. A stairway placed back of the fabric at left in a manner to give the effect that the approach is on an oblique, the thickness piece shown in the drawing can be achieved by folding the fabric back and attaching it on a cyc arm to a set in the rear of the main battan.

6. Fabrics caught in scalloped folds which can be done with pinning or caught back with lash line. Platform placed in center upon which metallic cloth can be draped in folds.



First Run Presentations At Leading Theatres

MARK STRAND THEATRE
New York City

(*Week Oct. 11th*)
Featured Picture: "The Dark Angel"
(*First National*)

Excerpts from "Louise" (Charpentier) "Depuis le Jour" sung by Kitty McLaughlin, Mark Strand Symphony Orchestra, Carl Edouarde, Conductor. Mlle. Klemova and Duo-Art piano, "Minute Waltz," (Chopin). Virginia Johnson, "Chanson du Coeur Brise" (De Moya). "The Bazaar," "Chanson Indoue" (Rimsky-Korsakow. Judson House, tenor.

The first New York appearance of Tevis Huhn, banjo virtuoso in a program of popular numbers.

Organ solo: "Prelude to. G. Minor" (Rachmaninoff) John Hammond, S. T. O., Frederick Smith, organists.

RIVOLI THEATRE
New York City

(*Week Oct. 11th*)
Feature Picture: "Lovers in Quarantine"
(*Paramount*)

(1) Harold Ramsbottom at the Wurlitzer; "Brown Eyes," George Meyer; (2) Rivoli Pictorial, A movie mirror of world events, especially edited for this theatre; (3) Riesenfeld's classical jazz, "In the Subway"; (b) Mott Street: Burnoff and Josephine, dancers; August Werner, baritone; (c) Mulberry Street: Victo Cockaday, Henry Jockin; Lloyd Willey, Harry Donaghy; Janet Hall, Hilda Frances Barr. (d) Hester Street: ?. (e) Harlem: The Plantation Revue with Bessie Allison, Leonard Harper and the Plantation Girls. Effects by M. H. Manne.

CAPITOL THEATRE
New York City

(*Week Oct. 11th*)
Featured Picture: "The Midshipman"
(*M.-G.-M.*)

Capitol Grand Orchestra, David Mendoza, Conductor: selections from "Pagliacci" (Leoncavallo). Fritz Zimmerman and Marcelle Grandville, interpreters of old Swiss tunes and mountain yodels, (a) "Switzerland My Homeland"; (b) "Yodel Refrain"; (c) "My Herd of Cattle"; (d) "The Swiss Girls"; "Alpine Echoes," a service film, will be shown in conjunction with this presentation.

Divertissements: (a) Doris Niles and Capitol Ballet Corps, Desha Podgorska, Alice Delano, Terry Bauer, Ruth Southgate, "A Dance of India," music, "March Persian" (Johann

Strauss; (b) Mlle. Maria Gambarelli, Prima Ballerina, "The Little Red Doll" Poldini.

Joseph Green, Xylophone virtuoso, (a) "Whirlwind" Joseph Green; (b) "Dance of the Toy Regiment" (Shilkret-Green. Assisted by the Capitol Ballet Corps.

UPTOWN THEATRE
Chicago

(Week Oct. 12th)
Featured Picture: "Never the Twain Shall Meet"

Overture: "Second Hungarian Rhapsody," (Liszt); piano Cadenza by Stanley Sterbenz; Uptown Theatre orchestra, direction Adolphe Dumont. "A Sea Fantasy," Willard Andelin, singing "Rocked in The Cradle of the Deep." Albert Hay Malotte at the organ, playing (a) "Polonaise Militaire" (b) "Chopin Up-to-Date." "An Evening at Home," introducing Nat Nazarro, Jr., Margaret McKee, whistler, Hubs Allen, soprano, Buster Lamont, harmonica soloist, Paul Haakon, dancer, Albin Steindal, violinist.

CHICAGO THEATRE
Chicago

(Week Oct. 12th)
Featured Picture: "Her Sister from Paris"

Overture, "Southern Phapsody," arranged by H. Leopold Spitalny; Chicago Theatre orchestra, direction H. Leopold Spitalny. Miss Marie Herron, singing "Kiss Me Again" from "Mlle Modiste" (Victor Herbert). "Back Home," variety pioneers, Drina Beach, Smith & Durrell, Small & Mays, and the winners of the Herald & Examiner $5,000 Charleston contest, Joseph & Rose Morache.

HARDING THEATRE
Chicago

(Opening Bill of New Theatre. Week Oct. 12)
Featured Picture: "What Fools Men"

Overture, "Herbertiana," Harding Theatre orchestra, direction Ben Paley. Laughs of the Day, musical accompaniment, Frank Judmich, accordianist playing "Let Me Linger Longer in Your Arms." "A Twilight Romance," John Griffith, tenor; Ruth Racetto, soprano; Adolphus & Eastman, dancers; Ballet—arranged by Mme. Maximova. Edward K. House at the Harding Theatre Mighty Grande Organ playing "Roses." "Trio From Faust" (Gounod); Georges Dufranne, tenor; Miriam Klein, soprano; Carl Bitterl, basso.

CAPITOL THEATRE
Chicago

(Week Oct. 12th)
Featured Picture: "The Pony Express"
(Paramount)

Capitol Grand Orchestra—Albert E. Short, conductor. Overture, "American Fantasy" (Victor Herbert). In honor of the 433rd anniversary of the discovery of America, a stage tableau is presented depicting this historical event, as interpreted in Victor Herbert's historical composition of American patriotic airs. Kings of Syncopation: (a) "I'm the King of Jazz, Roy Wieterich, tenor; (b) The Five Kings, Angelo Izzo, cornet, Angelo Cavallo, trombone, Walter Vaughn, banjo, Cy Read, saxophone, Phil Wing, clarinet. (c) The Syncopated Dancers: Mary H. Colburn, Marie Hisgen, Dorothy Jane Hughes, Jean Moebius and Ann Bronson. The Magazine Girl, (a) "My Magazine Girl" Roy Dieterich, tenor; (b) The Dance of the Newsboys, Mary H. Colburn, Jean Moebius, Ann Bronson, Marie Hisgen, Dorothy Jane Hughes, Lymette Corrigan, Florence Wilson and Fern Anderson. (c) The Chicago Evening American-Smart Set Magazine, Audrey La Fleur, Selma Stenn, Beulah Troy, Margaret Nyhagen, Dorothy Keoppie, Helen Dean, Ednabelle Hoffmann, Geraldine Marks, and Harriet Colburn; (d) Gene Collins, The Whirlwind Dancer; (e) Introducing Miss Ruth Schwabauer, winner of the Smart Set Magazine Contest and her retinue; (f) The Charleston Postman, Gene Collins and Capitol —Abbott Ballet; Leo Terry at the organ playing The Overture "Il Guarany"; Lorna Doone Jackson and a vocal prologue to "The Pony Express."

TIVOLI THEATRE
Chicago

(Week of Oct. 12th)
Featured Picture: "Never the Twain Shall Meet"

Overture, selections from "The Merry Widow," by Leht; Tivoli Theatre orchestra, direction Nathaniel Finston, Josef Koestner conductor; Greek Evans, singing "The Son of the Desert"; Jesse Crawford, at the organ playing "I Wonder"; "Under The Bridge" Muldoon & Franklin, dancers; Estelle Carey, soprano; Gold Medal quartette; Joe Mulcay, harmonica soloist.

MOSQUE THEATRE
Newark, N. J.

(Week Oct. 13th)
Featured Picture: "The Freshman"

Irvin Talbot and the Mosque Grand Orchestra. Overture, "The Fortune Teller" (Victor Herbert); Mlle. Ella Daganova and the Biltmore String Ensemble presenting "Moments Chopin"; Mosque stage creation "College Capers" with Eddy Clark and Billy Rhoades, and the Mosque Ballet Ensemble, featuring the season's greatest song hits "Freshie" and "Collegiate." Dances by Daganova. Music by Talbot. Staged by Harriman.

EASTMAN THEATRE
Rochester, N. Y.

(Week Oct. 11th)
Featured Picture: "The Iron Horse" (Fox)

Overture—"Turkey in the Straw," arranged by Guion; Eastman Theatre orchestra, Guy Fraser Harrison and Victor Wagner, conductors; Organ Recital, "Old Timer's Waltzes" (Lake), Robert Berentsen. Prologue to "The Iron Horse"; Organ exit—"Songs of the Nation," arranged by Bodewait and Lampe.

STANLEY THEATRE
Philadelphia

(Week Oct. 12th)
Featured Picture: "The Golden Princess"
(Paramount)

Organ selections: Overture, "Mignon" (Thomas) Wm. Klaiss—Lewis White, at the Console; Overture: "Southern Rhapsody" (Hosmer); Stanley Symphony Orchestra, Graham Harris, guest conductor; Vocal attraction: "My Heart at Thy Sweet Voice" (Saint-Saens); Florence Mulholland, contralto; Divertissements: (a) The Hem Street Singers; (b) "Bell Song," from "Lakme" (Delibes); Peggy White, soprano, (c) "Dance of the Toys"; Mikolaichik, Zena Larina and Stanley Theatre Ballet.

RIALTO THEATRE
New York City

(Week Oct. 11th)
Featured Picture: "The Everlasting Whisper"
(Fox)

Hugo Riesenfeld presents Ben Bernie and the Rialto Gang in "Rubeville" with Bessie Browning, Sanford and Bolger, Roy Smeck and The Rubeville Boys and Girls; J. Arthur Geis at the organ, "Lamentations of the Long and Lean," J. Arthur Geis.

WARNER'S THEATRE
New York City

(Week Oct. 10th)
Featured Picture: "Satan in Sables"
(Warner Bros.)

Herman Heller and his orchestra of versatile soloists, (a) "Orpheus in the Underworld," with special novelty cadenza played by Eugene Beerman; (b) "Kinky Kids' Parade," A Heller version of this popular melody; "Ballet-Esque," interpreted by Irene Smith, prima ballerina, "An Operatic Surprise," Horace Davis, tenor.

ACADEMY THEATRE
New York City

(Week Oct. 4th)
Featured Picture: "Seven Days"

Mammoth Joy Carnival, 75 people on stage headed by Will Morrissey, Master of Ceremonies and a big cast of Broadway celebrities, including, Columbia Four, Quartette; Kenney and Raper, Specialty dancers; Nita, renowned blues singer; Johnny Dale, famous Broadway eccentric dancer; Will Morrissey in "Old Time Jokes"; comedy feature; Academy augmented jazz orchestra, Dr. Joseph Klein, conducting in syncopation specialties and Academy Charleston ensemble with entire cast; A cyclone of merriment, presentation by Jack Stebbins.

STRATFORD THEATRE
Chicago

(Week Oct. 11th)
Featured Picture: "Enemy of Men"

Stratford Versatile Orchestra, Albert E. Short, musical director, O. Mauritz Hillblom, conducting, Overture, "Orpheus" (Offenbach); Japanese Sunset, (a) "Japanese Sunset," Emily Taylor, soprano; (b) Japanese Dance, Hathaway and Baker; (c) Japanese Geisha's, Olivette Milliken, Charlene O'Shaunessy, Robyn Adayr, Mary Beachel and Eileen Moss; "Jarrow," the clever and humorous trickster; Kenneth Widenor at the organ, playing "Marche Militaire"; The Golden Sun, (a) "The Blue Lagoon" James Jordan, tenor; (b) Premiere Danseuse, Emma Teurfs; (c) The Golden Ballet, Edna Hathaway.

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F. H. Richardson

Better Projection Pays

Brother Umphrey Is A Man of His Word

George L. Umphrey, writing from Leadville, Colorado, takes the projectionists of this country and Canada to task a bit sharply, as follows:

Dear Brother Richardson: It has been in my mind for some time to write to you. In fact I've started enough letters during the past five years to float a raft. The theatre is shut down for the summer now, though, so I came up here to visit my sister and rest and I'm going through with this letter or bust something. It will rest me to have it off my mind, for it will be doing my plain duty by you, and by the department which I have read regularly for ten or twelve years.

In the first place let me confess that for a long time I thought the department was the bunk, and that you were a hot air merchant. Like many another foolish man, I ensneered and lost few opportunities of tossing a bit of mud at you and your work. It so happened that I was in Austin, Texas, when you made that big trip. I was invited to be present as the guest of one of the Austin men, and it was only the prospect of a good "feed" and of seeing and hearing exactly how big a bull artist you were that induced me to attend.

Won Over

Well, I heard you talk that night, and I've been a "Richardson man" ever since. You certainly did tell us the plain truth, regardless of whether the audience liked it or not, and I made up my mind right then and there that the man who would stand up in front of a bunch of men and tell them the hard, unpleasant TRUTH, as you did that night, was certainly no coward, and that the man who could handle matters as you did on that occasion most emphatically was neither a "bull artist" nor a hot air merchant. And the thing that hurt was that we all knew the things you said WERE the truth, but the men were good sports and took it standing up, and shook hands with you afterward —which spoke well for us all anyhow.

The Reason

And now here is the reason for this, my first letter. Men, the projection department of the Moving Picture World and its editor, Brother Richardson, has boosted for projection, for better pay and for better conditions for the men engaged in it for more years than most of you have been in the business. It has roasted us many times, but my brothers, I believe that you all, deep down in your hearts, know and realize that every one of those roastings was richly deserved. Richardson has also roasted unions, BUT also he has done a very great deal FOR the unions. You might just as well deny the fact that water runs down hill as to deny that, but few of you know even a tenth of what he really has done to help the I. A. in years gone by.

At least on one occasion when the I. A. had failed, and the American Federation of Labor, with all its power, had utterly failed, the International President and the Executive Board called on Brother Richardson, and it was he who went down to Washington for the I. A. and, single handed and alone, secured the nulification of the famous "Work or Fight" order insofar as it applied to motion picture projection.

Don't Believe It?

You don't believe it? "Huh," as Richardson says, ask International President Canavan. He knows. And that order, which had actually been issued and made to include projection, but for Richardson, would have compelled every man of military age to quit projection and enter the army or take up some approved form of labor. I happen to know the facts in that case and it was Richardson and he ALONE who secured the nulification of the order.

The trouble with Brother Richardson is that he knows he knows his game too darned well, and don't seem to in the least mind tramping on sore corns, which usually are, in one way or another, corns of just pure laziness.

The Gall of Him

"Rich" demands—yes, confound him, he has the gall to DEMAND, instead of bowing, scraping and saying "please"—of us that we get a large sized hustle on and make good. He demands that we get down to brass tacks and really study the technical side of motion picture projection, and I SAY THAT HE IS RIGHT IN THAT! He says we owe the best there is in us to the motion picture industry, and I AGREE WITH HIM IN THAT. He says we owe the best there is in us to the exhibitor, and I AGREE WITH HIM IN THAT, and do so notwithstanding the fact that we have to contend with theatre managers and exhibitors galore who have no manner of appreciation of or for high grade, efficient work in the projection room.

But as to that latter, whose fault is it after all? Is it not cold fact that it is almost if not entirely our own fault that the manager and the exhibitor have no appreciation of us or our work? Have we, as a whole, made any sort of consistent, persistant effort to "sell" projection to the Manager or exhibitor? Have we not instead, both by our insistence upon the "machine operator" and by our lack of respect for or appreciation of projection as anything more than "running a machine," ourselves helped to bring motion picture projection into something very nearly approaching contempt?

Have we, as a whole, ever made the slightest effort to educate the manager and exhibitor up to the point where they will have some understanding of the many problems involved in efficient, high grade motion picture projection?

What Have YOU Done?

Have YOU, brother, taken pains to impress upon the theatre manager or exhibitor for whom you work the fact that YOU under-

(Continued on page 669)

Bluebook School

Question No. 392—How should exit lights be fused?

Question No. 393—Describe acceptable method for double fusing projector arc circuits, and why should it be done?

Question No. 394—What circuits may fuse twenty-five per cent. above capacity of apparatus attached thereto?

Question No. 395—Which side of the room main switch should projection room main fuses be placed, and why?

Question No. 396—It is very necessary that you know that all fuses are in good condition. How would you construct a simple, reliable fuse tester?

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Bluebook School Answers 363—367

Note: Brother Kuester, Brooklyn, New York, had answers in for the last list, but they arrived too late for use. I am sorry, because his answers to some of the questons were very excellent—so excellent, in fact, that I shall publish one of them, probably next week.

This set of answers will be short. That is they will mostly be confined to one answer to each question only. I have been away attending the fall meeting of the Society of Motion Picture Engineer.

Question No. 363—Practical question submitted by Edwin S. Schofield, Houston, Tex.: "Current eight cents per K. W. Screen surface same in both cases. Efficiency of lens system same in both cases. Screen in use ten hours per day. What will be the daily cost of illumination of two screen surfaces with equal brilliancy, one 12 ft. by 16 ft. and the other 14 ft. 3 in. by 19 ft.?

The following sent in creditable answers: Glenn G. Wallace, Muskegon, Michigan; C. H. Hanover, Burlington, Iowa; W. C. Budge, Springfield Gardens, Long Island; S. F. Cooley, Manchester, New Hampshire; Richard Keuster, Brooklyn, New York; Charles C. Colby, Santa Fe, New Mexico; Ray Gnaegy, Paducah, Kentucky; G. L. Doe, Chicago, Ill.; and Thoreau, Clark and Richards. Vancouver.

After careful examination of them all I think Brother Wallace gave the best answer though Budge reasoned along much the same lines, and Gnaegy and Thoreau, Clark and Richards also gave very excellent answers. Wallace says:

Brother Schofield does not give us much information to work from, but examining Table 10, page 246 of Bluebook, we find that with his 12 x 16 foot screen he has an area 192 square feet in his screen surface and by increasing it to a 14.3 x 19 foot he would have an area of 270.75 square feet—an area increase of 78.75 sq. ft.

But basing the brilliancy of 10 foot picture as 100 per cent. we find that his present screen surface has a brilliancy equal to only 39 per cent. of a ten foot picture, amperage and optical system remaining the same. And the 14 ft. 3 in. x 19 feet screen his boss contemplates installing will have only 27 per cent. of the brilliancy of the 10 foot picture, a difference of 12 per cent. between the screen he now has and the one he wishes to install.

Thus it is easily seen that the cost of illuminating the 14 ft. 3 in. x 19 ft. screen will mean increasing the amperage 12 per cent., and as he is paying 8 cents per K. W. now, the cost of illuminating the larger screen will be just as if he was paying 18 cents plus 12 per cent. or a fraction over 9 cents per K. W. at the present time. He can easily ascertain his present consumption of K. W. by reading his meters, and thus give the boss the desired information by doing a little figuring.

Unfortunately time will not permit me to check over these figures as to their correctness. However, that is merely a detail. The answer conveys the idea. It sets forth a method, and that is what we are after. I think, though, that I should also publish friend Gnaegy's answer. Here it is:

As Brother Schofield failed to give amount of illumination desired, or type of light source, we will assume that fifty amperes through a straight arc will serve, therefore let 50 amperes at 110 volts through a rheostat be the illuminant, and since 110 V X 50 A equals 5,500 Watts, and 5,500 watts divided by 1,000 equals 5½ K. W. used per hour to illuminate a 12 x 16 foot screen surface, it follows that in ten hours this will mean a total of 5.5 x 10 equals 55 K. W. hours of electric energy consumed, and 55 K. W. x .08 cost per K. W. hour, tells us that the 12 x 16 screen costs $4.40 per day for illumination.

Referring to table 10, page 246 of the Bluebook (this is a Bluebook school remember) we find that a screen 14 ft. 3 in. x 19 ft. requires 19 per cent. more light than a surface 12 ft. x 16 ft. in order to have equal brilliancy, other things being equal.

By simple arithmetic we find that 17 per cent of $4.40 is 74.8 cents, or 75 cents in round numbers, hence since $4.40 plus $0.75 equals $5.15, that seems to me to be the answer. It requires 8½ more amperes of current, and costs 75 cents per day additional. Of course in this I am disregarding the possible fact that the crater of larger area might not actually function quite as efficiently, and merely accepting the question 'as is.'

Again, I say, that I have NOT checked over the figures. It is a matter of quick work to get this in the mails in time—I am still at the summer home, where it is cold, but anyhow quiet, and I am able to work without being continually interrupted.

Question No. 364—Practical question submitted by Messrs. Thoreau and Clark, Vancouver, British Columbia: "Using General Electric fifty ampere mercury arc rectifier, 110 volt terminals of an Edison 110 volt—220 volt three-wire system, Motion Picture projectors grounded to a water pipe. Two arcs are connected in parallel. While one arc is being used, carbons of the other separated, but the switch in a trouble lamp connected between either of the carbons to the projector will light. Is anything wrong? If so, what? If the lighting of the trouble lamp is not evidence of anything wrong, then why does it light?"

(Not very clearly worded, but I think what is meant is that when one arc is burning and

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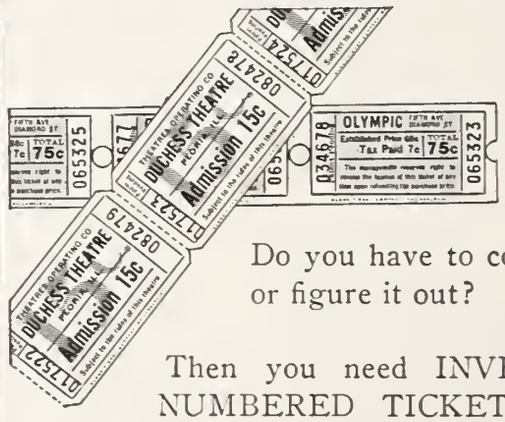

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the carbons of the other separated, if the trouble lamp terminals be touched to the projector frame and to either carbon of the working lamp, it, the trouble lamp, will light. —Ed.)

Doe says:

I am not very familiar with mercury arc rectifiers, but it seems to me that the lighting of the trouble lamp (always assuming that the editor's version of the question is the right one) would mean a ground, but that the ground might be in either one of the lamps. I am not certain as to whether or no a sccondary current from a rectifier would be able to "jump" the rectifier and return to the generator through the neutral ground, but I think not, because of the fact that only what may be termed half an alternation is taken from either side by the reetifier—or at least that is the way I understand the matter. (I am not certain about that point myself.—Editor).

However, what I would do is this: If the trouble lamp lighted under the conditions named, I would disconnect the ground wire of both projectors and test their lamps separately. By this means I would, of course, discover any grounds which might exist in either lamp. When any faults discovered had been remedied, and the projector circuits tested out clear, I would reconnect the ground wires, and if the trouble lamp did not now light, I would of course, conclude that that was that. If it did light well I would agitate my scalp with my finger nails, and get busy finding out for myself the why and wherefores of it, which same I do not at this time know.

I do not find any answer from Brothers Thoreau and Clark, but in searching I did find a reply from a Vancouver projectionist by the name of Richards, though no name appears on the paper. However, Brothers Thoreau and Clark, in a note accompanying their replies to questions 365 to 372 mentioned the fact that Brother Richards enclosed a set of answers with theirs, and that hereafter it would be Thoreau, Clark and Richards. Brother Richards' answer clears matters up. He sets forth the fact that the rectifier reactance is auto-transformer type, a fact which had slipped my memory, though under other conditions I would have taken time to hunt the matter up. He says: "The lighting of the trouble lamp under this condition would not necessarily show that anything was wrong. It may be due to a perfectly normal condition, because of the fact that rectifier reactions are built on the autotransformer principle, under which both the primary and secondary currents flow along the same wires.

This means that there is actual metallic contact, or connection between the supply system and the negative carbons of the lamps, and the projector frames being both grounded, there must necessarily be a connection between them through the ground.

As a general proposition the ground resistance is great enough to prevent the flow of sufficient current to light the trouble lamp, but in case the neutral is grounded to the same water system as are the projectors, the thing might happen. Brother Richards then proceeds at considerable length, involving a drawing, to explain the several complications, but I think the matter is made sufficiently clear as it is and, as I said, time presses and the clock hands go round relentlessly. He winds up with: "And now for the questions, in their order: No. 1—No, there is not necessarily anything wrong. No. 2—There might really be a ground. If not, then nothing. No. 3—It lights (assuming that there is no fault in the insulation) because the lamp filament bridges the lamp insulation, shorts out the rectifier tube and makes a connection through the ground to the supply wires."

I am not certain but that Messrs. Thoreau and Clark joined in this answer. In fact I think they did. You will find the thing illustrated in figure 187, page 523 of the Bluebook. Also in figure 196, page 543.

Question No. 365—What is the purpose of fuses?

Thoreau, Clark and Richards say:

The fuse is the principle protective device employed in electric light and power work. In its most simple form it consists of a piece of wire of a certin alloy designed to melt (fuse) at a comparatively low temperature. It is connected into the circuit so that all current flowing in that circuit must pass through it.

We know that in overcoming the resistance of conductors, electric current generates heat, and that this heat is proportional to the square of the current flowing, so that if we double the amperage we quadruple the heating effect.

While normally only lights and power apparatus consuming current not in excess of the rated capacity of the circuit conductors are connected thereto, still excess of current over and above rated capacity may be caused by accident in any one of several ways. There may be a ground or a short circuit which, if allowed to persist, might seriously overheat the conductors, or even seriously injure the apparatus attached thereto and it is to prevent this possibility that fuses are installed. They act as an automatic cutout, so that when current in excess of the capacity of the circuit flows, they are almost instantly fused (melted) by the heat generated in them, and thus all current flow is automatically stopped until the trouble is remedied, and excess flow of current is thus prevented.

Question No. 366—Explain figure 19, page 107 of the Bluebook, in detail, explaining just what happens when one of the fuses "lets go," and why it happens.

Gneagy replies as follows:

In figure 19 we see a set of elementary fuses. The circuit wires have been cut, and their terminals attached to fuse block terminals A A A A. These terminals have been mounted on base B, which may consist of any one of the various fireproof, insulating materials suitable for such a purpose. Between these terminals two lengths of "fuse wire" are placed, clamped under suitable binding screws, so that they complete the circuit, and all current flowing through the circuit must flow through these fuse wires.

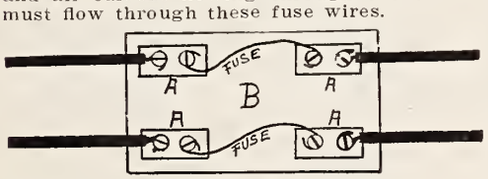

Figure 19.

The fuse wires are of an alloy which melts at a relatively low temperature as compared to copper. Usually it is an alloy of lead and tin. Such wires have a very high temperature co-efficient, which means that the temperature of the wire rises very rapidly when they are overloaded with current.

Should overloading occur by reason of rise of voltage, short circuit, ground or other cause, the fuse wires will, as soon as their normal capacity is exceeded, heat rapidly, and as their fusing point is relatively very low, they will melt, and thus automatically stop all current flow in the circuit long before the wires or apparatus can be injured through excess current.

Question No. 367—Will fuses carry more than their rated capacity?

Hanover replies thus:

Yes. The National Board of Fire Underwriters permits, or requires (I am not sure which) fuses to have a rating of only about 80 per cent. of their actual carrying capacity. This means that fuses will ordinarially carry 20 per cent. in excess of their marked capacity.

However, this depends somewhat upon age and conditions. Fuse wire will oxidize to a certain extent with time; also if confined, as in a cartridge fuse, where heat cannot radiate, a fuse wire of given size will carry less current indefinitely than it would if in the open air; also the heat of the surrounding atmosphere has something to do with the matter.

(Continued from page 667)

stand the characteristics of screen surfaces? Have YOU, who vociferously complain that the management won't provide necessary equipment, ever made any persistent, sustained effort to show and prove to the management that lack of proper projection equipment or repairs to equipment involves actual box office money loss and to prove it to them? As a matter of fact, ARE YOU WELL ENOUGH ACQUAINTED WITH YOUR PROFESSION, AS A PROFESSION, TO BE ABLE TO PROVE IT TO THEM?

Think it over, Brothers. I stand with Richardson because Richardson is absolutely right in his contentions, and he is right for the simple reason that he has made a study of it over a period covering many years.

Gentlemen, Brother Richardson was projecting motion pictures before a lot of you who sneer at him and his work would have been able to tell a motion picture projector from a corn sheller. He has labored long, hard and HONORABLY for you and for me. Don't you really think it is about time you laid down your hammer and stopped being a knocker? A knocker is, as you doubtless know, said to have a corkscrew soul and a water-soaked brain.

Outside the I. A. itself, Brother Richardson and the Moving Picture World are the two best friends we have got, or probably ever will have. I'm telling you that, and I've been through the mill in projection ever since 1899, making my living at it all but seven months of that time.

You're Elected!

Well, Brother Umphrey, if I ever feel in need of a champion, or of some one to defend me, I certainly will elect you, right off the bat.

When men say they are "Richardson men," what they really mean is that they believe in the things I advocate in this department, and in my books on projection. In other words they believe in progressiveness.

The opposition resents progressiveness, and some of them resent it very bitterly. One reason for this is that progress in the sense it is here used means WORK, and from their viewpoint entirely unnecessary work. Others, who are the more bitterly opposed, either know or fear that they could not keep up with the procession if it once really started to move forward.

But both kinds have the idea firmly fixed in their minds that if that d——d Richardson would just shut up, or die or something they could continue to dubb along, receiving the same money they now get, or maybe some small advance forced by the union, without any bother whatsoever. They feel absolutely NO pride in accomplishment. It is cold blooded FACT that their only interest is in getting the largest possible amount of money for the very least possible amount of work. They feel absolutely no loyalty to or pride in their profession. In fact they ridicule it being called a profession.

More Ammunition

I am well aware that this line of conversation will make no especial hit with men of that sort, but until such time as they wake up, or are forced out of the business, I am not in the slightest degree interested in what they think or don't think.

As a matter of fact, they are gradually eliminating themselves. The process is slow, because the advancement of exhibitors and theatre managers in the art of real showmanship is slow, but it has started with both the exhibitor, managers and projectionists, and will gather speed with time.

Many Interesting Papers Read at Meeting of Motion Picture Engineers

By F. H. RICHARDSON

THE Society of Motion Picture Engineers held its Fall meeting at the beautiful Lakewood Farm Inn at Roscoe, N. Y., on the Binghamton turnpike about 125 miles northwest of New York City, on October 5, 6, 7, and 8.

The general idea of holding sessions at a country hotel is that while there will be plenty of good healthful amusement for the idle moments, there will not be the distractions which the great city offers to keep members from attending the business sessions of the Society.

For some reason which the writer is unable to fathom the attendance at this meeting was not up to the average, though the meeting was fairly generous in attendance and the attendance was composed for the most part of men who not only took a great interest in the proceedings but who also were capable of and did take part in the discussion of the many excellent papers that were presented.

Large Companies Should be Represented

I want to take this opportunity to point out to the large companies connected with the motion picture industry both in the manufacturing and the producing end of things, the mistake they make—I might say the vital mistake—in not having their organization fully represented. I would, with all the earnestness at my command, direct their attention to the fact that one of the greatest if not indeed the greatest benefit derived through the Society of Motion Picture Engineers is the meeting together—the bringing into personal contact—of the men engaged in the various phases of the motion picture work particularly in the engineering departments. If for instance men like Marcus Loew, Carl Laemmle and William Fox could and would attend just one meeting of the Society of Motion Picture Engineers I venture the assertion that at no future meeting of the Society would their organization fail of adequate representation; and by "adequate representation" I mean representation by some of the best men at their command. These men could not fail to see the enormous benefit which would accrue to their own organizations through the interchange of ideas brought about through personal contact with the men of other organizations.

Society Dose Valuable Work

It was particularly noticeable that at least two or three of the large organizations which have heretofore been represented were either not represented at all at this meeting or only what we might term partially so by men who came and remained but a single day.

The Society of Motion Picture Engineers has reached a stage where it is no longer necessary to present arguments justifying its existence. The enormous amount of work it has already done in correcting abuses, in improving methods and in standardization and other things, is a thousand times more than justification for its continued existence and its continued existence and usefulness will in large measure depend upon the use made of the Society of Motion Picture Engineers by the component parts of the industry itself particularly in the matter of adequate representation at its meetings.

The papers presented at this meeting were without exception of absorbing interest and great value. First there was "Washing of Motion Picture Film" by Kenneth Hickman. Dr. Hickman who confesses to being a native of London, England, made one of the best extempore addresses I believe the Society has ever listened to. He brought out some very surprising things relating to the washing of the hypo from films and showed, by slides, how a means had been perfected for actually measuring the speed of washing and the completeness of washing as the process of washing proceeded.

S. E. Shappard and S. S. Sweet presented a paper "Effects of Scratches on Strength of Motion Picture Film" which was well received and elicited considerable discussion.

I almost forgot to say that the president's address was a really masterly effort. President Jones presented it as the valedictory of his very highly successful administration during the past two years.

"The Importance of Village Theatres" was the title of a paper presented by the writer. This paper pointed out the value of the motion picture when well presented in villages which form the centre of farming communities, and proposed what was in effect the subsidizing of the village motion picture theatre with public moneys in order to insure a high-class entertainment.

J. H. McNabb presented a paper entitled "A New Camera for News Screen Cinematographers." This camera is automatic in its action and requires no tripod when using anything less than a three inch E. F. lens.

A very interesting paper was presented by L. C. Porter, Past President, entitled "A New Incandescent Spot Light" in which it is proposed to use a 100 ampere mazda lamp. Calm your nerves, however, for the 100 amperes are only 10.6 volts.

Educational Value of Pictures

A paper of exceptional interest was "The Questionable Educational Value of Motion Pictures" by A. W. Abrams of the New York State Department of Education. This paper provoked an almost two hour discussion but finally simmered down to the conclusion that the right procedure in visual education is the use of the still picture supplemented by motion pictures.

Earl J. Dennison presented a remarkably valuable paper entitled "Importance of Proper Splicing." The interest lay particularly in the large number of enormously magnified photographs of projector sprockets over which films having splices of various kinds were passing. Mr. Dennison is to be complimented for the excellent work he has done in producing the photographs. Mr. Dennison is with the Famous Players Lasky Corporation.

Clark on Theatre Management

Another paper of literally absorbing interest was read by Manager Clark (Unfortunately I failed to note Mr. Clark's initials), dealing with theatre management—particularly as to the various elements which go to make up a show with "pulling power." Mr. Clark stressed the necessity for diversity on the program and declared that a six or seven reel feature was much more to be desired than the longer ones. He asserted that almost invariably the eight and nine reelers could be shortened to seven reels with large benefit to the photoplay—in which conclusion I think we must all heartily agree. "Long on footage but short on ideas," was one highly pertinent remark made by Manager Clark.

Mr. Clark's paper served to emphasize the desirability of having at least one theatre manager prepare a paper for each meeting of the society, and it seems to the writer that the director and the producer might well be represented in the papers program as well. Certainly it could not but be beneficial to listen to the problems of them both, as THEY see them.

And so I could go on through a list of many other equally valuable papers every one of which was followed by more or less enlightening discussion and I might say that in all these meetings the discussion which follows is of as much value as the paper itself.

Several members brought their wives along or their wives came along to watch them, I don't know which. Anyway several of the ladies were present and enjoyed themselves horseback riding, bowling, etc. On Wednesday evening there was a dinner or banquet or whatever you want to call it, at which all members and the ladies were present and a generally good time enjoyed.

Officers Elected

The election of officers for the coming year resulted in:

Willard Cook of New York City, president; M. W. Palmer, Famous Players Lasky Corporation, Long Island City, vice-president; J. A. Summers, Edison Lamp Works, Harrison, N. J., secretary; W. C. Hubbard of the Cooper Hewitt Co., New York City, treasurer; R. S. Peck, Director of the Canadian Motion Picture Bureau, Ottawa, Ontario, and J. H. Theiss with the Dupont Company, Board of Governors.

Aside from the lack of adequate representation by a few of the larger companies, the meeting was in every way a success. The papers were very valuable and a lecture by Herbert E. Ives of the Bell Telephone Laboratories, New York City, on the transmission of pictures over telephone wires which was profusely illustrated even to the reproduction of the sound of the transmission as recorded on a phonograph record, was in itself of sufficient interest to have justified a visit to Roscoe even though there were nothing else to be gained by the trip.

The place of meeting in the spring is left to the decision of the members who will select the city by ballot after several names have been submitted by the Board of Governors.

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Look for the identification "Eastman" "Kodak" in black letters in the margin of prints you screen.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

MACK SENNETT

presents

RALPH GRAVES

in

"Good Morning, Madam!"

A Two Reel Comedy

He was a book agent.

He came in on his feet and went out on his ear.

He was so unlucky that black cats trembled as he slithered by.

He had been stone broke so long that moss was gathering on the stone.

He met a million dollar girl, and was invited to invite her and nine other girls to dinner, and his wealth was fifty cents.

Just look over this one. It is full of gags and originality. It has the earmarks of a riot. These Graves comedies are getting better all the time, and they started good.

There's just one way for you to get the most profit out of them. Advertise them.

Pathécomedy

TRADE MARK

First in the field!

Moving Picture WORLD

VOL. 76, No. 9 OCTOBER 31, 1925 PRICE 25 CENTS

IMPORTANT ABOUT THE MERRY WIDOW

FOR YOUR INFORMATION

When we offered you "The Merry Widow" we told you certain things.

First we said: "Here is a great title."

We had for sale what is unquestionably one of the most famous titles in the world.

Metro-Goldwyn-Mayer knew it.

You knew it.

It's got a theatrical history that's studded with diamonds.

(continued inside this cover)

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year.

(*continued*)

We took that valuable stage property and made a picture.

"The Merry Widow" has been playing Broadway for nine weeks now at $2 top.

And it is important that you know the following.

Much as we praised it, much as we promised you about it, we even underestimated the production.

It's positively one of the greatest possibilities for real money-making you ever laid eyes on.

We tested it at Gloria Gould's Embassy Theatre.

From the very first the business mounted and it never quit.

They talked about it.

The romance of it, the charm of Mae Murray and the dashing love-making of John Gilbert caught on like fire.

Standing room only.

The talk of New York, and growing all the time by word-of-mouth advertising!

Get wise to what "The Merry Widow" can do for you.

We know that you know it's a great picture.

But it is important that you realize what a once-in-a-lifetime showman opportunity you've got.

A production that's a credit to the industry. And a credit to your theatre —and cash!

Metro- Goldwyn-Mayer has been giving you one hit after another.

And now comes "The Merry Widow."

The rest is up to you.

THE TALK OF THE INDUSTRY

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

As always

The Best Pictures in the Business

ON TIME and AHEAD OF TIME

For instance- **OCTOBER** releases:

* RAYMOND GRIFFITH in "A Regular Fellow"
* James Cruze's "THE PONY EXPRESS"
* DOUGLAS MacLEAN in "7 Keys to Baldpate"
* BEBE DANIELS in "Lovers in Quarantine"
* BETTY BRONSON in "The Golden Princess"
* William deMille's "NEW BROOMS"
* POLA NEGRI in "Flower of Night"

* Every Single One Ready Many Weeks Ahead of Release Date!

Of **17** productions to be released between Nov. 1st 1925 and Feb. 1st 1926 — **11** finished now and waiting for exhibition; **6** within a week of completion at the studios!

Of NEXT SEASON'S Product **7** are already finished and could be played tomorrow; **9** are in work!

NO OTHER COMPANY COULD POSSIBLY MATCH THIS RECORD

OF **Paramount Pictures**

"Build your Mill on a Stream that Never runs dry"

SMASHING

The Quality 52

GET wise to the most sensational money-maker of years. Look what's happened so far. Every day chalks up a new record with "Never The Twain Shall Meet." It's got a sure-fire audience draw that showmen are cashing in on everywhere. Tamea, Passion Flower of the South Seas, will fill every seat in your house. It's time you had a new record on the books. "Never The Twain" will do it!

Maurice Tourneur, *director.* *From the novel by* Peter B. Kyne. *Adapted by* Eugene Mullin. *Settings by* Josef Urban.

A Cosmopolitan Production

A Metro

RECORDS!

Detroit, *Madison*	—3 weeks. Broke all previous records.
Boston, *Orpheum*	—Sensational business.
Los Angeles, *State*	—Broke all records by over $5,000. Forced to run extra performance daily.
Cincinnati, *Strand*	—Standing room only during run.
Cleveland, *State*	—Biggest gross of months.
Pittsburgh, *Aldine*	—Shattered existing box-office figures.
Toledo, *Valentine*	—Remarkable business.
Los Angeles, *Criterion*	—Tremendous.
St. Louis, *State*	—Broke records.
Indianapolis, *Apollo*	—Smashing business.
Milwaukee, *Merrill*	—Unprecedented receipts.
Seattle, *Heilig*	—2 weeks of record-breaking business.
Washington, *Palace*	—Receipts sensational.
San Francisco, *Warfield*	—House records crashed.
Chicago, *Chicago*	—Exceptional totals.
Philadelphia, *Stanley*	—Very big.

and $63,118.25 at New York Capitol, and in July, too!

Goldwyn-Mayer PICTURE

EVER THE TWAIN SHALL MEET

with Anita Stewart, Bert Lytell, Huntley Gordon and All Star Cast

Harry Nolan, First National franchise holder of Colorado, *Knows* pictures—Read this!

FIRST NATIONAL PICTURES INC.

2108 BROADWAY, DENVER, COLO.

PHONE: CHAMPA, 4384

September 20, 1925

Mr. William Fox
Fox Film Corporation
New York City

Dear Mr. Fox:—

Congratulations on "IRON HORSE" showing in Grand Junction and Greeley, Colo. This is one horse that runs true to form. Has our track record for Greeley and with one exception in Grand Junction.

Any Exhibitor who cannot make money with "THE IRON HORSE" ought not to be permitted to run a theatre.

Kindest regards,

Yours very truly,

(Signed) H. T. NOLAN

Try our IRON HORSE Records—fresh every week! Puts pep in your Box-Office's system!

Fox Film Corporation

A notable "FIRST RUN" and Tom Mix

READ WHAT QUINN MARTIN SAID IN THE NEW YORK WORLD

"It is a good and satisfying picture-play of the roaring West, and I will take it almost any time in preference to the average modern society film drama acted by a cast of anemics in a living-room full of plaster-of-Paris statues. . . . Tom Mix is a cowboy who easily rides at the head of all his predecessors."

J. G. BLYSTONE
PRODUCTION

卐 卐

From the novel by
JACKSON GREGORY

PLAYED

Rialto Theatre

You know the Rialto Theatre and its standing as a first-run on Broadway. Tom Mix played the Rialto last week—and took every audience by storm. Wise audiences, smart audiences—audiences that sat back and said: "Show me!" Tom Mix showed 'em! *And he'll show the same profitable results in any first-run theatre in the land!*

WILLIAM FOX *presents*

TOM MIX

with TONY, the wonder horse, in

"The EVERLASTING WHISPER"

Fox Film Corporation

EVERY ELEMENT

SHOWMEN~ HOW EASY PROVEN SUCCESS

William **A FIVE-FOLD**

FIRST —
the play

LAZY

A Smashing Hit

SECOND —
the author

by **OWEN**
writer of countless
with

THIRD —
the cast

MADGE BELLAMY
ZASU PITTS~LESLIE
recognized

FOURTH —
the scenarist

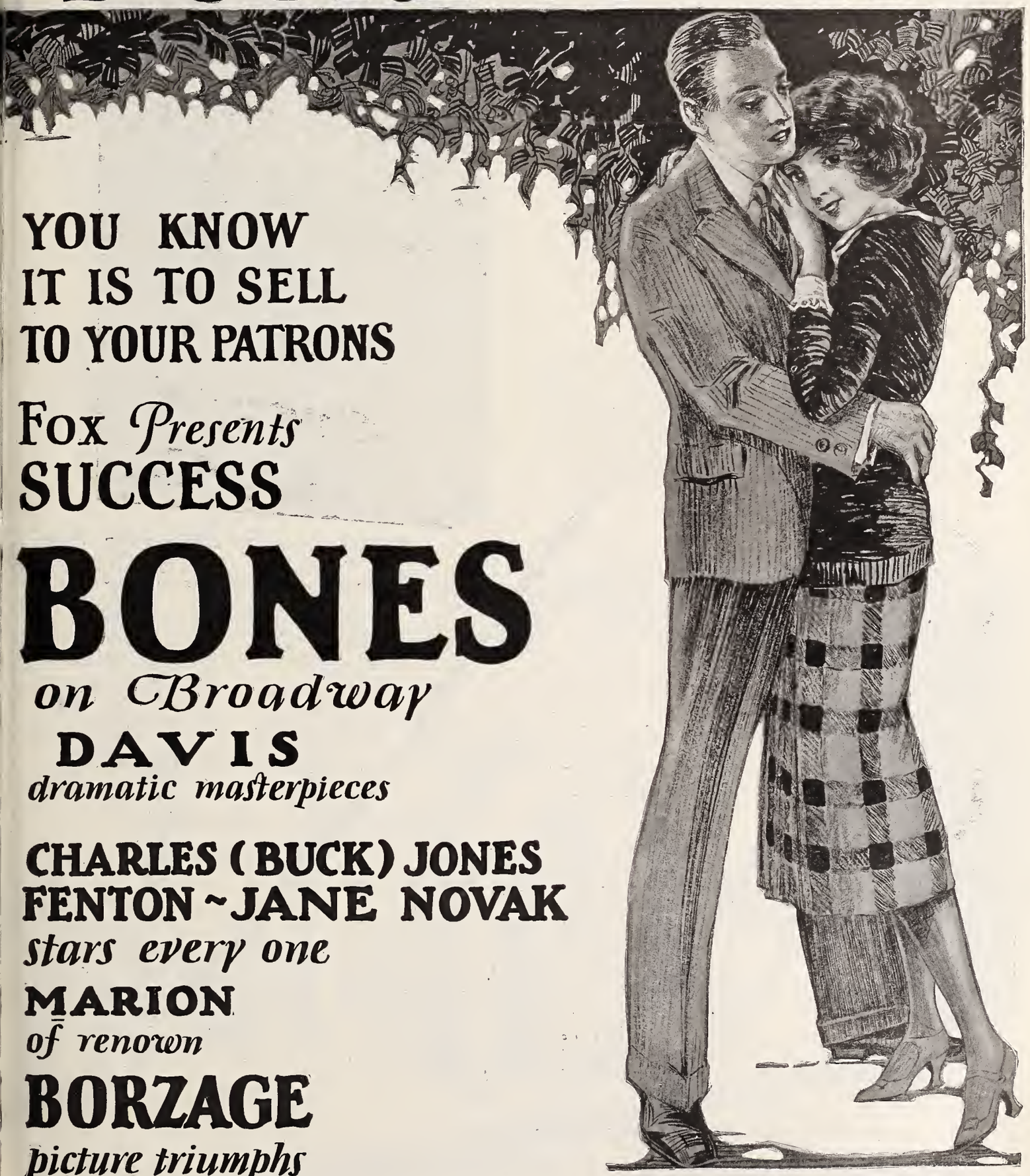
FRANCES
a writer

FIFTH —
the director

FRANK
producer of

Fox Film Corporation

# of SURE SUCCESS!



YOU KNOW
IT IS TO SELL
TO YOUR PATRONS

Fox *Presents*
SUCCESS

BONES

on Broadway

DAVIS
dramatic masterpieces

CHARLES (BUCK) JONES
FENTON ~ JANE NOVAK
stars every one

MARION
of renown

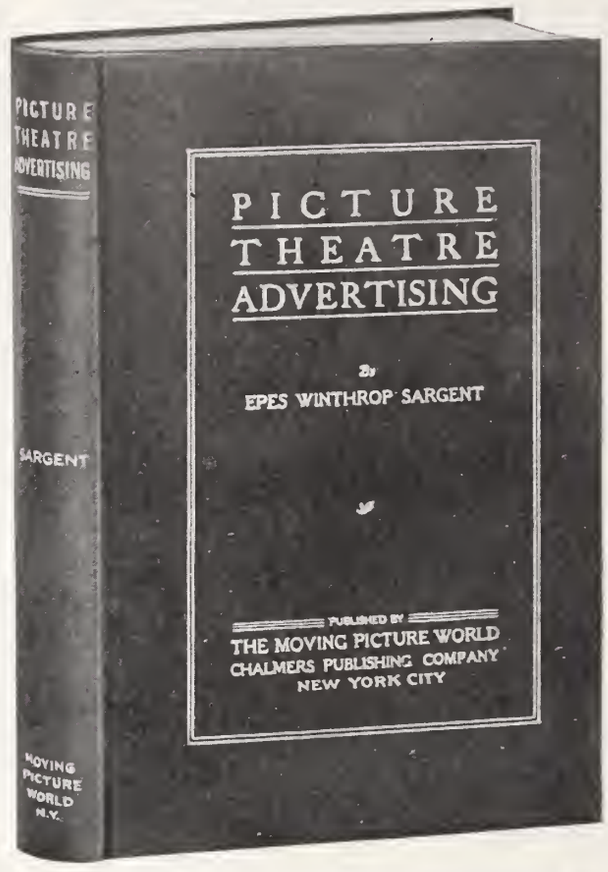
BORZAGE
picture triumphs

Fox Film Corporation

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

Follow the Straight-Line Approach to—

THEATRE ADVERTISING
PERFECT PROJECTION



THEATRE ADVERTISING CONDENSED

Let Epes W. Sargent, who during the past fourteen years has examined and edited more theatre advertising than any other man in the business, give you in condensed form the benefits of his rich experience in this highly specialized form of advertising.

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XXXI. Opening a House
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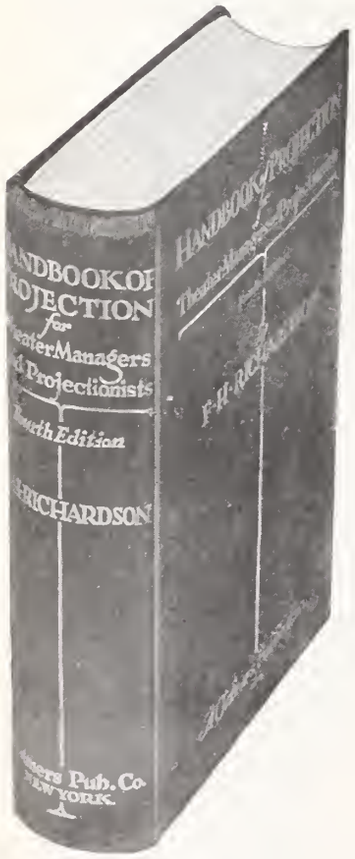


Price, $6.00
Postpaid

With the Aid of This Book You Can Give Your Patrons the Best Projection in Town.

OUTSTANDING FACTS

1. It is a 974 page book.
2. It has 375 illustrations.
3. It gives full instructions on care and operation of Power, Simplex, Proctor, Motiograph and Baird projectors.
4. It contains a full account of Mazda Lamp projection.
5. It describes the G. E. Sunlight, and Simplex high intensity arc lamps.
6. It treats fully on generators, insulation, grounds, lenses, light action, mercury arc rectifiers, motor generators, picture distortion, practical projection optics, the projection room, the screen, speed indicators, transformers, etc.
7. It asks and answers 842 appropriate questions.
8. It has a complete, fast working index.
9. It is up-to-date and authentic.
10. It is written by an author who knows what he's writing about, who writes in plain understandable English, and who is *the only projection author who has already written and completely sold out three large previous editions of a book on projection.*

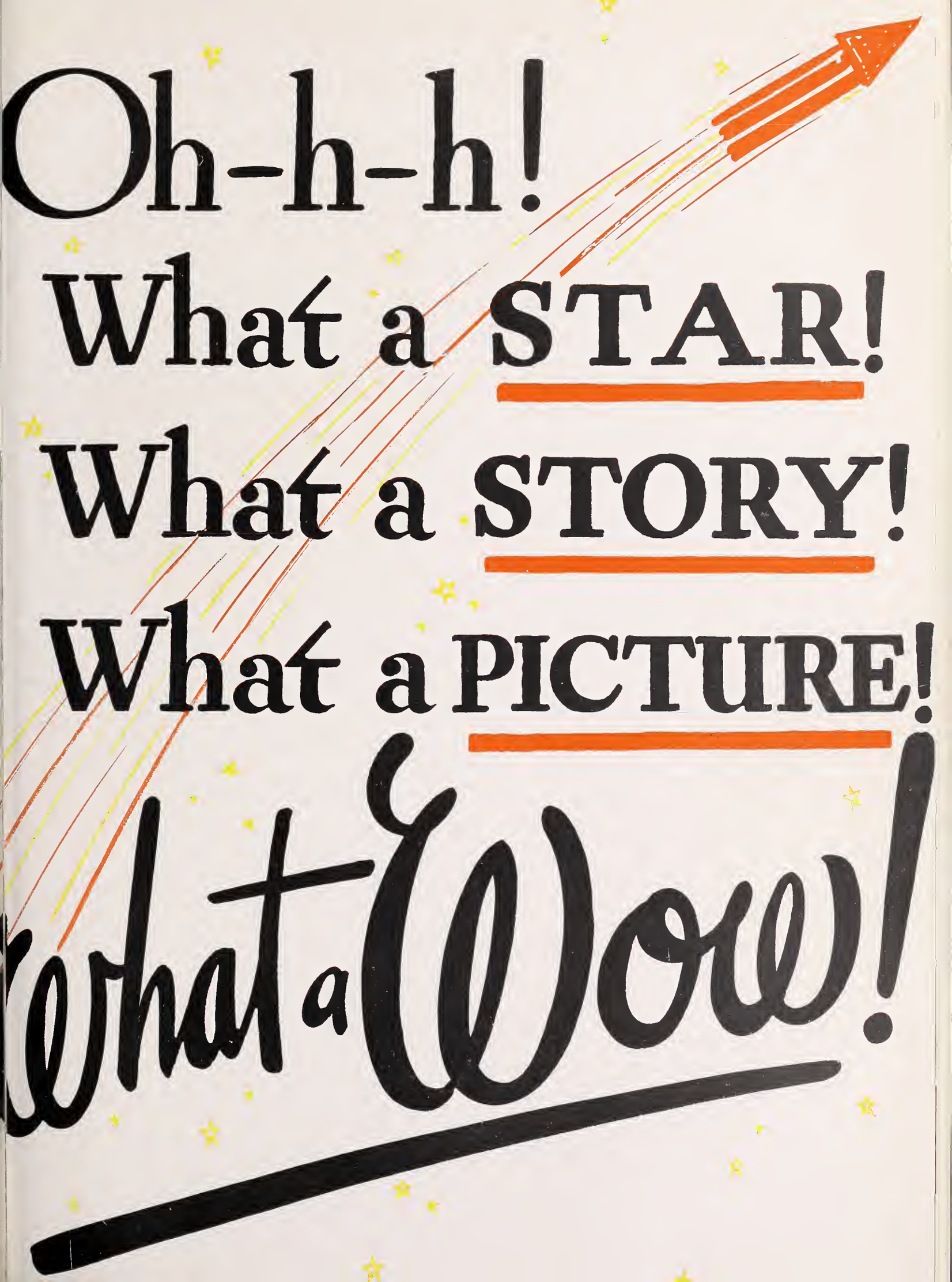
Price, $2.00
Postpaid

Enclosed find $..... for which please send me.....
Name .....
Address .....

At Your Dealer or Direct from

CHALMERS PUBLISHING COMPANY

516 Fifth Avenue, New York City


Oh-h-h!
What a STAR!
What a STORY!
What a PICTURE!
What a Wow!

ASSOCIATED EXHIBITORS, INC.
OSCAR A. PRICE, PRESIDENT

PRESENTS

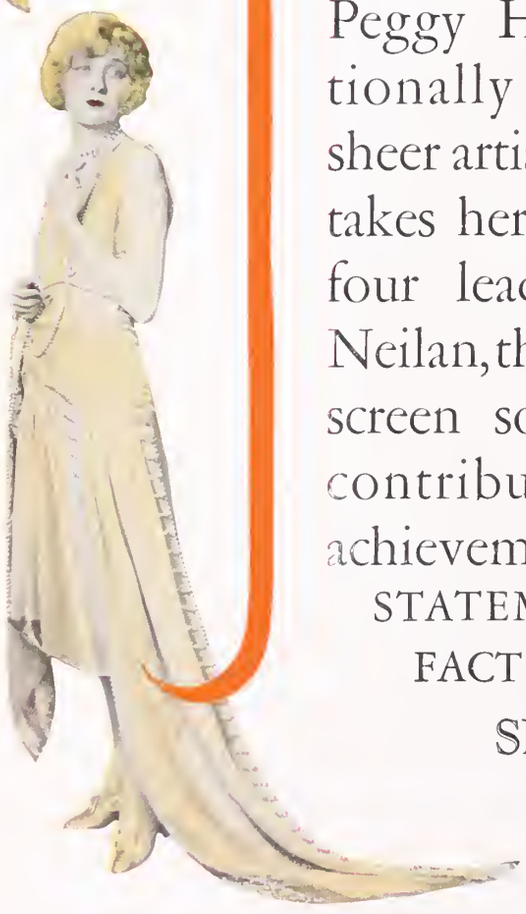
Peggy Hopkins Joyce

IN

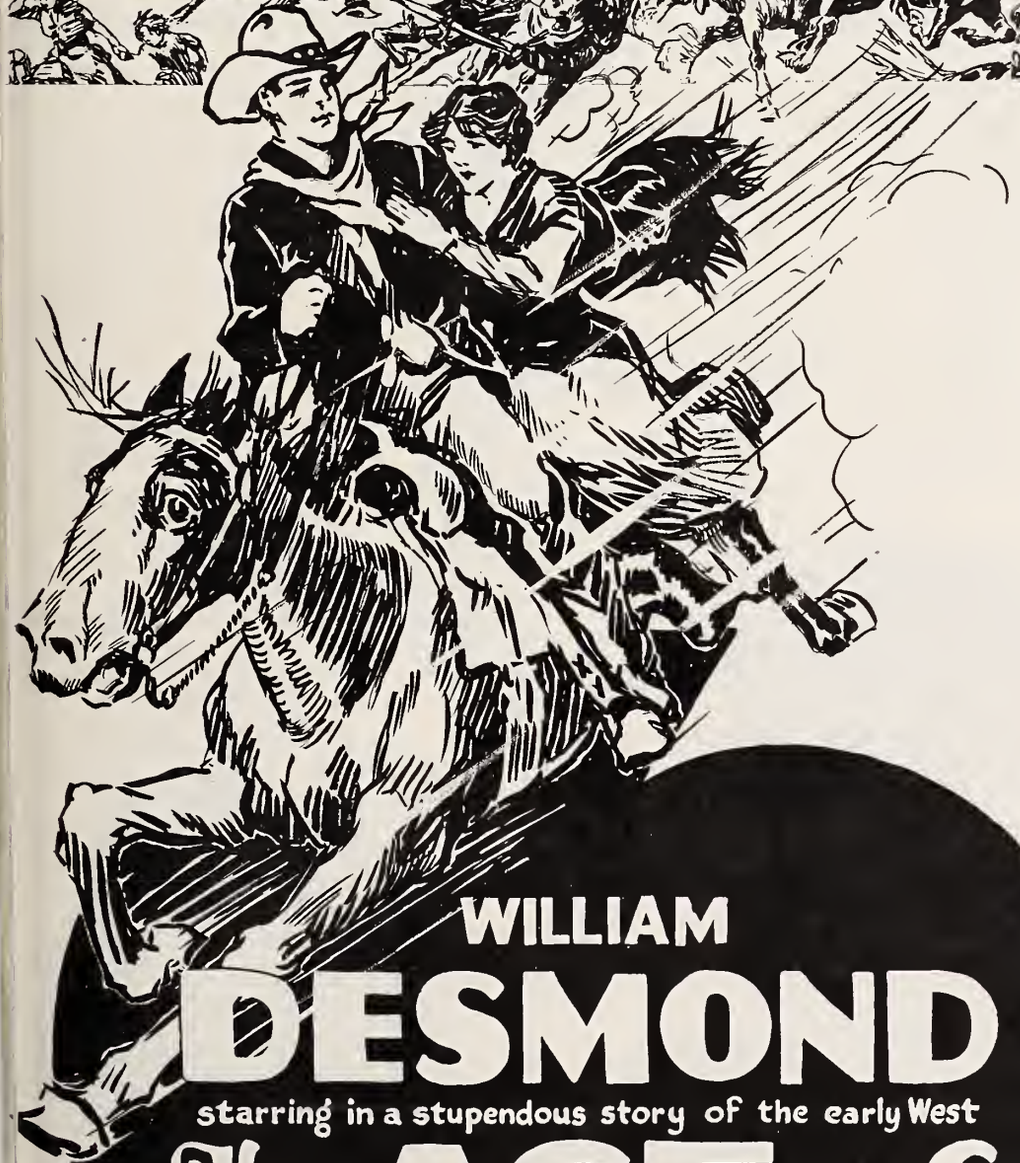
THE Sky ROCKET

A MARSHALL NEILAN PRODUCTION

The star known to every nation that reads ❦ In Adele Rogers St. John's famous Cosmopolitan Magazine serial and book novel success ❦ The sky-rocketting rise of a waif of the tenements through struggles as a motion picture extra girl to the dizzy heights of stardom ❦ With a Neilan cast including Owen Moore, Earl Williams, Gladys Hulette, Eddie Dillon, Gladys Brockwell, Bull Montana ❦ Produced by Celebrity Pictures, Inc., for the fans of the world



The Sky Rocket" is a BIG ONE! The boldest of black type fails to convey an idea of its tremendous BOX-OFFICE VALUES ❦ The finest of gold lettering gives but a faint hint of its CLASS ❦ "The Sky Rocket" is destined to be the outstanding success of the coming season ❦ Peggy Hopkins Joyce, internationally famed beauty, by her sheer artistry in "The Sky Rocket" takes her place with the screen's four leading stars ❦ Marshall Neilan, the genius who gave the screen so many of its classics, contributes a new chapter of achievement ❦ THREE POSITIVE STATEMENTS OF POSITIVE FACT ❦ Wait until you SEE it ❦ It's a SENSATION!



WILLIAM
DESMOND
starring in a stupendous story of the early West
The ACE of SPADES

Sweeping—Powerful —Tremendous— Teeming with Action

The Mighty Spectacle of the Oklahoma Land Rush

SEE thousands of men, women and children in their mad rush for free land

SEE the swirling mob of horses, cattle and covered wagons in the march across the prairies

SEE the flaming balloon in its swift drop from the sky

SEE the runaway stage coach careening on the edge of the precipice

SEE the wild ride over the mountain trail and the thrilling rescue

SEE the amazing fight in the darkened cellar

With

MARY McALLISTER and AL SMITH

Directed by HENRY McRAE

ONE OF UNIVERSAL'S "LUCKY 6" ADVENTURE SERIALS

FRANCES MARION'S

A Glorious Contribution to a Grea

FRANCES MARION'S career is an unbroken record of amazing screen successes. This remarkable woman has more sure-fire box office productions to her credit than any scenario writer in the industry. Her name to a picture is an assurance of the highest type of entertainment.

A list of the productions for which she wrote scenarios, reads like a blue-book of the screen's sensations.

And now comes **"SIMON THE JESTER,"** her first production made for independent release on the great P. D. C. program.

A powerful, stirring drama of human hearts, human loves and human lives—with an Oriental flavor—this first independent Frances Marion Production is a worthy successor to the long line of successes which this brilliant woman has contributed to the screen.

Adapted by Miss Marion from a great story by the world-famous novelist, William J. Locke, **"SIMON THE JESTER"** is a ***Super Picture of Superior Merit.***

Some of Her Successes:

"Pollyanna"
"The Poor Little Rich Girl"
"Rebecca of Sunnybrook Farm"
"Abraham Lincoln"
"The Eternal Flame"
"Within the Law"
"Secrets"
"East Is West"
"Sonny"
"Humoresque"
"Potash and Perlmutter"
"Tarnish"
"The Dark Angel"
"Graustark"
"Stella Maris"

with

LILLIAN RICH
EUGENE O'BRIEN
EDMUND BURNS
HENRY B. WALTHALL
WILLIAM PLATT

Directed by
George Melford

METROPOLITAN PICTURES CORP.
presents

"Simon the

A FRANCES MARION Production

FIRST *for* P.D.C.!

Program

Frances Marion, the Greatest Woman Creative Genius of the Screen.

Jester"

Adapted by
FRANCES MARION
from the novel by
WILLIAM J. LOCKE

RELEASED BY PRODUCERS DISTRIBUTING CORPORATION

F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager

The whole trade is admitting it!

F.B.O. has the winners this year—

THE GRAND
Offering the Best in
VAUDEVILLE
Equipped to stage anything
PHONE 81

THE PRINCESS
Presenting The Best in
PHOTO PLAYS
With Specialties Deluxe
PHONE 328

B. D. COCKRILL
MANAGING DIRECTOR

THE
COCKRILL THEATRICAL
ENTERPRISES
OFFICE: 222 SOUTH MAIN STREET
NEW CASTLE, INDIANA

September 14, 1925.

Film Booking Offices of America,
430 So. Illinois St.
Indianapolis, Ind.

Gentlemen:

I have just recently completed a three day run on HIGH AND HANDSOME with Lefty Flynn, one of the pictures of the new series.

I ran this picture with the opening of my Keith-Albee Unit Vaudeville, and I do not remember when I have ever received finer comments on a picture, Even more commented on the picture than on the Vaudeville.

If your company puts out product on a par with this first one, you are bound to land in the 100% column.

It is with a great deal of pleasure that I recommend HIGH AND HANDSOME to my fellow exhibitors.

Yours very truly,
GRAND THEATRE
Dave Cockrill

CC:BDC

READ THIS

yes sir— we've got the goods this season

ASK ANY EXHIBITOR WHO IS PLAYING OUR PICTURES!!

Exclusive Foreign Distributors
R-C Export Corporation
723 Seventh Avenue
New York
agents
F.B.O. Pictures G.M.B.H.
235 Friedrichstrasse Berlin
Germany
R.C Export Corp. 39-41 Dudley St. London
England
Societe Anonyme des Films F.B.O.
66 Faubourg St. Honore Paris
France

34 Exchanges packed with box office winners ready for you — Join the F. B. O. Prosperity Parade

FILM BOOKING OFFICES OF AMERICA, Inc.
723 Seventh Avenue, New York *Exchanges Everywhere*

An Acknowledged Hit!

"A red hot comedy. Warners will have to install a one-way traffic signal outside the theatre this week."

—*New York Evening Journal*

"There is real entertainment awaiting you at Warners Theatre this week. 'Red Hot Tires,' the feature picture, is a gay little comedy full of action and laughs. The story is refreshing and original; Monte Blue and Patsy Ruth Miller, about whom the tale revolves, are both at their very best. A zippy farce, this 'Red Hot Tires'."

—*New York Morning Telegraph*

"Mr. Blue finds in this vehicle and character something quite suited to him.

—*New York Times*

"If you enjoy swift moving comedies put 'Red Hot Tires' down on your list of things to see."

—*New York Herald Tribune*

"RED HOT TIRES"

with Monte Blue
Patsy Ruth Miller

Directed by Erle C. Kenton

WARNER BROS.
Classics of the Screen

and now Los Angeles!

WARNER BROS.
Classics of the Screen

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
TELEGRAM	BLUE
DAY LETTER	NITE
NIGHT MESSAGE	N L
NIGHT LETTER	

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

1925 OCT 15 AM 3 20

15

109 NL 3 EXTRA 1/60 LOS ANGELES CALIF 14

HARRY M WARNER
WARNER BROS 1600 BROADWAY NEWYORK NY

AGAIN A WARNER BROTHER PICTURE HAS BROKEN THE RECORD OF THE FORUM THEATRE STOP THE PREVIOUS RECORD HELD BY KISS ME AGAIN HAS BEEN SURPASSED BY SYD CHAPLIN IN MAN ON THE BOX BY A MARGIN LARGER THAN WAS EVER THOUGHT POSSIBLE STOP THE ATTENDANCE THIS WEEK HAS BEEN SO ENORMOUS IT WAS NECESSARY TO PLAY AN EXTRA SHOW EVERY NIGHT AND STILL THOUSANDS ARE BEING TURNED AWAY AND SO MANY REGULAR FORUM PATRONS UNABLE TO GET IN THAT WE ARE GOING TO HOLD PICTURE OVER FOR ANOTHER WEEK WHICH WE HAVE NEVER DONE BEFORE STOP MANY THANKS AND CONGRATULATIONS

JOHN P GORING MANAGER FORUM THEATRE

① Record broken by tremendous margin

② Extra Show everyday

③ Held for second week in one-week house

SYD CHAPLIN
in "The MAN on the BOX"

CAST INCLUDES—

David Butler~Alice Calhoun~Helene Costello

From the Novel and Celebrated Stage Play by ~ ~ ~ ~ HAROLD Mac GRATH ~

Directed by ~ ~ ~ **Charles "Chuck" Reisner**

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

Get a Mary Pickford, "J. D."

OVER in England, J. D. Williams as General Manager of British National Pictures, Limited, is heading a responsible movement to "secure for Britain her place on the screen."

Of the acceptance by American distributors and American exhibitors of worthy foreign-made pictures nothing need be said. It has been said so often that the only way it has been left unsaid is in a symphonic poem.

"J. D.," an able organizer, with years of experience not only in the United States, but in Australia and Canada, knows his British Empire, knows his United States. He knows what England, a nation of trade, thinks of the international influence of motion pictures on all lines of commerce. He undoubtedly has a healthy notion as to just where he is heading in.

We wish him success, and instead of marking editorial time on his enterprise, we should like, in a word of praise of one of Our Own, to give Mr. Williams and his English associates a concrete suggestion.

We have, within the week, seen Mary Pickford in her latest United Artists picture, "Little Annie Rooney." She might be billed in this production as "Little Mary Pickford in 'Little Annie Rooney.'" But the LITTLE, prefixed to Mary's name would be a misnomer.

"Little Annie Rooney" is a BIG picture, with BIG lessons to all who produce or exhibit pictures, to all who sit in judgment on pictures.

The critics who say, "This is what Mary Pickford did five years ago," are the very ones who, if "Little Annie Rooney" had been produced by a CONTINENTAL Long Hair, would have murmured, "What realism! What pathos! What art!"

As you know, Mr. Williams, over here we admire Continental ART. Over there they KNOW art and admire—just America.

From reports on public showings of "Little Annie Rooney," United Artists know that the return of Mary Pickford to childhood roles—the roles of her own picture childhood—is warmly welcomed. But that is not the half of it.

"Little Annie Rooney" talks in a language that is understood. It is the language of humble lives, humble aims. It is tinged, not with the glorious commonplace, but with glorious humility.

Over her entire picture career Mary Pickford has been the finest propagandist America has had on foreign soil. She is not only America's Sweetheart; she is the sweetheart of the world. And she has climbed to that peak by just such work as she inimitably does in "Little Annie Rooney."

The answer, Mr. Williams, is to GET A MARY PICKFORD. Go out into the highways and byways if necessary, and find a beautiful symbol of the best there is in the womanhood of the British Empire, a symbol to which not only the mind of Great Britain, but the mind of the world may readily cling.

You say in your article in the London Daily Mail: "There are many British actors, directors, scenario writers, technical experts, camera men, and others at present working in America who could be induced to come back home if proper and permanent facilities existed here for the making of British motion pictures."

True.

But the farther your British Mary Pickford is from the screen right now, and the NEARER she is to British soil, the better. Run a contest. Have all the dominions of the British Empire participate. Every British newspaper publisher who IS a Briton will back you.

Your Mary Pickford, when you find her, may not wear short dresses and long curls. Your living, acting SYMBOL may even be a sturdy English male, who wears good tweeds and smokes a good pipe. But get a symbol. Get MAN or WOMAN who stands for the things for which all the world admires a British subject.

Give Britain a peg upon which the world can hang its movie hat, "J. D." Get a Mary Pickford.

William J. Reilly

Pictures and

The Barnums of Today

IN the eyes of many, P. T. Barnum holds the belt for the catch-as-catch-can publicity championship of all time. Maybe. We do not believe that Barnum SOLD on a PERMANENT basis. He could crash in, but he could not do an encore. ANYBODY who works on the principle that a FOOL is born every minute generally runs into a Chinese Wall of WISE MEN sooner or later. We would rather play Abraham Lincoln's psychological horses any day in preference to P. T. Barnum's. And Lincoln, in all sincerity, believed that ALL of the people are not padded cell fodder all of the time.

Anyhow, Bailey put it all over Barnum as a showman. Bailey, as you know, was at one time an independent operator. It was in his circus that the first baby elephant was born in captivity. As an attention grabber in those days a baby elephant, born in captivity, was a baby World War. Barnum stood the rival attraction as long as he could. Finally he wired Bailey, "Offer you $10,000 for your baby elephant.—P. T. Barnum."

Bailey promptly 24-sheeted Barnum's wire all over the country. He simply reproduced Barnum's telegram, with this selling line: "This is what P. T. Barnum Thinks of One Attraction of the Bailey Shows."

The next year it was Barnum AND Bailey.

Bringing Barnum Up-to-Date

THERE are Barnums today. Plenty of them. But you will not find them in the circus business, or the legitimate theatre business, or the pickle business. You MAY find them, of a sort, in prize fighting game. But most of all, and best of all you will find them in the motion picture business.

Barnum worked with an unsophisticated public, with newspaper and magazine editors who wore high hats, mustaches, dog-chain watch charms AND a totally unsuspecting air.

The Barnums of today work with a public that is eminently advertising-educated and advertising-wise. The public today cuts its eye-teeth on advertising, rises to the clangor of advertised alarm clocks, eats advertised foodstuffs, goes to bed on advertised mattresses, and is finally buried by advertised "morticians."

The editors with whom the Barnums of today work are totally hard-boiled. They have no myths. They are an anonymous lot, in the first place. They have vast news gathering machines at their disposal. They hit hard and relentlessly. Do a "Barnum" with them. And try to repeat. You have simply stabbed your purpose in the back. That is all.

Putting It Over—All Over for M-G-M

THE Barnums of today are long-visioned but not long-whiskered gents. They operate on an imagination-capturing plane. BUT it is a PERMANENT plane. The men who sell cigarettes, motor cars, and mince meat to the public can well tear many leaves from the book of the exploiteers of the motion picture business.

FOR INSTANCE:—

Two trans-continental picture exploitation ships put into port this week. One, the Metro-Goldwyn-Mayer "Trackless" Train docking in Los Angeles. The other, the Universal "See America First" expedition, putting in at New York. The first crossed the country from east to west. The second, from west to east.

We are glad, in other pages of Moving Picture World to chronicle more fully the activities of these two coast-to-coast Messengers of the Movies. BRAND Movies.

On another page in this issue you will read of the trail the Metro-Goldwyn-Mayer "Trackless" Train left, from Haverill to Hollywood, a trail of smiling Governors, of welcoming mayors, of snappy police parades, of happy exhibitors whose theatres were ports of call, of big, representative manufacturers before whose factories the Train did "squads right," of Good Roads Committees whose message the expedition carried, of Rotarians by the hundred, of magistrates by the score, of picture-goers by the million.

A "Trackless" Train that MADE TRACKS!

This is clean stuff. This is permanent good will. This is high class exploitation.

Marcus Loew, Major Bowes, Howard Dietz, Bill Ferguson and "Barry" Baremore are getting behind "The Big Parade," the Metro-Goldwyn-Mayer drama of war. They have a "Big Parade" already to their credit. The "Trackless" Train, captained by Eddie Carrier, on a ten-thousand mile march, certainly stood the heart of the country at Parade Rest.

Universal Smashes Cross Country

UP at Universal, too, they have modernized Barnum. A Universal "See America First" motor caravan logged its way from the Pacific to the Atlantic, angling in other waters. At every big stop it made, a beauty contest was staged under the direction of C. E. Holah, in charge of the Unit, and the winner was sent under contract to Universal City for parts in Universal pictures. Local movies were made for a local exhibition. The trip is ending up with a bang, with a go-getting beauty contest tie-up with the New York Daily Mirror.

Carl Laemmle, P. D. and Bob Cochrane, Paul Gulick, George Brown, Joe Weil, Henry Clay Bate and C. E. Holah have made themselves members of a new Interstate Commerce Commission. It is a commission for interstate

Moving Picture WORLD

EDITOR - - - - - - - WILLIAM J. REILLY

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VOLUME 76 NUMBER 9

People — By Bill Reilly

consciousness of Universal product. Their honors sit well upon them.

This kind of trans-continental exploitation costs money. It is worth it. It has a huge DIRECT return and a bigger INDIRECT return. It strikes in high places. It warms up the cool spots. It is a mobile show window. It is of benefit to exhibitor, to the public, to official America.

Years ago, editorial comment on these cross-country pilgrimages would have read something like this: "See where two of the film companies are taking publicity junkets in automobiles from coast to coast. When will these fellows learn that the place to spend their money is in the advertising pages of the trade papers?"

Today, just as then, the ESSENTIAL investment in SALES CONTACT is trade paper advertising. It was, is, and always shall be the PRIMARY factor.

But delivering a picture to an exhibitor does not end the obligation of the producer, any more than the delivery of a carton of tooth paste to the retail druggist ends the obligation of the manufacturer.

Hand in hand, the trade paper and the producer MUST help the exhibitor sell the picture to the public..

It HAS BEEN a "MUST" for us since 1907.

We cannot get over too strongly how much we like the clean trails the Metro-Goldwyn-Mayer and Universal caravans have cut across the continent.

A Good Reason for Being Late

THE other day an important engagement clashed with the showing of a complete program of Educational's short features. "All right," we said to ourselves, "we'll see part of the program for we want to see what Educational is doing. But we must keep that other appointment."

The PART of the program we saw was exactly 100 per cent of it.

And we told the chap who waited for us three-quarters of an hour exactly what happened. "Looking at short stuff?" he said. "It's a wonder you showed up at all."

Try to walk out on any part of this program: "Felix the Cat Trips Through Toyland"; Lloyd Hamilton in "The Movies"; "Wild Beasts of Borneo"; and Lupino Lane in "Maid in Morocco."

How long has it been since you have seen Lloyd Hamilton? Take a look at him now. Not a trace of custard. Not a single mud puddle. Not one brick thrown. Not a foot of police "chase." And what, say you, does a slapstick comedian do without these props?

The answer is, about Lloyd Hamilton: He ACTS.

The first great "discovery" made by the newspaper critics was Charlie Chaplin. Then they "discovered" Tom Mix. Watch them "find" Lloyd Hamilton. They will "find" him plenty if he keeps making movies like "The Movies."

Lupino Lane Is on His Way

EARL W. HAMMONS is presenting Lupino Lane in six Lane Comedies for Educational. The first, "Maid in Morocco" shows that Lupino Lane is the Joe Cook of pictures. An expert entertainer, a trained actor, a great gymnastic dancer, a good comedy personality—these are the qualities Lane brings to the screen. He shoots his stuff over fast. And his specialties are not dragged in by the heels. "Maid in Morocco" is handsomely produced. The scenic effects in this two-reel picture would do justice to a five-reel photoplay. Which brings up the question: After all, how long is a FEATURE Picture? Educational and the exhibitors it serves can expect big things from Lupino Lane. He is going to make a big name for himself in this business.

Pat Sullivan's "Felix" and Mr. and Mrs. Lou C. Hutt's "Wild Beasts of Borneo" rounded out the seven reels of entertainment that made us keep a decent citizen waiting for us forty-five minutes.

The program was presented as Educational's contribution to a season of Greater Short Subjects.

Moving Picture World is going to help you make January, 1926, the Show Month for SHORT FEATURES. You already know that January, 1926, will be SHORT FEATURE MONTH. Everybody at this end is getting plans into shape to let you in soon on the LONG and SHORT of it, particularly the LONG end of the LONG GREEN.

They're For You, Bob

SINCE Bob Welsh went over to head the advertising and publicity departments of Associated Exhibitors, we have forwarded to him a lot of mail that came to his old editorial desk. Bob told us to open all the mail and send the personal stuff to him.

Here's a personal note, however, that we are sending to Bob via the columns of Moving Picture World. It is a letter from L. O. Davis, President of the Virginia Amusement Co. of Hazard, Kentucky. Mr. Davis calls himself a "small exhibitor." He is not. He owns four theatres in Hazard, Lothair, and Combs, Kentucky.

Here's Mr. Davis' letter to you, Bob:

"Having been a constant reader of the WORLD for the past six years it is with sorrow that I learn of your resignation as editor of my favorite trade paper.

"Since the cycle of human progress is ever changing I sincerely hope that it is moving on to bigger and better things, finer deeds and greater accomplishments for you as you take up your new duties.

"I trust that Mr. Reilly will fill the position as ably as you have and I want you to assure him that what little support a small exhibitor can give, I stand ready to help him make the same kind of a trade paper of the WORLD that you have in the past.

"Again wishing you all the success in the world and trusting to meet you personally some day, I am,

Sincerely yours,

H. O. Davis,
VIRGINIA AMUSEMENT CO."

Reach out, Mr. Davis, and shake hands with Bob through his Triumphant Thirty Pictures. He is working now particularly on "The Sky Rocket."

They're for you, Bob, AND so are we.

What's RIGHT with the Movies

WHAT'S RIGHT with the movies? When you sell an exhibitor not on PROMISE but on on PERFORMANCE.

Warner Bros.' picture, "The Man on the Box," starring Syd Chaplin, has just broken all previous records at the Forum Theatre, Los Angeles. When you break at box-office record you are DOING something: It's success for the exhibitor higher than he has reached before.

"The Man on the Box" is The Man at the Box-Office at the Forum for a second week, the first picture ever held there for a second week. THAT'S reaching up, too.

When you ask WHAT previous record Warner Bros. broke with "The Man on the Box" and you find it is the record established by "Kiss Me Again," ANOTHER Warner Bros.' production—by Lubitsch—you can say again, THAT is DOING something.

What's RIGHT with the movies? SERVICE like that to exhibitors!

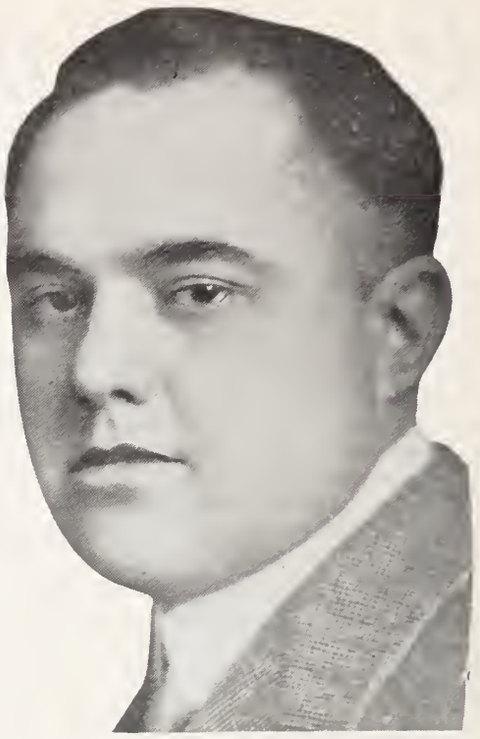
Buffalo Agog Over Rumors of Paramount and Balaban-Katz

BUFFALO theatre circles are all agog with discussion of rumors of new houses and the entrance of Famous Players-Balaban & Katz into the local field. The other night Buffalo newspapers received a telegram from the New York offices of the Paramount Theatre Department stating that arrangements had been completed for the building of a house at 622-36 Main Street, known as the Root property and which is owned by the McNaughton Realty Company, which is headed by Michael Shea. While many doubt that such a house will be built almost next door to the new Shea Buffalo $2,000,000 house now in construction, it is understood that if such a move is made it will be in association with the Shea Amusement Company. It can be stated, however, that the proposition is still in the negotiation stage.

It is possible, however, that there may be a new theatre near the Shea house, and it is understood that plans are all set for the Comerford-Fox interests to place a vaudeville-picture house in the new business building to be erected at 606-614 Main Street by Joseph and D. H. Coplon, work on which will start in February. This site is right at the corner of Main and Chippewa streets and in between Shea's Hippodrome and the new Shea house. There has been talk of Comerford and Fox getting together on a Buffalo house for several months. Difficulty in placing first-runs is believed to have hastened the deal so far as Fox is concerned. It is understood that $500,000 will be spent on the theatre part of the building.

Another Strand

Reports that the Mark-Strand Company will build another Strand on the old Browning-King store site in Main Street, directly across from Shea's Hippodrome, are emphatically denied by Walter Hays, vice-president of the Strand Company. The incorporation of the Buffalo Strand Corporation recently in Albany gave rise to this report. While no new house is contemplated at this time, Buffalo some day may again have a link in the Mark-Strand chain throughout the state.



A. J. Kleist, Jr., new president of the Motion Picture Theatre Owners of Michigan. Mr. Kleist is president and general manager of the Kleist Amusement Enterprises at Pontiac, Mich. He was elected at the convention in Grand Rapids, succeeding Glenn Cross.

Collins Compliments Wyoming On New Exhibitor Organization

AS an exhibitor who has tested the value of organization, I want to offer my congratulations to you and to the exhibitors of Wyoming in the formation of a state organization, which I see announced in current issues of the trade journals," writes Eli Whitney Collins, president of the Arkansas M. P. T. O., to James Lynch, president of the M. P. T. O. of Wyoming.

Urges Membership

"You will, I am sure, find this the greatest safety move you have ever made. Organization is absolutely essential to self protection.

"I hope that your organization will go a step further toward co-operative protection by allying yourself with the Motion Picture Theatre Owners of America.

"This, the only national organization of theatre owners, has done more for you than any other agency on earth. Through the Motion Picture Theatre Owners of America you were relieved of the 5 per cent Film Tax, the Seat Tax, the 10 per cent Admission Tax and a few other minor items that make a gigantic whole.

"By allying yourselves with the national organization you increase your own strength at the same time you are strengthening the hand of every theatre owner in the country.

"Regardless of all the buncombe that has been spread before the world by distributor-inspired sources, it is to the Motion Picture Theatre Owners of America that the exhibitor must look if he wants national protection.

"Your presence, together with the consequent dues, are needed at headquarters. Won't you complete your 'declaration of independence' by taking your place with us?"

Boston's Metropolitan Opens; Is Largest in New England

THE New Metropolitan Theatre at Tremont and Hollis Streets, Boston, operated jointly by Famous Players and the Keith-Albee interests, was opened formally on Friday night, October 16. The first regular performances were on the following day. Guests at the Friday night dedication of the 5,000-seat house, largest in New England, included exhibitors from all parts of New England and Adolph Zukor, Edward F. Albee, Jesse Lasky, Mr. and Mrs. Harold B. Franklin, Charles E. McCarthy, Bessie Love, Thomas Meighan, Lois Wilson, Diana Kane, who in private life is the sister of Miss Love, and Harrison Ford.

The opening program consisted of the new Paramount picture, "A King on Main Street," International News, a stage presentation, "The Melting Pot," symbolizing the colonization of New England; Mitchell Brothers, banjo players in a specialty, and a sextette of accordion players. John Murray Anderson of Music Box fame is director of presentations for the Metropolitan. The 55-piece orchestra is under the direction of Nathaniel Finston. Arthur J. Martel is organist.

Seats One Price

Performances are continuous daily from 11 a. m. to 11 p. m. All seats are one price as follows: Mornings until 1 p. m., 35 cents; afternoons until 6 p. m., 50 cents; evenings, except Saturdays, Sundays and holidays, 65 cents; Saturday evenings, Sundays and holidays, 75 cents. The programs will be opened on Saturday.

GOLDEN SUES METRO-GOLDWYN

The Metro-Goldwyn Distributing Company has been sued in the Suffolk Superior Court at Boston, Mass., by Edward A. Golden, who claims $250,000 in damages for an alleged breach of an agreement to employ him as manager. Mr. Golden formerly was manager of the Metro-Goldwyn exchange in Boston. He alleges in his suit that he was to receive a salary of $350 a week and 20 per cent of the gross receipts of more than $850,000 a year, beginning with August 1, 1924, and continuing until August 1, 1925. Mr. Golden asserts that he was discharged on March 1, 1925, causing a violation of the agreement.

Mr. Golden now is operating the Golden Distributing Company in Boston. He was one of the first exchange owners to resume solicitation of contracts in Connecticut.

LUNCHEON TO HERMAN WOBBER

Executives and department heads of Famous Players-Lasky Corporation tendered a bon voyage luncheon to Herman Wobber, district manager at San Francisco, on Thursday at the Hotel Roosevelt. Mr. Wobber sailed Saturday for a vacation in Europe. Attending the luncheon were: Adolph Zukor, Sidney R. Kent, Jesse L. Lasky, George W. Weeks, E. E. Shauer, Joseph Seidelman, Sam Katz, Harold B. Franklin, John D. Clark, Phil Reisman, Eugene Zukor, Walter Wanger, Mel A. Shauer, George Spidell, A. B. J. Frawley, M. H. Lewis, Charles E. McCarthy, Claud Saunders, Russel Holman, Sam Dembow, John Hammell and T. C. Young.

KLEY JOINS BANKING CIRCLE

Banking circles of Los Angeles have drawn a new recruit from the motion picture ranks in Fred Kley, general manager of the De Mille Studio, who has just been notified of his election to the Advisory Board of the Bank of America, Culver City Branch.

New Jersey Exhibitor Wins Jury Trial In Court Action Involving Arbitration

Varies Programs

Great variety is injected into the performances on a Saturday at the Westmount Theatre, Montreal, Manager Allen having adopted the policy of showing several different features at stated hours in order to build up the weak hours during the day.

Early on the Saturday afternoon, a program particularly attractive to children is screened. This is followed by the regular attractions.

Then again at 5.30 p. m. another program is again screened for the evening performances. This keeps various crowds of people coming all day Saturday. Special attention is paid to the announcing of the different hours at which the various shows are presented.

Chicago Firm Reports Presentation Plan For Big Houses

National Theatres Corporation, Chicago, plans a circuit of presentation houses. The productions erected at the Capitol Theatre by Francis A. Mangan and Albert E. Short will show there for a week and one more week will be added when the new Andrew Karzas Robey Theatre opens on the North Side and the new Ambassador on Division street opens on October 20.

St. Louis, Detroit and Indianapolis get the presentations next, with the Stratford bringing up the finale. One more week will be added when the Paradise at Washington and Crawford is completed next year.

With the promise of a theatre in Milwaukee and another in Cincinnati and Loop theatre plans in operation, the Cooney brothers will have a combination of several important theatres at the outset.

The Ambassador, opening Tuesday, the latest new Chicago cinema palace, is the first of a series of theatres to be erected by the M. & H. corporation. W. P. McCarthy, formerly associated with the Cooney brothers at their Chatham Theatre, is the promoter and builder of the Ambassador. A Mangan presentation, vaudeville and pictures will comprise the opening bill. A parade and other festivities was staged on Monday night, October 19th.

PROTEST FILMS IN ARMORY

The M. P. T. O. A. has protested against the use of a New York State armory for the exhibition of motion pictures in competition with a theatre owner in the same town. The protest is in the form of a letter to Brigadier General Edward J. Wescott and a copy was also sent to Governor Alfred E. Smith. The town is Kingston, N. Y.

Apollo Says "No," Wellmont Company "Yes," When Justice Asks If It's Test Case—T. O. C. C. Directors to Meet on Monday

By SUMNER SMITH

ARBITRATION still forms a source of lively news in the motion picture industry. It figured in no less than three incidents this week—a meeting of a delegation of New York State exhibitors with Will H. Hays, a meeting of the Theatre Owners' Chamber of Commerce of New York City and in the court case of Apollo Exchange, Inc., against the the Wellmont Company of Montclair, N. J., to enforce arbitration.

In this court action the defendant, represented by Norman Samuelson, who also is attorney for the New Jersey M. P. T. O., applied for a jury and the plaintiff strongly opposed the granting of a jury trial. To a question if it was a test case the plaintiff replied in the negative.

"If it is," Justice Proskauer announced, "'I will decide the fine points of the law and you can take it direct to the Court of Appeals."

When the negative reply was made the justice ordered a jury trial.

This action of the court is hailed with satisfaction by Joseph M. Seider, who has been especially active in arbitration work, and other high exhibitor officials. The plaintiff claims to have offered the defendant opportunity to select his own arbitrators in the controversy. This the defendant denies.

"That is the point on which the two factions split," said Mr. Seider. "When exhibitors are allowed to name their own arbitrators, a great forward step will have been made toward mutual agreement on the whole contract."

Mr. Grosvenor of Cadwallader, Wickersham & Taft appeared for the plaintiff. Mr. Samuelson, for the defense, argued that the whole proceeding should be regarded as a test case, that the contract is illegal and the system of arbitration unfair, and that theatre owners whose signatures are on the uniform contract have signed under duress, because otherwise they would have to close their theatres for lack of product.

The proceedings began in court on Tuesday. Justice Proskauer reserved decision so that the plaintiff's counsel could decide if he would accept a trial by jury. If this was not accepted, the justice said, he would deny the motion to arbitrate. The plaintiff later favored jury trial. This has not yet been scheduled.

The defendant filed an affidavit drawn up by Mr. Seider which severely criticized the arbitration system. According to the maker, the contract was enforced by all members of the Hays organization in Greater New York though exhibitors protested vigorously. He declared that an independent exhibitor can't buy film without signing the contract. Another allegation was that the contract is used throughout the country and that distributors generally decline to do business except under its provisions. He especially cited the following clause—added to the contract, he said, without notification to exhibitors:

"This contract and each and every term and condition hereof except number of pictures, rental price and play dates herein specified shall be deemed amended, modified added to and-or abrogated by the terms and conditions of the proposed new Uniform Exhibition Contract if and when finally adopted and approved by the Motion Picture Producers and Distributors of Amreica, Inc., in so far as the terms and conditions of such new Uniform Exhibition Contract shall or may be inconsistent with or additional to the terms and conditions hereof, and the provisions, terms and conditions of such new Uniform Contract when so adopted and approved shall be deemed to be incorporated herewith to form a part hereof and to be binding upon the parties hereto."

Apollo's action was for an order to enforce arbitration on a contract signed H. H. Wellenbrink, president of the Wellmont Company, who sought to cancel when the exchange wanted to substitute "Her Marriage Vow" for "The Age of Innocence," a picture which the contract specified. Last February the joint arbitration board took judgment by default against the theatre company and the latter was put on a deposit basis, having to advance $1,500 in cash to obtain pictures from companies that are members of the F.I.L.M. Club. Mr. Wellenbrink made the deposit but declined to arbitrate or acknowledge responsibility, claiming that the substitution of "Her Marriage Vow" cancelled the whole contract, including the arbitration clause.

The T.O.C.C. gathering also talked contract, listening to Nathan Burkan, Assemblyman Bloch and others. Mr. Burkan criticized the Hays document. Copies of the latter were distributed and it will come before a meeting of the Board of Directors on Monday. Exhibitors seem to have little doubt but that the Hays paper will be rejected and a considerable liking for the Seider contract shown.

Leon Rosenblatt criticized distributors who do not guarantee, through contracts, a specific number of pictures within a certain time. One committee will demand playdates from First National and another demand from Paramount delivery of Gloria Swanson in "Conquered" and "The Vanishing American" to exhibitors who hold contracts for these two pictures.

INCORPORATIONS

The past week brought the incorporation of only five motion picture companies in New York State, the capitalization in almost every instance being low. These companies were: Woodside Amusement Company, Inc., capitalized at $5,000, with M. R. Weinberger, S. H. Posner and Jerome Weinstein, of New York City; Sidbill Company, Inc., $10,000, Sidney Clare, William Wolfson, New York City; Al Shayne, Freeport, L. I.; Springdale Dramatics, Inc., $10,000, B. M. L. Ernst, M. B. Cane, D. J. Fox, New York; the following two companies incorporating with stock at no par value: Richard Herndon-Allan Dinehart Corporation, Richard Berndon, Allan Dinehart, New York; Albert McGall, Orange, N. J.; Famous Players Realty Corporation, Erik Ludvigh, William B. English, New York City; Harold B. Franklin, New Rochelle.

The Winter Theatre Co., Akron, Ohio, is reported among the recent incorporations at Columbus, Ohio. The capital stock is reported at $10,000, the incorporators being Philip C. Austegan, Ike Friedman and others.

Missouri Theatres Safe from Special Film Tax

Picture theatres and other amusement places of Missouri will escape from the special 5 or 10 per cent. tax that Governor Sam A. Baker contemplated installing to provide a special fund for the maintenance of the public schools and high educational institutions of the state.

The Governor's conference will meet again in Jefferson City on October 19 to draft the proposed constitutional amendment to be submitted to the voters of the state in November, 1926.

A sub-committee of the conference has drafted the proposed amendment. It will provide a 10 per cent. tax on cigars and cigarettes, a severance tax on minerals mined in the state, transfer of the inheritance tax fund from general revenue to school revenue, transfer of the present 5 cents per $100 property tax to the school fund and similar treatment for the foreign insurance tax. It is estimated these will net $12,000,000 annually for the schools and colleges, etc.

NEW BOSTON THEATRE OPENS

The new Keith-Albee Boston Theatre at Washington and Essex streets, replacing the old Boston Theatre, was opened to the public at 9:30 a. m. Saturday, October 10. The entire staff from the old Boston, including Charles Harris, manager, is in charge of the new playhouse. First run photoplays and vaudeville, continuous from 9:30 a. m. to 11 p. m. is the policy. There are nearly 4,000 seats divided between the orchestra and single balcony. There are orchestra and balcony boxes and balcony loges. The orchestra is under the direction of Charles Frank. A. D. Richardson is soloist organist.

The site of the old Boston Theatre will be utilized for the construction of a magnificent theatre building, including offices, as a memorial to the late B. F. Keith.

MISS LA MARR SLIGHTLY ILL

The rumors that Barbara La Marr is near death at a health resort in San Bernardino, Cal., are greatly exaggerated, according to Bert Ennis, speaking for Sawyer-Lubin. The information which he has received tends to show that she is suffering only a minor illness from overwork.

Marks Bros. Building Program Entails $20,000,000

"The procession of the years has brought a succession of new theatres and triumphs for Marks Brothers," declared Meyer S. Marks vice-president of the firm, in discussing the company's growth and its plans to spend $20,000,000 in expansion. Starting with one theatre, the Marshfield, sixteen years ago, Marks Brothers have grown steadily, year after year, until now they are destined to become one of the largest theatre concerns.

Their latest project is the Paradise, a beautiful $3,000,000 picture palace to seat over 5,000, which will be started soon at Madison near Crawford avenue. The Embassy will open soon, at Fullerton and Crawford avenues. It will seat 2,500 and is valued at $1,000,000. About a month after the completion of the Embassy, the Ritz at Laurence and Harding avenues will start in operation. It will seat 2,500 and will cost approximately $1,000,000.

The Waukegan, located at Clayton and Genesee streets at Waukegan, Illinois, will seat 3,000 and cost over $1,500,000. The building will also contain stores and offices and will be distinguished by a highly illuminated tower rising 200 feet above the street level.

A $2,500,000 outlay has been scheduled for the theatre at Sheridan road and Devon avenue, Rogers Park, a most desirable location for a theatre, with a depth of 208 feet and facing 215 feet on Sheridan road. It is designed in the Spanish Renaissance style of architecture. A giant broadcasting station is being planned.

Four more theatres will be announced soon.

TERMS OF THE THEATRE DEAL

Chicago statements supply the terms of the Paramount-Balaban & Katz theatre. They are taken from a statement to stockholders and follow:

"A ten-year agreement has been entered into under which all of the theatre properties of Famous Players-Lasky Corporation will be vested in a new corporation. Stock of the new corporation will all be owned by Famous Players-Lasky Corporation, but Balaban & Katz Corporation will manage and operate all of the theatres in consideration of a participation in profits.

"A second corporation will be formed which will be the medium of further expansion. Stock of the second new corporation will be owned equally by Balaban & Katz Corporation and Famous Players-Lasky Corporation."

ST. JOHN, N. B., HOUSE BURNS

The Empress Theatre, St. John, N. B., was destroyed by fire on October 15, when flames broke out in the projection room during a performance. There was only a small crowd in the theatre at the time. One near casualty was when Louis McCourt, the projectionist stuck to his post in an effort to subdue the flames with hand chemicals. In making his exit finally, he stumbled in the smoke and fell down the stairs, being rescued by firemen. The fire spread quickly through the whole structure. The building, which was owned by the City of St. John, was valued at $50,000.

PERSONALS

Major Alexander Grau from Berlin, one of the general directors of the UFA, has arrived with his wife. With him is Dr. Kaufmann of the UFA Scientific Department. Mr. Grau is especially interested in studying picture theatres over here, as the UFA screens her productions in more than 150 of her own large theatres in all parts of Germany and the organization of the theatre business is one of the more important parts of Mr. Grau's directorial work.

Arlette Marchal, French actress, arrives in New York this week to join the Paramount stock company.

William Patton, recently arrived from the West Coast, is seriously ill with pneumonia at the Hotel Cadillac.

Nicholas M. Schenck, Norma Talmadge, Buster Keaton and Natalie Talmadge have left for the West. Constance Talmadge remains here to plan her next picture.

Richard A. Rowland of First National is due to arrive from Europe this week-end.

Frank E. Nicholson, comedy producer, is here. His headquarters are with G. H. Callahan, 220 West 42nd street.

Marshall Neilan and company filming exteriors in the East for "The Gambling Chaplain" has left for the West Coast.

Douglas MacLean is in New York from Los Angeles.

Ernst Lubitsch has left New York for the West.

Lewis S. Stone is here to play the lead in a First National Picture.

Esther Ralston has returned after a month on a Texan ranch, where she played in "Womanhandled" opposite Richard Dix.

Sam Sax of Lumas Film has gone to California.

Monta Bell left this week for the West Coast.

Harry Cohn and Harry Rapf sailed for Europe this week on vacations.

Joseph Boyle, assistant director of "Mare Nostrum" in Europe, is back in New York following completion of the picture.

A. A. Schmidt has returned from a tour of F. B. O.'s far western exchanges and assumed his added duties as representative of the F. B. O. home office in the studios.

John S. Woody, general manager of Associated Exhibitors, left this week for a flying sales trip over the country.

Colvin W. Brown, vice-president of F. B. O., in charge of distribution, left on October 15 for a brief sales trip to Toronto.

John C. Flinn, vice-president and general manager of Producers Distributing Corporation, has left New York for Los Angeles to confer with Cecil B. De Mille and the Christie brothers on production. Charles Christie, who returned from Europe last week, is also en route to Los Angeles.

Max J. Weisfeldt, F. B. O.'s division manager in Minneapolis, is in New York for a short stay.

WARNER BROS. ISSUE ALL SOLD

Private financial interests have taken up an issue of $4,000,000 in three-year 6½ per cent. notes of Warner Bros. Pictures, Inc., through Goldman, Sachs & Co. in New York and Bond, Goodwin and Tucker in Los Angeles. The notes are held at 100 and redeemable at 105 and accrued interest in cash.

A. M. Botsford, who has resigned as advertising manager of Famous Players-Lasky Corporation, to head the advertising department of the new corporation to be formed to control the operation of the theatres alignea with Paramount.

The Rev. Jackson Dies; Ex-World Writer's End Sudden

The Rev. William H. Jackson, 62 years old, formerly writer of special articles on educational subjects for Moving Picture World, died on Sunday morning, October 18, at the parish house of the Oyster Bay Reformed Church, Brookville, Long Island, where he was pastor. He suffered for nine days from an ailment which physicians were unable to diagnose.

Two years ago fire destroyed the Oyster Bay church, an important landmark on Long Island, and this had greatly distressed the Rev. Jackson. Wealthy parishioners aided him in planning a new structure. Two weeks ago the cornerstone was laid. Five days later the Rev. Jackson suffered nervous exhaustion.

The funeral was held Wednesday morning in the uncompleted Oyster Bay Reformed Church in Brookville, the Rev. Elwy Lloyd of Brooklyn officiating.

Theatre Owners' Heads to Argue Tax Reduction

The theatre owners of America will be represented at the tax reduction hearing by the House Ways and Means Committee on October 24 at Washington, D. C., by a committee of the Motion Picture Theatre Owners of America, consisting of R. F. Woodhull, president; Sydney S. Cohen, chairman, Board of Directors; A. Julian Brylawski, chairman, Administrative Committee, and Joseph M. Seider.

This new exchange will operate in the territory included in the usual division of Southern New Jersey and Eastern Pennsylvania.

YEGGS GET MUELLER'S $1,000

Late on Sunday night, October 4, yeggmen broke into Billy Mueller's Jefferson Theatre, Jefferson City, and rifled the safe of $1,000 in receipts.

Skouras Bros. and Goldman Sign Operating Agreement

(By Wire to Moving Picture World)

ST. LOUIS, October 21.

AN operating agreement involving the Grand Central, West End Lyric and Lyric Skydome, owned by Skouras Brothers Enterprises, and King's Theatre, William Goldman, owner, was filed with Recorder of Deeds Tamme in St. Louis Tuesday, October 20. A new corporation will operate these four houses. Spyros and Charles Skouras will hold 55 per cent. of the 1,000 shares of no par value stock and Goldman 45 per cent.

The agreement is effective within thirty days after the completion and opening of the Ambassador Theatre being erected by Skouras Brothers, and it runs for ten years. It was dated March 18, 1925, but was held up pending the outcome of a series of deals involving the purchase by Skouras Brothers of a block of St. Louis Amusement Company stock held by Harry Koplar and the settlement of Goldman's suit against Koplar and the Metropolitan Theatre Corporation and others.

It also provides that if the Grand Central is leased to Universal Pictures Corporation under arrangements heretofore made, Goldman shall receive 50 per cent. of the profits under such a lease. He will be paid $12,500 annually and Skouras Brothers $8,750 each for managing the four theatres.

The St. Louis Amusement Company have purchased the Mikado Airdome site at Hamilton and Easton avenues, St. Louis, and plan to erect a $1,000,000 theatre and apartment structure there within the next few months. The price paid for the ground is said to have set a new record for that section of St. Louis. In realty circles it is reported that the consideration was approximately $135,000. The site fronts 147 feet on Easton avenue by 200 feet on Hamilton avenue.

Spyros Skouras, president of the St. Louis Amusement Company, confirmed the report and stated that the new theatre will seat approximately 3,000. It will rank with the finest houses in the Central West and become a first-run theatre for that section of St. Louis, probably playing day and date with the Grand Central on many big productions.

Denig and Jacobs Do New Work for First National

Lynde Denig, well known through his long association with motion pictures and for several years a member of the publicity staff of First National Pictures, has been placed in charge of a special feature department which will include the handling of First National's trade news.

Frank Shields Jacobs has been appointed city editor of the department. Mr. Jacobs, a metropolitan newspaper man of fifteen years' experience and formerly night city editor of the Herald and Examiner in Chicago, will direct the gathering and dissemination of First National news much the same as he did in his newspaper work. Hence the title, which is an innovation in the motion picture publicity field.

Skouras Brothers A stock soared to new heights the past week, reaching $63.75. Sales of 110 shares of Skouras A and 20 shares of St. Louis Amusement stock were reported at the short session on October 17.

Paramount Pep Club Holds Inauguration and Banquet

More than 400 members of the Paramount Pep Club gathered in the Belvedere room at the Hotel Astor, Wednesday night, the occasion marking the installation in office of Palmer Hall Stilson as president, and Vincent Trotta as vice-president.

In tribute to Harold B. Franklin, the club presented the director of Paramount theatres with a silver token signifying his appointment as honorary vice-president. Those on whom this honor has been bestowed, in addition to Mr. Franklin, are Jesse L. Lasky, vice-president of Paramount, Sidney R. Kent, general manager, Elek John Ludvigh, treasurer, and Emil E. Shauer, director of the foreign department.

Following an eight course dinner, A. M. Botsford took the gavel as toastmaster. On behalf of the club, he presented the retiring president, Harry A. Nadel, with a set of golf sticks. Talks were made by Adolph Zukor, president of Famous Players and honorary president of the club, Mr. Lasky, G. B. J. Frawley, Mr. Franklin, President Stilson and Vice-President Trotta.

Both Mr. Nadel and Mr. Stilson paid tribute to the achievements of the two former presidents, Eugene Zukor and Mel Shauer, whose efforts on behalf of the organization played such a large part in its rapid growth. Eugene Zukor is honorary chairman of the board of governors, the membership of which includes Mel Shauer, Agnes F. Mengel, Mr. Nadel, Irene Scott, Fred L. Metzler and Glen Allvine.

Arthur J. Dunne is treasurer of the club, and Sally McLoughlin, secretary.

A. M. BOTSFORD PROMOTED

A. M. Botsford, who for four years has been advertising manager of Famous Players-Lasky Corporation, leaves this post on November 1 to take charge of the advertising department of the new corporation which will be formed to control the operation of the theatres now aligned with Famous Players throughout the country.

Russell Holman, who has been Mr. Botsford's assistant, succeeds him as advertising manager for Famous Players.

The department which Mr. Botsford will organize and direct will supervise all advertising theatres, and will conduct a comprehensive institutional campaign, the first of such campaigns of national scope.

INTRODUCING ADOLPH ZUKOR, 2nd

Mr. and Mrs. Eugene J. Zukor are receiving congratulations on the birth of a son, Adolph Zukor, 2nd, on October 9. Both Mrs. Zukor and the baby are doing well.

New Contender Forces Crises in Detroit's Theatre World

The Detroit film trade is speculating on what effect the opening of John H. Kunsky's new State Theatre will have on the rest of the downtown first-run contenders. There are now five theatres within a few blocks of each other playing first-run pictures and the competition this fall has been unusually keen among them. What will happen when another big house enters the field and which theatres it will affect most is something that remains to be seen.

Many wiseacres in the trade see the closing of the Madison within a few months after the opening of the State. They point out that the Capitol, most recent of the Kunsky first-run theatres, has been drawing the bulk of the business for three years, while the Madison has been slowly diminishing its receipts, due to the fact that it is located directly across the street from the Capitol.

The Madison, too, is hit by a heavy overhead and its advantageous location makes it an ideal spot for the erection of a department store. In fact, it is rumored that one large department store chain has already accumulated enough leases in the block to control the erection of such a building shortly.

With the opening of the State, Detroit will have more first-run sets per population than any other city in the country. More than 135,000 seats are available to Detroit picture patrons at each first run performance given in the downtown section.

WORLD'S LARGEST THEATRE

Los Angeles is to have the largest picture theatre in the world, according to the announcement of Motley H. Flint, executive vice-president of the Pacific-Southwest Trust and Savings Bank, who has just returned from New York. He discussed with William Fox the plans for the construction of a theatre seating more than 5,000. It is also planned to have a theatre orchestra of more than 100 musicians.

The building, according to Mr. Flint, will be built by Los Angeles capital and leased by Fox.

It is planned to make the capacity in excess of 5,000 in order to make it seat a few more than the Capitol in New York City.

WAGE DISPUTE ADJUSTED

Differences between the musicians of Schenectady, N. Y., and the exhibitors over wages have been patched up with the result that the musicians have withdrawn their demands of several weeks ago for more wages. The wage scale for the next twelve months will remain unchanged. At the outset, the musicians employed in orchestras demanded a $2 a week raise per man, while organists in picture theatres, receiving $54 a week, asked for $90 a week.

SUNDAY SHOWS WIN

The people of Sanborn, Ia., have just held a special election and voted overwhelmingly for Sunday shows. The council said it would pass an ordinance banning Sunday shows if it could be shown by the special election that the people were against them. The returns of the election showed 137 for Sunday shows and 37 against. The Sunday shows will continue.

Schulberg Files Bankruptcy Paper

Benjamin P. Schulberg, producer, filed a petition in bankruptcy in the Federal Court of New York on October 21. His liabilities are $820,774 and his assets $1,420. The chief creditors named are as follows:

Standard Finance Corporation of Los Angeles, $300,000; Sol Fillin, $110,000; Standard Film Laboratories, Los Angeles, $90,000; Katherine MacDonald, actress, $60,000; Bernard P. Fineman, Los Angeles, $48,500; David Jaffe, for money loaned, $30,000; W. F. Selig, Inc., the Pacific Southwest Trust and Savings Company, $25,000, and the United States Government, for income taxes, $2,300.

Mr. Schulberg, head of the B. P. Schulberg Productions, Inc., issued the following statement:

"The indebtedness of $820,774, from which I am seeking relief by filing a voluntary petition in bankruptcy, was not incurred by me personally nor used in my personal behalf. It was incurred by Preferred Pictures Corporation and by myself as its agent in California. These obligations were assumed by me personally at the time Preferred Pictures Corporation (at the request of the Standard Film Laboratories of California, its largest creditor) went into the hands of an equity receiver.

"Since then I have made every possible effort to pay off this indebtedness from my personal earnings, but the attitude of certain creditors, in pressing me without giving me a fair chance to do that which I was under no actual legal or moral obligation to do, has left no other possible course open but to take this action."

J. G. Bachman, vice-president of B. P. Schulberg Productions, Inc., said that Mr. Schulberg's failure to drag Preferred Pictures out of the hole has nothing, whatever, to do with B. P. Schulberg Productions, which remains a going concern, better financed than any other in the production field, and not in any way involved in Mr. Schulberg's failure insofar as Preferred Pictures are concerned.

Denver Managers Win In Dispute with Unions

Denver Theatre Managers Association of Denver is victorious in the controversy with trades craft unions over the new 1925-26 contract. The unions demanded 25 per cent increase in pay and a shorter working time, while the theatre managers insisted that the old contract be renewed for another year.

The State Industrial Commission of Colorado consented to act as the arbitration board on the promise that their decision would be final and the controversy ended. The arguments were set for hearing before the board on October 5 and the findings resulted in a renewal of the old contract for another year.

Urbana Showmen Lose Stiff Battle Over Sunday Shows

Urbana's two picture shows were dark on Sunday, October 18, because of a temporary injunction issued by the Champaign County, Ill., Circuit Court late Saturday. Circuit Judge Franklin H. Boggs will determine at the January term of court whether to make the injunction permanent.

In issuing his temporary injunction Judge Boggs stated there was not the slightest doubt that the legislature had given the right to city councils to regulate amusements and that under that grant of authority the council could prohibit Sunday shows.

Last August the managers of Urbana's two picture theatres discovered that the town did not have a Sunday closing ordinance and they opened their houses on Sunday. Immediately the reform element took to the warpath and insisted upon the enactment of a Sunday closing ordinance. The council voted such an ordinance. When the theatres opened for business on Sunday the managers were arrested. This time the police magistrate before whom they were tried held that the Sunday closing ordinance was class legislation. The city then took an appeal to the Circuit Court.

It is certain that Urbana people will have an opportunity to vote on Sunday shows next spring.

ALLENS RE-ENTER FIELD

The Allens of Toronto, formerly directing a great chain of moving picture houses across Canada, have re-entered the Montreal amusement field once more and will shortly open a brand new picture and vaudeville palace in the new Amherst Block at the corners of St. Catherine, Amherst and St. Timothee streets, Montreal. The business premises and the theatre are being built by the George Rabinovitch Investment Corporation of Montreal, the three structures being under lease for a long term of years to H. Allen, one of the members of the Allen family in Toronto. The new house, which is yet unnamed, will seat 1,800.

CANADIAN EXHIBITOR FINED

The Ottawa, Ontario, Juvenile Court opened an attack on several theatre proprietors in Ottawa on October 16 because of the habit of allowing unaccompanied children 15 years of age to enter their theatres, thus violating an Ontario statue. One exhibitor was haled to court, lectured and sentenced to pay a fine of $20 and costs or 10 days in jail. Magistrate Hopewell announced that he would raise the penalty for the next cinema manager found guilty on a charge of violating the juvenile regulation.

CONN. EXHIBITOR ACTIVE

John E. Panora, owner of the Winsted, Conn., Opera House, is ready to start building operations for his new theatre in Winsted. It will cost $125,000. According to the contract, the structure is to be completed in 120 working days. Mr. Panora will convert the Opera House into a large hall when his new house is opened. His building project is for the purpose of protecting his interests in Winsted. Mr. Panora also has theatres in New Milford and Plainville, and in New Jersey.

A Charming Scene from "The Wedding Song," Starring Le atrice Joy. Released by Producers Distributing Corporation.

Press Heralds "The Vanishing American" As Superb at N. Y. Criterion Premiere

HERALDED by the press and the public as a picture so big in theme, so gripping in action and so colorful in conception that "one more visit" is not sufficient for a full appreciation of it, "The Vanishing American", Paramount's epic of the Indian, was given its Broadway premiere at the Criterion Theatre on Thursday night.

So enthusiastic was the andience, whose applause continually broke the silence instilled by the powerful dramatic sequences, and so generous in their praise were the critics on the New York dailies that the run of the production is confidently expected to extend over many months.

The critics, without an exception, recommended the production, this deserved praise standing as a tribute to Paramount, its production staff and its players, and to Zane Grey, who conceived the story from which this historical epic was adapted.

"One of the most beautiful and stirring things yet done in the films," was the opinion of Quinn Martin, of the New York World, who wrote: "There need be no secret of the fact that I am going to try to be a weekly patron of the Criterion for at least the next three months. In the broad colorful curtain which serves as its background, in the exquisite camera work that has gone into the photographing of its far flung scenes, and in the remarkably true reproductions of its characters there is more than any man may digest in a mere visit. 'The Vanishing American' is the finest thing of American history ever done in the cinema. Its action is swift and smooth. It moves with the speed of the wind and something of the power of a hurricane. And still I am inclined to say 'Hail to the Vanishing American, but not farewell.' The cinema, this cinema has made it so."

Mordaunt Hall of the Times viewed the picture as "an inspiring production fashioned with infinite pains. From a fleeting glimpse of the aborigines," he wrote, "one is taken to their skin-clad and painted-bedaubed successors, and then to the more interesting but slothful cliff dwellers. The battle scene is a work of art, as one perceives the primitive spears being thrown helter-skelter among the lazy mass of cliff dwellers. Here, in spite of certain short-comings in the actions of some of the characters, is a photodrama which is a fine accomplishment."

Harriette Underhill, of the Herald-Tribune wrote: "Accompanied by the usual crowds of curious, arc lights, first nighters, policemen and stars, 'The Vanishing American' appeared on Broadway last night. The crowds were so dense that the wooden Indian stationed outside the theatre was scarcely able to resist the onslaught. We cheerfully recommend this latest Paramount picture. Its scenery is magnificent, its photography superb, its heroine charming. Its cast is perfect."

Louella O. Parsons in the American holds the picture "worthy of our patronage. It is a superb piece of work, covering as it does the various periods from early cliff dwelling days down to the late war when the Indians marched to do their bit," she wrote.

Mildred Spain in the Daily News wrote: "It is like a full-throated war cry ringing down through the ages, this epic of the American Indian. A glorious moving picture that has caught the spirit of the Indian of today. Technically the picture is a marvel. Richard Dix scores a triumph. Noah Beery is the usual bland villain. Lois Wilson is effective as Marion. An impressive picture that is heartily recommended."

Dorothy Herzog wrote in the Mirror: "'The Vanishing American' awed an enthusiastic first night audience at the Criterion last evening. In its subject matter 'The Vanishing American' is a great, humane, romantic picture. In its photographic presentation it enraptures, for cameramen C. Edgar Schoenbaum and Harry Perry have acquitted themselves splendidly."

In the Morning Telegraph, George E. Bradley wrote: "'The Vanishing American' may be considered a personal triumph for Richard Dix and Lois Wilson. I believe Richard Dix is permanently established as a star of the first rank, due to his excellent performance, and Miss Wilson, perfectly cast, plays her role with wisdom and restraint and is, in fact, more interesting in this picture than in any the writer has witnessed in the past. 'The Vanishing American' is typically historical. Its appeal will last so long as the romance of the early days of this country lasts; it will be heralded by educators, scholars, mothers and fathers as one of the finest motion pictures of the day."

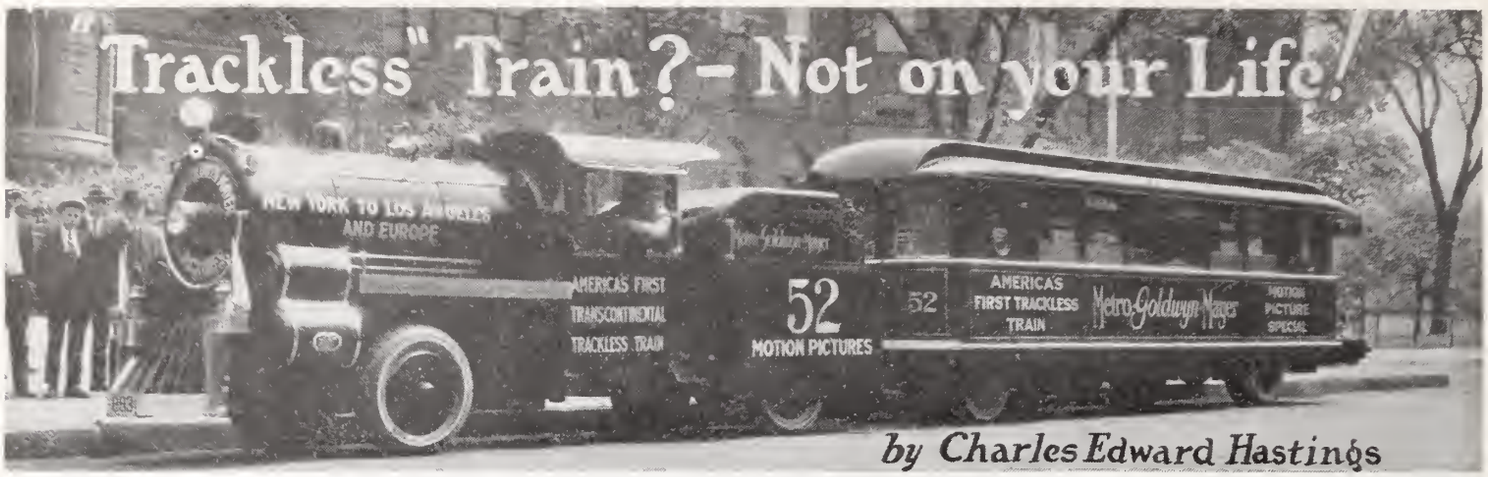
A prologue, beautiful and impressive in its simplicity, was conceived by Hugo Riesenfeld and Josiah Zuro. It consisted only of a living picture of an Indian and his mount silhouetted against a background of colorful moving clouds. As the curtains parted on this scene with the first strains of music a hush fell over the audience—then applause.

A brilliant audience attended the premiere. Directing the orchestra was Mr. Riesenfeld. The musical score for this production was written by Charles Wakefield Cadman, one of America's most popular composers.

"Dancing Days"

Alyce Mills completed this week her work as one of the featured cast in "Morals for Men" for which she was loaned by B. P. Schulberg Productions. She is now back on the Schulberg lot where her next acting assignment will be in "Dancing Days." This Preferred Picture will be made as the first of a series of productions to be directed by William A. Wellman for B. P. Schulberg.

"Trackless" Train?—Not on your Life!



by Charles Edward Hastings

"TRACKLESS" Train?
Not on your life!

With ten thousand, one hundred and ninety-one miles already chalked up on a trans-continental trip, in approximately one hundred and sixty days, visiting twenty States, the Metro-Goldwyn-Mayer so-called "Trackless" Train has left tracks which motor history, publicity hounds and ballyhoo experts will not forget for many years to come.

This train, sponsored by M.-G.-M. officials, in charge of Conductor Eddie Carrier, and with Buddy Hooton "in advance," has held the attention of many millions of inhabitants of the United States, and Canada; millions of cards, pamphlets and buttons advertising the M. G. M. pictures have been distributed from the Train, and thousands of motion picture theatres have been directly benefitted by the appearance of this exceptional attention arrester. The caravan played a large part in the campaign for good roads.

The idea upon which Metro-Goldwyn-Mayer's "Trackless" Train was predicated was created by Major Edward Bowes, one of the Vice-Presidents of M.-G.-M., and the Director of the Capitol Theatre, New York City. The plan was put into effect, publicized and carried out by Howard Dietz, Director of Advertising, Publicity and Exploitation of M.-G.-M., ably assisted by William F. Ferguson, Manager of Exploitation under Mr. Deitz.

Major Edward Bowes, one of the Vice-Presidents of M.-G.-M., and Managing Director of the Capitol Theatre, New York, creator of the "Trackless" Train.

Marcus Loew, president of Metro-Goldwyn-Mayer, is to be congratulated for the splendid organization that brought out, built up and executed an idea that ranks second to none in the annals of motion picture exploitation.

The Train left New York City on May 7, and arrived in Los Angeles on October 14. That's your trans-continental stuff! There remains the trip up the Pacific Coast to Vancouver; South again through the national park highways to good roads and fair weather (or fair roads and good weather, as the case may be!), East through the Southern States and North, via Washington, D. C., to New York City and thence to Europe, for a prolonged tour of the Continent.

With three huge scrap books crammed with thousands of columns of newspaper stories and photographs, officials of Metro-Goldwyn-Mayer know their "Trackless" Train has been wholly successful—a BIG stunt.

There can be no doubt about it.

Los Angeles Reception

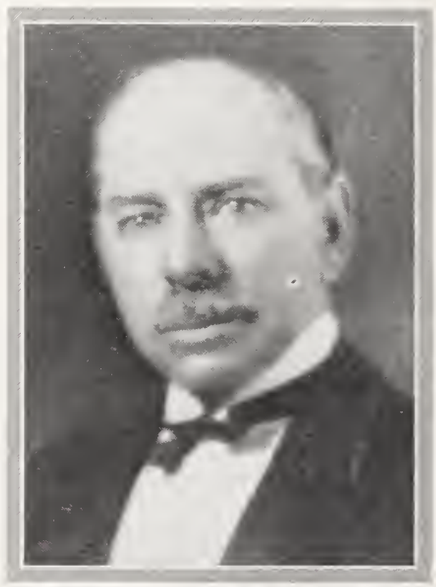
Metro-Goldwyn-Mayer's "Trackless" Train reached Los Angeles on October 14, and was accorded the biggest reception ever celebrated on the Coast. The special headed a parade of floats one mile long, blocking all traffic and drawing cheers from the thousands who lined the sidewalk along the fifteen mile route taken by the train. This route led through the busiest section of Los Angeles, through Hollywood and Beverly Hills, to the studio in Culver City.

The vehicle was met at the city limits by Mayor George Cryer and prominent city and county officials, including Boyle Workman, President of the City Council and I. Birnbaum, Chairman of the Police Commission. Irving G. Thalberg, Harry Rapf, Hunt Stromberg, associate studio executives, and Edward J. Mannix, studio manager, rode at the head of the parade, which included floats from the studio, from Loew's State Theatre, from Grauman's Egyptian, from various West Coast Theatres and from the local exchange. A large military escort from Fort McArthur acompanied the parade, in which stars and players from the Culver City studios rode in their own machines.

This reception was typical of that accorded all along the route.

The plans for this remarkable good will expeditions were so carefully worked out that only a handful of persons, outside of the office executives, were aware of a "Trackless" Train until a few hours before its arrival in New York City, last May, from Indianapolis, where it was built.

The course of the "Trackless" Train about the streets and avenues of greater New York attracted hundreds of thousands, prior to its plunge into New England. Exhibitors along the line had been made aware of the ballyhoo, and in every city and town visited by "Buddy" Hooton, the advance agent, with his mobile wireless outfit, and Conductor Carrier's attractive train, the stage had been "set" for the big show.



Marcus Loew, President of Metro-Goldwyn-Mayer, who has watched a simple suggestion grow into a tremendous fact—the "Trackless" Train!

En route, hundreds of exhibitors visited the train, rode on it, and were glad the train called at their theatres. Governors, Lieutenant-Governors, Mayors and city officials, rode on the "Trackless" Train and were photographed on the train. Governor Alfred E. Smith, of New York State, and Governor A. Vic. Donahey, of Ohio, were particularly thrilled with their experiences on the sumptuous parlor car attached to the automobile "engine." In Canada, the Hon. G. Howard Ferguson, Premier of Ontario, visited the train, with a dozen officials of the Dominion, and this form of reception was the order of the day wherever the train went.

The "Trackless" Train visited Haverhill, Mass., the home town of Louis B. Mayer, vice-president of Metro-Goldwyn-Mayer in charge of production at the Culver City studios of this company. Mr. Mayer is popular in Haver-

hill, and the whole town turned out to honor their distinguished citizen.

In Rochester, N. Y., the train visited the magnificent residence of George Eastman, on East Avenue, and the Chairman of the Board of Directors of the Eastman Kodak Company, was so pleased with the visit, that he insisted upon Conductor Carrier taking the "Trackless" Train down to Kodak Park, where, on the day following the visit to the Eastman residence, the many thousands of employees saw the novel sight.

In Detroit, Henry Ford visited the Train, and rode in the parlor car, expressing himself as immensely pleased with the general idea of publicity to be gained through this channel.

Incidents of this character were duplicated time and again, and are recorded in the official log of the trip as compiled by Conductor Carrier and forwarded by mail to the home office daily, as the trip progressed. "Bill" Parsons, the engineer (chauffeur) and motor expert, and Messrs. Rush and Holmes, shared Mr. Carrier's occasional heartaches. The crew turned bridge-builders in order to "carry on" when they met impassable roads. Between Monmouth and Davenport, Ia., during August a dirt road gave way and deposited the train in a ditch. Then the publicity experts and their crew worked for nine hours to put the train back on the road. AND THEY PUT IT BACK!

Muddy roads, which made travelling exceedingly difficult for the heavy transport, were encountered in Oklahoma and Northern Texas.

After leaving the New England States, the "Trackless" Train traversed New York State, East and West; visited Canada and returned to Buffalo; thence to Chicago and southwest to Iowa, and northeast to Green Bay, Wis., after which the train followed a due south course that brought them into Arkansas, Oklahoma, etc, and finally, by devious routes, into Texas.

Reading the Speedometer of the "Trackless Train"

(NOT as the crow flies)

Chicago	**4,142 miles**
St. Louis	**6,012 miles**
Omaha	**8,100 miles**
Los Angeles	**10,191 miles**

"WHO'S WHO?" IN RE M.-G.-M.'S "TRACKLESS" TRAIN

Howard Dietz (center), Director of Advertising, Publicity and Exploitation of M.-G.-M., snapped into it when Messrs. Loew and Bowes ordered a "Trackless" Train sent across county from New York to Los Angeles, to advertise "M.-G.-M.'s 52 *for* 1925-26. *The train was ordered, delivered and despatched. That's that! William R. Ferguson (left), manager of Exploitation under Mr. Dietz, mapped out the course for the ballyhoo to follow, and covered himself with glory. Eddie Carrier (right), took the Train across the country. That's what we mean — TOOK IT RIGHT ACROSS! He and his "gang" built bridges, rebuilt roads, dug the Train out of ditches, and in other ways carried out the order: "Destination—Los Angeles." The job was so well done that M.-G.-M. executives will send the Train to Europe*

Officials of the A. A. A. cooperated with the train officials, and other automobile organizations assisted at every point. Representatives of some of these organizations accompanied the train on comparatively new routes, thus aiding the party on their trip.

"Greater Movie Season"

During the month of August, when Greater Movie Season was crashing through to a successful campaign, the "Trackless" Train came in for a considerable amount of publicity, and proved a boon to thousands of theatre owners. Greater Movie Season advertising matter was distributed by the train crew, as well as the six-page folder, the colored blotters and the buttons advertising M.-G.-M. product and stars.

Back in the home office, Mr. Dietz was directing the destinies of the Train, while engaged in the thousand and one things at hand. He examined the daily reports sent in by Conductor Carrier; kept in touch with the Train, and "forwarded" it in more ways than one.

Upon Mr. Ferguson fell the brunt of the exploit. It was Mr. Ferguson who routed the caravan, and he made a splendid job of it. Everything was mapped out far in advance, allowance being made for "side trips" when M.-G.-M. sales executives requested it. We have seen some of Mr. Ferguson's sheets, prepared weeks in advance, and they are gems of accuracy, so carefully drawn that not a single hitch was encountered in carrying out the orders.

Bad Roads Encountered

The part played by the "Trackless" Train in the campaign for good roads cannot be overestimated. This work was undertaken in conjunction with the Government's agents, headed by Secretary of Commerce Herbert Hoover, and reports on road conditions have been compiled. Arrived in Fort Worth Conductor Carrier found reports awaiting him regarding the "roads ahead" (provided he could negotiate the long run between Texas and Southern California) that were far from pleasing. In the home office, Manager Ferguson also was appraised of the condition of the roads through parts of Texas, Wyoming, Nevada, etc., and at the last moment it was deemed advisable to spare the train as much as possible by shipping it on a flat car from Fort Worth to San Diego, Cal., arriving in the latter City on October 12.

From San Diego, the train proceeded to Los Angeles, via La Jolla, Del Mar, Carlsbad, San Juan Capistrano, Tustin, Santa Anna and Annaheim.

Whaddeya mean—"Tracklesss" Train?

THE GOVERNORS OF NEW YORK AND OHIO, AND THE MAYOR OF NEW YORK CITY, VISIT METRO-GOLDWYN-MAYER'S "TRACKLESS" TRAIN

Governor Alfred E. Smith, of New York State, on the M.-G.-M. "Trackless" Train, in Albany, N. Y. (left); Governor A. Vic. Donahey, of Ohio, at the throttle of the "Trackless" Train, in Columbus, O. (right); Mayor John F. Hylan, of New York (center), salutes a brilliant "good will" and "good roads" idea.

Retake Delays "Broken Heart"

Jaffe Production Starring Lila Lee, Held Up For Necessary Changes

When a feller needs a lotta friends is in the sad hour when, his feature picture "completed" and scheduled for release, somebody comes along with a jolt like this:

"That can't go! We'll have to have a retake. Get those actors and actresses back, and build the set again!"

This is what happened to the Jaffe Art Film Corporation, producers of "Broken Hearts," directed by Maurice Schwartz and starring Lila Lee. Set for release October 25, it was discovered at the eleventh hour that in the man-hunting scenes, in which the fierce Cossacks pursue the hero, a fugitive from justice, an error in costuming had passed the eagle eyes of the editors, and the scene had to be done over.

When they went looking for the principal actors in the scene, they found them engaged in other studios, and a delay was experienced.

Now, a delay is necessitated in the release, and the October 25 date is indefinitely off.

THE POLICE IN BUFFALO ESCORTED THE "TRACKLESS" TRAIN

One of the largest celebrations greeting the M.-G.-M. train was in Buffalo, N. Y., where a large police guard escorted the novel train, and a large automobile parade followed, on a tour of the principal streets.

"Phantom of the Opera" Making History at Big City Premieres

EXCEPTIONAL reports were received early this week at the Universal Home Office concerning record-breaking opening of "The Phantom of the Opera" in various cities throughout the United States. They absolutely convinced Carl Laemmle, president of the Universal Pictures Corporation, and other Universal executives, that in "The Phantom" that company has the greatest box-office proposition it ever released. Along with the striking reports from the various premiere showings, came additional reports from the Astor Theatre, New York City, and Aldine Theatre, in Philadelphia, where the picture continues to pile up astounding box-office totals.

The new openings were in the Rialto Theatre, Washington, D. C.; the Rialto in Los Angeles; the Broadway-Strand in Detroit; the Columbia in Portland; the Columbia in Seattle; the Rialto, Fort Worth; the Plaza, Sioux City; and the Majestic in Grand Isle, Neb.

The Washington opening was one of the most brilliant ever staged in the nation's capital. The management of the theatre and the Universal exploitation representatives vied with each other in making the affair colorful and in keeping with the unusual openings previously staged at the Astor in New York and at the Aldine in Philadelphia.

In the face of unusually strong opposition, the Washington opening established a record for that house. The police were needed to regulate the long box-office lines. The theatre reports that hundreds were turned away.

The Los Angeles premiere was equally as noteworthy. It was turned into a gala night for Hollywood, and the Rialto Theatre was the rendezvous for many of the prominent figures of the industry. Flood-lights illuminated the theatre front and still and movie cameras clicked as the screen favorites arrived. A broadcasting apparatus was used to announce the arrivals to the crowds inside and outside the theatre. The principal stars in "The Phantom" were present and were presented on the stage, amid great applause.

At Portland and Seattle the picture also opened to capacity houses and followed with sell-out days. At the Plaza, in Sioux City, despite a terrific wind, snow and rain storm, the picture topped by far previous records for opening days, while at the Majestic Theatre in Grand Isle, Neb., a 786 seat house, the theatre played to 2,289 admissions the opening day.

Manager James Carrier of the Broadway-Strand Theatre in Detroit reported to Universal that the first three days of his "Phantom" run was a series of capacity-plus showings.

O'Loghlin Succeeds Cohen

J. P. O'Loghlin, at present manager of Fox Film Corporation's Toronto office, has been promoted to the position of Canadian district manager, according to an announcement by James R. Grainger, general sales manager of the Fox organization.

Mr. O'Loghlin succeeds Ira H. Cohen, who has been assigned to the Home Office as special representative with supervision over the Detroit, Indianapolis and Cincinnati exchanges.

Announces Cast

With the engagement of Forrest Stanley for the leading male role, Harry Cohn, head of the Waldorf Studios announces the following members of the cast which will support Dorothy Revier in the Columbia Picture "The Penalty of Jazz" her next starring vehicle. Tom Ricketts, Ethel Wales, Maude Wayne, Frank Wood and Erwin Connely.

"Man on Box" Changes Policy of the Forum in Los Angeles

WORD from the management of the Forum Theatre in Los Angeles states that the house policy had to be changed because of the big success of Syd Chaplin in "The Man on the Box" which had its west coast premier at that theatre last week. It has been the policy to change pictures each week no matter how big the business. But it seems so many persons were turned away on the opening week of the Chaplin picture that the Forum decided to hold it over. The telegram received at the Warners New York office follows:

"Man On Box" opened Forum Theatre Saturday night to tremendous business. Crowds packed the theatre and huge waiting lines outside broke house records. Picture will be held second week changing house policy for week runs."

First National to Make "Too Much Money"

Israel Zangwill's stage play, "Too Much Money," will be transferred to the screen this Fall by First National, according to an announcement by Earl Hudson, head of that organization's Eastern production units in New York.

"Too Much Money" will be made in New York under Hudson's supervision. Filming is expected to start within the next two weeks. Director John Francis Dillon is being brought from Hollywood to direct the picture. Lewis Stone and Anna Q. Nilsson will be seen in the featured roles.

M.-G.-M. Buys "Altars of Desire"

Metro-Goldwyn-Mayer has acquired the motion picture rights to "Altars of Desire," by Maria Thompson Davies and will shortly assign the task of scenarization and adaptation to one of the staff writers at the Culver City studios.

"Altars of Desire" contains every element necessary to the making of a successful picture. Film rights have been eagerly sought by various producers and its acquisition by M.-G.-M. consummates a long series of negotiations. It will be filmed on an elaborate scale.

Mary Pickford Catches the Audience and Critics in "Little Annie Rooney"

MARY PICKFORD in her return to the harum scarum and hoydenish roles in "Little Annie Rooney," her current United Artists Corporation release, has captured the public and the critics of New York City, just as she brought movie patrons and reviewers to her feet in other cities where this new screen feature has been shown prior to its Broadway run.

"Little Annie Rooney" brought more than capacity business to the Mark Strand Theatre Sunday, October 18, and that the big audiences thoroughly enjoyed Miss Pickford as Little Annie and her return to the portrayals of the rough and tumble youngsters of twelve or thirteen years was emphatically demonstrated by many outbursts of spontaneous applause, ripples of laughter that spread all through the house, and sufficient evidence that the pathos of the picture struck home.

"'Little Annie Rooney' is a film in which Mary Pickford returns to the type of playing with which she made her beginning, which is, and there can now be little question about Mary Pickford at her best," said Quinn Martin in the New York World. "I have never seen her more youthful nor lovelier. She is as wistfully juvenile as she was ten years ago, and every inch as adorable. Often the crowds laughed at her; at least once they wept bitterly and noisily with her; and always they were intensely interested in her. This is the Mary Pickford of old, the Mary Pickford who is real—the one and only Mary Pickford. And that is about all that anybody could ask of her."

"'Our Mary' is not only giving the world and his wife what they want in 'Little Annie Rooney,' but she is demonstrating beyond the shadow of a doubt that she can look like a little girl ten years old," wrote Louella Parsons in the New York American. "I know 'Little Annie' is going to delight Miss Pickford's large army of admirers. It is the sort of character she plays so well, and in addition it has been most ably directed by William Beaudine. I cheerfully recommend this play to those who are shopping for pictures this week. Mary is back younger and more adorable than ever."

"Capitulating to the desire of the vast majority of her public, Mary Pickford returns to curls, short frocks and to the part of an East Side hoyden," said Mordaunt Hall in the Times. "'Little Annie Rooney' is delightfully filmed and Miss Pickford's characterization is emphatically pleasing. She looks smaller than ever. She makes Annie a lovable, wistful little creature. This charming actress has not changed perceptibly since the early days of pictures."

"In 'Little Annie Rooney' Mary Pickford is captivating as the little gamin," said the reviewer for the Morning Telegraph, Aileen St. John-Brenon. "There is lots of fun in this picture, and many laughs. Anything in which Miss Pickford appears is never boresome, and in this she is another of those lovable scamps which has endeared her to the public for years."

"Those who have been wishing for the nation's sweetheart in childish roles should be amply satisfied with "Little Annie Rooney,'" said Harriette Underhill in the Herald-Tribune. "We think there is not an actress on the screen who can do anything better than Miss Pickford can do it. Probably 'Little Annie Rooney' will make millions of dollars. Plenty of people are delighted with it."

"The kind of picture in which everybody wants to see Mary Pickford," said Rose Pelswick in the Evening Journal, "and she is seen in a role that is absolutely delightful. Mary looks amazingly young, and the 'gags' in the picture are uproariously funny. Don't miss it."

"'Little Annie Rooney' is Mary Pickford as you love her—human, natural, hoydenish, generous and loving—she's great," said Regina Cannon in the Evening Graphic, "Mary hasn't done anything half as good for a long time, and you'll like it. The story is cramful of heart interest, comedy, and tense situations. The tears follow laughter in rapid fire succession."

"'Little Annie Rooney' brings back to the screen—after an absence of more than a year—America's first widely popular movie star, Mary Pickford, and judging by the cordial reception with which she was received—well, she is still 'Our Mary' as of long ago," said the Moviegoer in the Sun. "From every angle the picture proved its worth. I should say that 'Little Annie Rooney' would entertain nearly everyone."

Fox Lists "Golden Butterfly" With Alma Rubens and Lytell

ALMA RUBENS and Bert Lytell head the brilliant cast with which John Griffith Wray, former Inc., director-in-chief, has started production of "The Golden Butterfly" on the Fox Films lot in Hollywood.

"The Golden Butterfly" is based on an original story by Evelyn Campbell dealing with a modern theme—the redemption of a girl whose conniving father has taught her the world owes them a living, and to get it, no matter what the price. Bradley King of the Fox scenario staff, has made the most of this dramatic situation in adapting the story for film use.

Miss Rubens, who played the role of a little American dancer stranded in Morocco in "The Winding Stair" under Mr. Wray's direction, will play the role of the captivating heroine, and Bert Lytell is the principal factor in working her redemption. Frank Keenan had just completed his portrayal of the aristocratic old Grandfather Grenfal in the Fox screen version of James Oliver Curwood's stroy of the Northwest, "When the Door Opened," and was at once selected to play the part of the conniving father.

Huntley Gordon has been cast as the villain of the picture, and Herbert Rawlinson has an important character role. Vera Lewis and Carolynne Snowden have been assigned to the two principal feminine roles in support of Miss Rubens.

Fresh from their success in filming "The Winding Stair," Miss Rubens and Mr. Wray have moved to completely new surroundings in "The Golden Butterfly," which is Mr. Wray's second picture under his contract with Fox Films. "The Winding Stair" breathes the romance of Morocco and the dash of the French Foreign Legion. "The Golden Butterfly" is filled with the pulse-quickening drama of a modern American city's underworld.

Completing "Joanna"

Edwin Carewe expects to finish photography on his next First National picture, "Joanna," H. L. Gates' widely syndicated novel, next week. He has made rapid progress on this production and expreses himself as extremely well pleased with the acting of Dorothy Mackaill,. in the leading role, as well as the performances of the rest of the cast which includes: Jack Mulhall, George Fawcett, Paul Nicholson, John T. Murray, Yvonne Carewe, Lillian Langdon and Dolores del Rio.

NOTICE

Notice is hereby given that we have entered into a contract on the 16th of April, 1925, with Messrs. Jupiter Film Corporation, New York, under which we are to be supplied with the following films produced by the Vitagraph Company of America, together with the exclusive right to use all copyrights Trade Marks of Vitagraph Co. of the said productions and to show the said films within the territory of India, Burma, and Ceylon. Anybody infringing our copyrights, showing the films, or exporting them from whatever source obtained will do so at his own risk.

1. Two Shall Be Born
2. Greater Than Marriage
3. The Beloved Brute
4. Captain Blood
5. The Clean Heart
6. One Law for the Woman
7. The Love Bandit
8. Behold This Woman
9. The Code of the Wilderness
10. Between Friends
11. Borrowed Husbands
12. My Man
13. Let Not Man Put Asunder
14. The Man From Brodney's
15. On the Banks of the Wabash
16. Pioneer Trails
17. The Midnight Alarm
18. The Man Next Door
19. A Rogue's Romance
20. Masters of Men
21. A Front Page Story
22. The Ninety and Nine
23. The Ladder Jinx
24. One Stolen Night
25. Little Wild Cat
26. The Man of Might
27. Smashing Barriers
28. Playing It Wild
29. When Danger Smiles
30. You Never Know
31. Fortune's Mask
32. The Detective
33. Forward March
34. Tenderfoot Luck
35. The Chicken Parade
36. Trouble Brewing
37. Horse Shoes
38. Lightning Love
39. The Gown Shop
40. The Midnight Cabaret
41. The Barn Yard

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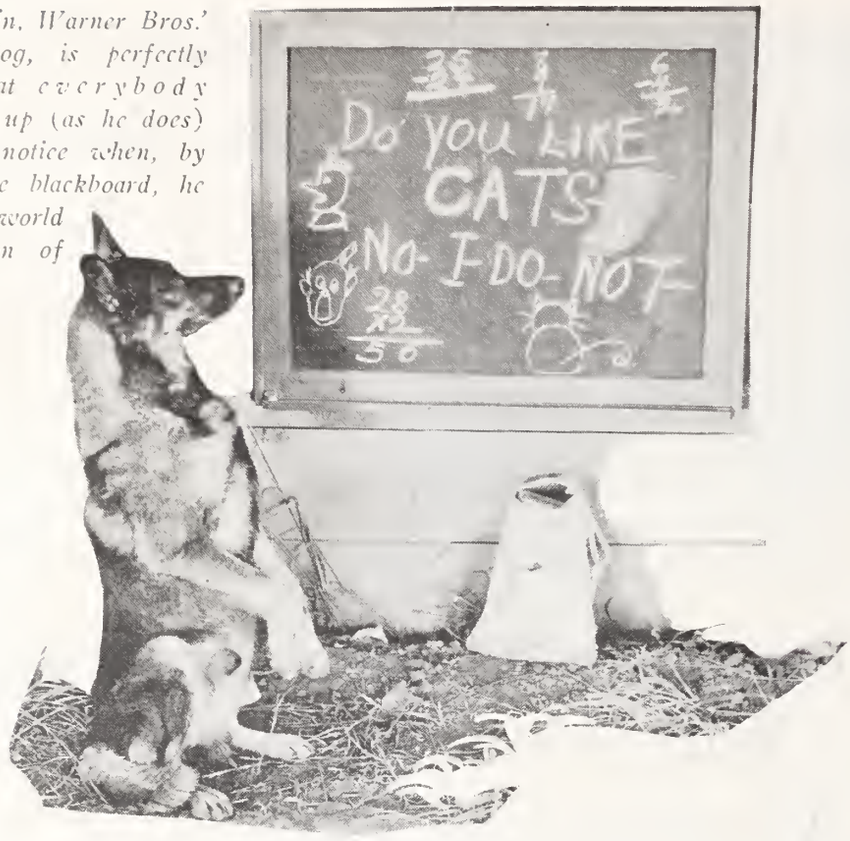


Rin-Tin-Tin, Warner Bros.' wonder dog, is perfectly willing that everybody should sit up (as he does) and take notice when, by use of the blackboard, he gives the world his opinion of cats.

"Drusilla With a Million" Shatters Theatre Records

"DRUSILLA WITH A MILLION," the F.B.O. Gold Bond production which began its career so auspiciously at the Capitol Theatre, New York, playing to capacity audiences and winning the unanimous plaudits of the newspaper men, continues to shatter all records of past performance in the first run houses in which it is now playing. The production, which bases its bid for popularity on the fact that it is a "heart interest drama," is receiving unusually enthusiastic commendation from the press throughout the country.

During the run of the picture at New Bedford, Mass., Mira Dana, reviewing for the Standard, said:

"The Capitol Theatre was sold out for the two evening shows yesterday to crowds that re-acted demonstratively to every laugh-and-cry device in the show world. The picture was 'Drusilla With A Million'....Mary Carr gives a good performance as the sad, tired out little charity inmate . . . 'Drusila' will return two million plus to its discerning producers."

When the production ran at the Capitol, St. Paul, Minn., the Pioneer Press commented:

"In Drusilla With A Million" featuring that most estimable of screen mamas, Mary Carr, the Capitol has a knockout picture. Highly recommended. In fact, it is one of the remarkable pictures of the year."

W. D. reporting on the film during its run at the Terminal Theatre, Newark, N. J. enthused in the Star-Eagle:

"'Drusilla With A Million' featuring Mary Carr of 'Over the Hill' fame, is a photoplay that will set your heart athrob as the tale unfolds. The Rev. Dr. Henry R. Rose of the Church of the Redeemer, in addressing a movie audience recently, declared that the theatre-goer needs a touch of pathos with movie diet. This picture will furnish the emotion. Crowded with tense moments."

The Call, Newark, said: "Mary Carr in her present vehicle packed them in...at the Capitol Theatre, New York. The show shapes up well in paper. It will, for a great many fans, shape up even better on the screen. There a great many women and men who get a thrill out of shedding tears over a gray-haired, motherly woman. Mary Carr is all of that."

Praise United Artists Film

London Likes Griffith's "Sally of the Sawdust"

"'Sally of the Sawdust' makes you laugh with tears in your eyes," said the London Star, when this United Artists Corporation release was shown at the Empire Theatre, London. "W. C. Fields is the discovery of the year."

"Dashes of broad comedy, some of it as full-blooded as the old Chaplin-Keystone vintage," said the Evening Standard.

"A recklessly comic picture, lit with splendid humor," said the Sunday Chronicle.

"D. W. Griffith does, somehow, contrive to make people cry, and then make them laugh, and he does both in 'Sally of the Sawdust.'" said the Illustrated Sunday Herald.

"Griffith has given us a genuine comedy, sentimental at times as only Griffith can be, and full of the humor that is human," said the Referee.

"A film that will take a lot of beating. A real honest-to-goodness story with rich humor at every turn," said the News of the World.

"Its humor is good and plentiful," said the Observer.

"Griffith is a wizard of the humanities, and 'Sally of the Sawdust' is as clean and as refreshing as a gale from the sea," said the Express.

"'Sally' will rule the hearts of London picture-goers while she is with us," said the Daily Graphic.

"The most satisfying film entertainment from Mr. Griffith since he gave us 'Way Down East'," said the Daily Chronicle.

Warner Stars Borrowed

Warner Bros. stars and featured players appear to be in increasing demand from other companies, whenever their services are available. Announcement was made this week that the Warners have lent Kenneth Harlan to William Fox for the leading masculine role in "The Golden Strain." Also they have loaned Louise Fazenda to Famous Players-Lasky, to permit Miss Fazenda to play a featured role with Ernest Torrence and others in "Hassan," which is being produced by Raoul Walsh.

This dainty maid in Japanese costume is Sally O'Neill, who has been cast as "Mary" in the Edmund Goulding production of "Sally, Irene and Mary," for Metro-Goldwyn-Mayer, now in production.

CARL LAEMMLE, HEAD OF UNIVERSAL PICTURES, AND SOME PROSPECTIVE "STARS"

As a result of the selective competitions held in many cities throughout the United States, these five girls are now at work in Universal City, and if, during the six months of their contractual work they "make good," bigger things are in store for them. Mr. Laemmle is taking a keen, personal, interest in the effort to find fresh faces and new talent for Universal pictures. Emmaline ("Teddy") Criswell, of Milwaukee, is seen at the top, left; Vanna Carroll, of 'Frisco, at the top, right. At the bottom, left to right, are: Dorothy Gulliver, of Salt Lake City; FlorenceAllen, of Chicago, and Blanche Fisher, of Omaha. These girls, and many others, were selected through newspaper beauty contests, the judges being impartial residents of the cities in which the various contests were held.

Universal's Traveling Studio Unit Stages Beauty Contest in New York

UNIVERSAL'S mobile studio unit, the "See America First" tractor and trailer, which has been touring across the Continent during the last few months, arrived in New York City recently. It will film interesting scenes in and around New York for inclusion in Carl Laemmle's symposium of "See America First" pictures. It also is conducting a giant beauty contest in connection with the New York Daily Mirror, by which a young New York girl will be selected to go to Universal City, Cal., the big Universal studio plant, and learn to be a movie actress.

The tie-up with the Daily Mirror has developed into one of the greatest newspaper tie-ups ever recorded. More than 30,000 entrants already have been recorded. They come from all sections of the greater city and from all walks of life. Holah, who is conducting the contest from Universal's end, says that enough talent is being unearthed in this one contest to supply all the studios for five years.

The Daily Mirror-Laemmle Beauty Contest is limited to girls between 18 and 25 living or working in New York City. The winner will be sent to Universal City with all expenses paid, and will receive a six months' contract in Universal pictures at $50 a week. At Universal City she will go through a regular course of training by which to develop her screen talents and will get ample opportunity to become an asset to the screen.

In a number of cities, the See America First unit already has conducted these contests. The winners have been sent to Universal City and now are making rapid strides. The first contest was held in San Francisco. The winner, Miss Vanna Carroll, was adjudged the most beautiful girl in San Francisco. She was selected in connection with the San Francisco Bulletin.

As soon as she reached Universal City she was immediately cast in "Sporting Life," one of Universal's big Jewel pictures of the coming season. Later she took leading parts in two-reel westerns starring Ben Corbett and Peewee Holmes, and also did work in "The Winking Idol," an Adventure picture, and in a big western feature Universal is making.

The next contest was held in Salt Lake City in connection with the Salt Lake Telegram. The winner was Dorothy Gulliver, who is hailed by Universal executives as one of the biggest finds of the year. She already has played in good parts in "The Still Alarm," a new Universal-Jewel; in "The Winking Idol," "Two Blocks Away," another big Jewel, and in "Strings of Steel," a new Adventure picture.

A contest was held in Omaha, in connection with the Omaha Daily News. The winner in that contest was Miss Blanche Fisher. She has been at Universal City for more than a month now and has worked in various roles, among them, one with Charles Puffy in "White Cargo," a one-reel comedy; also parts in "Strings of Steel" and a big western feature.

Contests also were held in Chicago and Milwaukee, in connection with the Chicago American and the Milwaukee Sentinel. The Chicago winner was Miss Florence Allen, who is now at Universal City playing a small part in "The Radio Detective," a new Adventure picture. In Milwaukee, the winner was Miss Emmaline Criswell, who has arrived at the Universal West Coast studio and is cast for an important role in a new western feature.

There also were contests in Detroit, Toledo and Cleveland. The Detroit winner, Miss Grace Parent, already has established herself at Universal City by excellent work in "Two Blocks Away," a new Jewel production. The Toledo and Cleveland winners, Miss Irene

(Continued on following page)

F. B. O. Announces Thirteen Productions for November

THIRTEEN releases, five of which are features and eight short subjects, are scheduled for release by F. B. O. during November.

The imposing program is headed by "No Man's Law," an Independent Pictures Corporation production starring Bob Custer. The handsome western star, who is making a second series of Texas Ranger pictures for the distributing company, will be seen in a fast moving action melodrama, replete with fights and thrills. "No Man's Law" will be released on November 1st.

A western film starring Tom Tyler, F. B. O.'s "surprise" western star, who sprang instantaneously into favor with his first picture "Let's Go, Gallagher," has also been set for November 1st. The production is as yet untitled.

"All Around Frying Pan," based on the magazine story by Frank R. Pierce, will serve as Fred Thomson's next super-western, and will be distributed on November 8th. David Kirkland directed from his own continuity. Clara Horton, James Marcus, William Courtwright, John Lince, Monte Collins, Elmo Lincoln and Newton Barber support Thomson.

"The Last Edition," Emory Johnson's latest production, which he calls "a tribute to the profession of journalism," and which is listed as a Gold Bond picture by F. B. O. will also be shown to exhibitors on November 8th. "The Last Edition'" was written by Emilie Johnson, the mother of the young director-producer. The cast is headed by Ralph Lewis, with Lila Leslie, Ray Hallor, Frances Teague, Rex Leas, Lou Payne, David "Red" Kirby, Wade Boteler, Cuyler Supplee, Leigh Willard and Will Frank in support.

The second Texas Ranger production, starring Bob Custer, as yet untitled, will be shown on November 29th.

Eight short subjects are scheduled for November.

"'A Ton of Fun' in a Beauty Parlor," a Standard Fat Men comedy starring Fat Karr, Tiny Alexander and Kewpie Ross, the three fattest men on the screen, heads the list, and will be shown on November 1st.

The same day will see the release of a Bray Cartoon from the pen of Walter Lantz, as yet untitled.

On November 8th the fifth episode of "The Adventures of Mazie" starring Alberta Vaughn will be distributed. No title for this two reel subject has yet been selected. In support of Miss Vaughn are Larry Kent, Al Cooke and Kit Guard, while Ralph Ceder is directing from the continuities of Doris Anderson. "The Adventures of Mazie" appeared in Top Notch Magazine and comes from the pen of Nell Martin.

The sixth Bray Cartoon, as yet untitled, will be distributed on November 15th, as well as "Hold Tight" a two reel Blue Ribbon comedy starring Alice Ardell, which Joe Rock is producing for Standard Cinema Corporation and F. B. O. release.

On November 22nd the sixth episode of "The Adventures of Mazie" will be ready for exhibitors.

A Standard Fat Men comedy, as yet untitled, will be shown on November 29th, as well as a Bray Cartoon, also untitled.

Tiffany Film Opens Theatre

"Souls For Sables" the Tiffany Production featuring Claire Windsor and Eugene O'Brien has the distinction of having been selected to be the opening feature attraction for several new theatres. It was selected for the opening of the Broadway Astoria Theatre, L. I. and will also be the feature attraction at the opening of the Million Dollar Rialto Theatre in Paterson, N. J.

"The Other Woman's Story" First from New Director

WITH the release of the Preferred Picture, "The Other Woman's Story," B. P. Schulberg will introduce to the filmgoing public the work of a heretofore unknown director, B. F. Stanley who is said to have achieved remarkable results with this first megaphone assignment.

Mr. Stanley gained prominence first as a newspaper man and later as a writer of popular fiction. He convinced the producer that he possessed many original ideas on direction technique—a contention that appears to be well founded according to those who previewed "The Other Woman's Story" on the coast.

Mr. Schulberg believes his work will compare favorably with that of Marcel De Sano, another directorial discovery who received his first opportunity on the Preferred lot with "The Girl Who Wouldn't Work."

"The Other Woman's Story" is next on the release schedule of B. P. Schulberg Productions, Alice Calhoun, Robert Frazer, Mahlon Hamilton, Helen Lee Worthing, David Torrence, Riza Royce and Charles Clary are on the list of featured players.

Horace T. Clarke (right) general manager for First National in the Orient, and his assistant, Clarence Hake, taken just before the doors of the Imperial Theatre, Koke, Japan, swung open to a record run of "The Lost World."

Universal's Studio Unit Reaches New York

(Continued from preceding page)

Franklin and Miss Mabelle Perry, respectively, have not yet completed their preliminary training, but will be put into parts in a few weeks.

Thus Universal is giving its student players real experience right from the start, in connection with their theoretical training, lessons in make-up and other studio customs. This method is said to be highly efficient and to bring out latent talent very quickly.

It is expected that the New York girl will be selected within two weeks. She will be sent to Universal City and put through a course of training after she appears in a special New York picture to be made against the backgrounds of New York's prominent sights and places. This picture will be for special release in New York theatres and will be of especial interest to New York picture fans. With the columns of publicity now running in the Daily Mirror, this picture promises to be one of the best exploited short pictures ever screened in New York. Universal has produced a local picture of this nature in connection with every contest, and its local showings have been feature days at the various theatres which booked it.

"New Commandment" Ready; R. T. Kane Lays Future Plans

ROBERT T. KANE enters the field of motion picture production with his own trade mark on two productions for First National release, both of which were designed especially for the box-office. As a result, the entire studio organization of the Kane units are congratulating Mr. Kane over his enthusiastic entrance into the field of the cinema "on his own," after several successful seasons as general production manager for Famous Players-Lasky Corporation.

Naturally with this experience as a background and having more than successfuly turned out a tremendous volume of box-office merchandise for Messrs. Lasky and Zukor, Robert T. Kane still has the box office in mind when he organized his company.

He carefully selected his initial production, now complete, called "The New Commandment," adapted from Colonel Frederick Palmer's novel, "Invisible Wounds." Howard Higgin and Sada Cowan made the adaptation for the screen and handled their end in great style. Howard Higgin, who also directed, sets a new standard with the manner in which he has handled the general direction. Ernest Hallor and Art. Jacobson, at the cameras, have given the industry something new in photography with a new lighting that has something more than tone and composition.

The cast for "The New Commandment" includes Blanche Sweet, Ben Lyon, Effie Shannon, George Cooper, Pedro De Cordova, Dian Kane, Betty Jewel, Holbrook Blinn and others. In this picture which, according to those who have already looked at the picture, Mr. Lyon and Miss Sweet are at their best in the tense love scenes. The comedy has been handled by George Cooper, and Higgin has injected unexpected thrills, including an automobile smashing through a crowded Parisian cabaret; an aeroplane bombing scene; an automobile chase through the Montmartre district; a huge tree falling on Holbrook Blinn; a sensational fight in the cabaret in which Ben Lyon and George Cooper handle a crowd of 1,000 extras and other box-office requisites. The sets were designed by Robert Hass, who has accomplished an artistic triumph all his own with the beautful sets.

With "The New Commandment" cut, edited and ready for the trade, Mr. Kane turned his attention to his second vehicle for First National release, selecting "Seven Wives of Bluebeard." It is an original story, suggested by himself and adapted by Blanche Merrill. The early "rushes" presage a box-office success because Kane has had embodied in the story many situations that make for box-office success.

The cast has been carefully picked, and he retains Ben Lyon and Blanche Sweet to head the cast. Alfred Santell is directing. Others in the cast are Lois Wilson, Dorothy Sebastian, Diana Kane, Katherine Ray, Lucy Fox, Sam Hardy and Andrew Mack. Santell, a fine director, is injecting some novel situations to make "Seven Wives of Bluebeard" sparkle with novelty from start to finish. He starts off with a Romeo and Juliet sequence and shifts to a newspaper office.

Mr. Kane is now planning his third production, to be directed by Howard Higgin. It will be "The Reckless Lady," from the novel by Sir Philip Gibbs. Kane obtained the story after spirited bidding against every producing organization in the business. He will screen "The Dancer from Paris," by Michael Arlen, and is lining up other box-office features to be announced later.

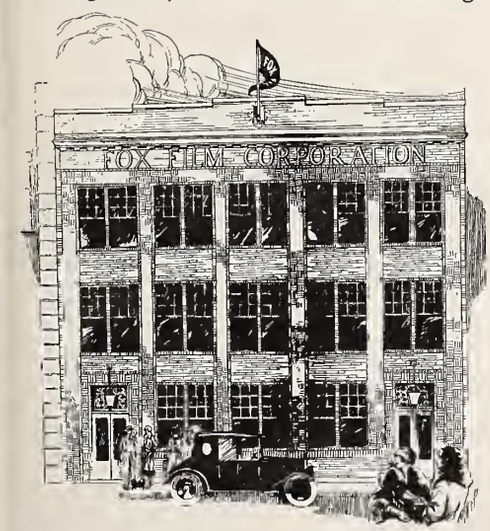
ROBERT T. KANE

Producer of "The New Commandment," for First National release, is now making "Seven Wives of Bluebeard," with several other big things "in the offing."

Denny Insured For Half Million

One of the largest insurance policies ever taken out on the life of a movie star, was signed by Universal, for Reginald Denny.

The popularity accorded Denny within the last year has risen to such sensational heights that Universal decided to take no chances. The investment made in purchasing stories, designing sets, reserving bookings and actual production plans, was so great that Denny's incapacitation would cause a serious loss to the motion picture company.



Beauty and utility will be combined in Fox Film Corporation's New York Exchange at 343-45 West 44th Street, the cornerstone of which will be laid on October 28. Senator James J. Walker, Democratic candidate for mayor, will wield the trowel. Officials of city and state, stars of stage and screen and 300 exhibitors from the metropolitan area will take part in the ceremonies.

M-G-M's "Exchange of Wives" Wins Praise from N. Y. Critics

HOBART HENLEY'S "An Exchange of Wives" has won exceptionally favorable notices from the Manhattan critics on opening at the Capitol Theatre in New York. Eleanor Boardman, Lew Cody, Renee Adoree and Creighton Hale are featured in this Metro-Goldwyn-Mayer production of the Cosmo Hamilton stage success of the same name, which has been adapted to the screen by Frederic and Fanny Hatton.

"'An Exchange of Wives' is just as hectic as the title suggests," writes the New York Evening Graphic. "No French farce that ever found its way from the Place de Theatre to the Gay White Way ever afforded more thrills. The treatment is extremely modern and there are several new and highly amusing angles. The clever titles add not a little to the fun. How Eleanor Boardman arranges the exchange of wives and later straightens out the tangle forms the plot of the highly amusing and well directed comedy."

"'Exchange of Wives' is spicy, daring and skates along the edge of suggestion as far as it dares and still keeps within censorial bounds," says the New York American. It amuses those who are married and helps those who are single to stay that way and be thankful. Lew Cody does an effective bit of comedy in his moments of trying to square himself with his wife. He always helps make my day in pictures of this kind, for as a flirtatious husband he has no equal. 'Exchange of Wives' is well done. Hobart Henley has seen to that by doing a very good directorial job."

"It's an amusing comedy," reports the New York Evening Journal, "Cody is a great comedian, and Eleanor Boardman does good work."

"Eleanor Boardman is attractive and capable as Margaret," remarks the New York Times. "Renee Adoree is efficient as the constant flirt. Lew Cody is at ease as John and Creighton Hale is effective as Victor.

"Probably one of the best farce-comedies ever turned out by any firm," testifies Variety, "made by a director who has inserted a laugh for almost every minute. It is rich, rare and as racy as you'd care to see. A sure-fire picture. It is a finely made film and reflects much credit on Henley."

Takes Columbia Output

With Canadian exchanges turning over a greater volume of the independent product than ever before, it is noteworthy to hear of the contracting by the Film de Luxe organization of Montreal of the entire Columbia output for 1925-26. At the head of Film de Luxe is Charles Lalumiere. Besides Columbia he is handling Banner productions and many others.

Astute Critics Agree

About 1,200 Not "Hard Boiled" Vigorously Applaud Syd Chaplin's Comedy

No theatre in New York or elsewhere ever resounded with louder shrieks of joy or peals of laughter than did Warners Theatre when 1,200 crippled children attended a special morning matinee showing of Syd Chaplin in "The Man on the Box."

The youngsters were present as guests of H. M. Warner. They were recruited from Bellevue Hospital, from the Hebrew Orphan Asylums and from Catholic and Protestant Institutions throughout the city. They came in busses, carry-alls and even ambulances, and some of the little unfortunates had to be carried into the theatre.

Once inside the kiddies had the treat of their lives, a fact which they acknowledged with enthusiasm. Popular songs were played on the organ, the child guests joining in the choruses. A Krazy Kat cartoon was shown and a special trained dog act delighted the children. Then came "The Man on the Box," when the enthusiasm of the holiday makers reached its climax. The kiddies agreed it was the jolliest morning they had ever experienced.

Curran Joins Columbia

A statement from the head offices of the Columbia Pictures Corporation announces that Barry Curran has been engaged as chief of the publicity department.

Curren, who formerly exploited Chadwick Pictures, resigned from this organization to join the Columbia forces, and will immediately begin a special advertising and publicity campaign on the 1925-1926 Columbia program. Under the direction of Mr. Curran the personnel of the publicity department has been materially increased to enable it to efficiently deal with the extensive plans outlined by Joe Brandt and Jack Cohn.

Intimate little snapshots of stars and directors "on the set" often give interesting sidelights on the picture, and here we have Rudolph Valentino and his director, Clarence Brown (right) photographed during the filming of a scene for "The Eagle," the star's first picture, for United Artists release. Vilma Banky is seated next to the star.

P. D. C. Production Units Go 22,000 Miles for "Shots"

WITHIN the past month the Producers Distributing Corporation units filming "Steel Preferred," "Rocking Moon," "Braveheart" and "Fifth Avenue" have traveled approximately 22,000 miles to make shots of especially selected locations.

Under the direction of George Melford, John Bowers and Lilyan Tashman at the head of a big supporting company and a large corps of technicians have traveled to Sitka, Alaska, for scenes in the Barrett Willoughby story "Rocking Moon."

Marguerite de la Motte with Allan Forrest and the members of the "Fifth Avenue" company, under the direction of Robert Vignola, made a trip to New York City for local atmosphere and background.

James Hogan took the all star cast of "Steel Preferred" to Pittsburgh for scenes in the big steel mills.

Alan Hale, directing "Braveheart," has roamed over all of the West Coast, from Washington to the Mexican border, with Rod La Rocque and the supporting cast which includes Lillian Rich, Robert Edeson, Tyrone Power and Jean Acker.

Before these productions are fully completed, the traveling for location trips will exceed twenty-five thousand miles, a distance equal to a trip around the world.

Far from the beaten paths are the sequences in Frances Marion's first production for Producers Distributing Corporation, "Simon the Jester," as may be judged from this "shot" of Cyril Chadwick and Billy Platt.

F. B. O. 1926-27 Plans

Twelve Specials and Six Star Series Part of Program

With the selection of "The Life of Theodore Roosevelt" as one of its chief presentations for the new season, as well as several other important subjects, F. B. O. is taking time by the forelock in a production sense. F. B. O. will have its entire 1926-27 program arranged before many more days, it was announced recently by J. I. Schnitzer, vice-president in charge of production.

While it is deemed best to withhold the titles of the various important productions to compose the new program, it is understood at least twelve special attractions will be made. There will also be at least six star series, including productions starring Fred Thomson, Maurice (Lefty) Flynn, Evelyn Brent, Dick Talmadge, Tom Tyler, Bob Custer and others. It is likely, moreover, that one or two other stars of first rank will also be engaged for a series of productions.

It is also announced that F. B. O. will continue to be active in the two reel film. As soon as the current "Mazie" series is completed, another series "Fighting Hearts" by Sam Hellman will be put into production. H. C. Witwer's "Bill Grimm's Progress," a series telling of the adventures of a taxi driver also will be produced.

Among the striking scenes in Paramount's "The Vanishing American" are the scenes showing the fighting between the Navajo Indians and the cliff dwellers. Richard Dix and Lois Wilson are featured in this exceptional offering

Hoffman and Sistrom Explain Need for Production Managers

THE exact status of the "production manager;" a comparatively new figure in the producing personnel of the studios, is something not quite understood by many people. To make this point clear, Milton Hoffman production manager for Cecil B. De Mille, and William Sistrom, general manager of Metropolitan pictures, explain the uses and the duties of production managers and disclose their value in injecting the "public viewpoint" into the making of pictures.

"The production manager," says Hoffman, "came logically in the wake of increased specialization. In the old days when directors were at the same time actors and even writers, functions overlapped. This was not good because while it gave the individual a general view of the whole field, the view was purely superficial.

"With the advent of specialists, came more intensive development of production and the deeper penetration and close study it entailed, so tied the directors and scenarists to their studios and their subdivisions as to disassociate them from the trend of the demand in the 16,000 theatres which ultimately consume our product.

"As a result these production specialists have welcomed the entrance into the ring of a "third party" whose chief value lies in his broad rather than specialized viewpoint; in his ability to understand the technical problems of both writer and director, and to merge into this knowledge his carefully maintained contact with the latest developments of public taste.

"You might call the production manager the mirror of sales realities to which directors and writers appeal for the commercial reflection of their inspirations. In the light of the present intense competition existing in our business, directors and writers have found that best results are obtained by leaving to others the close study of that complicated science; sales requirements.

"And also now we have the conference method of making pictures where the images of clever creative minds are measured closely with the latest laws of supply and demand.

"Perhaps I particularly enjoy the work of a production manager because it enables me to utilize a most valuable earlier experience as a film salesman. Certainly there is never-ending variety in this newly developed position of liaison officer between the two vital but totally differentiated sciences of film production and distribution."

William Sistrom, general manager of Metropolitan Pictures, adds an interesting sidelight to this technical discussion.

"The production manager," contends Sistrom, "has come to fill in motion pictures the place held in other business corporations by the 'outside-minded' member of the Board of Directors."

Kennedy Rounding Up Cast

Walter Tilford's Director in From Miami, Preparing for "Shooting Stars"

Lem F. Kennedy, the director, arrived in New York City from Miami, Fla., to be greeted by a snowless blizzard, and after he had thawed out sufficiently, at the Hotel Langwell, he tossed a light overcoat over his arm and began the rounds of the casting agencies to seek stars and players for Walter Tilford's forthcoming production, temporarily called "'Shooting Stars," to be filmed in the Tilford Studios in Miami.

"Shooting Stars" is from a Top Notch Magazine story by Hapsburg Liebe, whose "Suwanee River" was directed by Mr. Kennedy for Mr. Tilford. Mr. Liebe's stories have been used by many of the big stars for some of their best pictures.

When a representative of Moving Picture World found Mr. Kennedy at the Langwell, the latter was enthusiastic over the additions that have been made to the Tilford Studio, at No. 1311 South Miami Avenue, Miami. The studio space has been greatly enlarged, as has the laboratory, and with a stage 50 x 150 awaiting him, Mr. Kennedy is eager to round up his players and get back to "'warm weather," lots of sunshine and "work."

"Sea Horses" Is Dwan's Next

Allan Dwan's next production for Paramount will be "Sea Horses," adapted by Paul Schofield from a recently published novel by Francis Brett Young, it was announced by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, in charge of production.

Dwan is now cutting his latest picture, "Stage Struck," starring Gloria Swanson. Upon completion of this work the director will begin casting for the sea story.

One of the stimulating pictures among current releases is the F. B. O. special production, "The Keeper of the Bees," and Robert Frazer, the lead, is seen here in his role of the soldier.

TALKING OVER "BIG STUFF"

J. E. D. Meador (left) and John S. Robertson (right) have plenty of "big stuff" to talk about—Maude Adams—Kipling's "Kim"—and more to come.

Universal Has Big Program Now In Making at "U" City

WITH two large feature productions just finished, three about to be completed and six others to be put into production within two weeks, Universal is continuing with the biggest yearly program of features in its history.

Edward Sloman has just finished directing "His People," which is expected to create a great sensation when it is released this winter. Rudolph Schildkraut and Rosa Rosanova are featured.

Mary Philbin has just completed her starring vehicle, Stella Maris," in which she plays a dual role with Elliott Dexter opposite.

Three pictures are in their closing sequence. These are "The Midnight Sun," a Dimitri Buchowetzki production; "Two Blocks Away," a Harry Pollard picture, and an untitled Western being directed by Edward Sedgwick.

In the first Laura La Plante and Pat O'Malley are co-starred. "Two Blocks Away" features Charlie Murray, George Sidney and Vera Gordon, and in the western are Hoot Gibson and Dustin Farnum.

William Seiter will soon commence "Skinner's Dress Suit" starring Reginald Denny. Svend Gade will direct "Wives For Rent." "The Brute" with House Peters, "The Big Gun" with an all star cast, "The Perch of the Devil" starring Louise Dresser, and "Under Western Skies" starring Norman Kerry are others soon to start.

Activity In Casting

Players Are Being Selected for Two Warner Bros. Features

Several additions have been made in the last few days to the cast of "The Cave Man," Warner Bros.' picturization of the Gillette Burgess story, in which Matt Moore and Marie Prevost are to star. Phyllis Haver, Hedda Hopper, John Patrick and Myrna Loy are the latest to be added to the list.

Roy Del Ruth has been selected to direct "The Agony Column," Monte Blue's next starring vehicle for Warner Bros. Del Ruth lately finished "Hogan's Alley," in which also Blue is starred, with Patsy Ruth Miller playing opposite him.

To date the cast of "The Agony Column" includes, besides Monte Blue and Dorothy Devore, Charles Conklin, Myrna Loy, Helen Dunbar and Otto Hoffman.

Production Soon "In High" At First National's N. Y. Studios

AFTER several weeks of inactivity, production at First National's New York studios is expected to swing into high speed within a few days, according to an announcement by Earl Hudson, supervisor of this company's eastern production units.

"Men of Steel" will be the first picture to start. This will go into production between the 15th and 25th, according to present plans. The United States Steel Corporation, through Judge Elbert H. Gary, has agreed to co-operate with First National in every way and turn its vast interests over to the company for the filming of this picture. "Men of Steel" is to be a steel epic. Milton Sills wrote the original story and will be seen in the starring role. George Archainbaud has been selected to direct. Doris Kenyon, May Allison, Claude Gillingwater, George Fawcett, Victor McLaglen and John Philip Kolb will comprise the principal players. Hudson will supervise.

Meanwhile work is being rushed for the starting of a half dozen other pictures which will be placed in production as rapidly as space at the studios will permit.

In the cutting room are "The Scarlet Saint," which Director George Archainbaud recently completed with Mary Astor and Lloyd Hughes in the featured roles, and "The Unguarded Hour," a Milton Sills picture.

Pressbook on Semon's Latest

Chadwick Issues Unusual Phamphlet on "The Perfect Clown"

The pressbook on "The Perfect Clown" starring Larry Semon, is the most unusual book ever turned out by the Chadwick Pictures Corporation. The picture, being one of the best comedies produced by Semon, called for a book that would tell the story.

"The Perfect Clown" is one of the funniest pictures in the annals of filmdom, and the book is not only a pressbook, but is also written in the comedy vein. Exceptional stunts, individuality and originality sound a new note in the line of exploitation and description. The scene cuts are invaluable for publication, and are uniquely tied up with jokes. Eight pages of interesting reading matter and honest-to-goodness news, will "put the picture over."

Instead of the usual semi-photographic reproductions for posters, a series of cartoon reproductions with snappy sayings make up the posters. There is also another series of cartoons for exploitation as: "The Perfect Clown Sez: A man who hides behind a woman's skirts, nowadays, is not a coward—he's a magician," or as an additional sign copy, "The Perfect Clown Sez: They're selling cross-word whiskey now—you drink it vertical and get carried out horizontal." These signs are accompanied by the cartoon of the funster himself, and are certain to pave the road to the theatre with laughs.

Ruth Roland Entertains

Ruth Roland entertained the members of her Charleston class with a very unique dinner recently. The main feature of the dinner, according to Miss Roland was that each guest provided part of the menu—each girl cooking her own "special dish." Biscuits were made by Priscilla Dean, salad by Mrs. Roscoe Arbuckle; spaghetti by Eileen Percy; "Texas" by Ruth Roland (Texas is a special dish of chile meat which Miss Roland learned to cook on a visit in Texas and so named it after that State) and rice pudding by Norma Talmadge. It seems there was nothing left for Constance Talmadge to cook, so she was elected to preside at the table. The dinner was voted a huge success by all the guests, especially the part they made themselves—in fact, the Charleston class was changed to "mutual admiration society" before the evening was ended!

Associated Exhibitors' "Triumphant 30"; Drive on Peggy Hopkins Joyce Picture

ASSOCIATED EXHIBITORS' thirty pictures for the season now have a title—THE TRIUMPHANT 30.

The first picture to be released under this smashing new title is "Counsel for the Defense," a thrilling melodrama of a small town and a keen girl lawyer. Betty Compson holds the stellar role, with House Peters and Rockliffe Fellowes, three big names added to the Associated Exhibitors' roster.

In addition to the scheduled thirty, several gigantic specials will be released, one of which is already completed and is "The Sky Rocket," starring Peggy Hopkins Joyce. None but the Capitol or the Strand will have the first run of this immense production on Broadway. Marshall Neilan directed.

The first eight pictures have already been released, among them some prominent successes of moviedom. These were "Never Weaken," starring Harold Lloyd with Mildred Davis; "Headlines," starring Alice Joyce with Malcolm MacGregor; "Keep Smiling," Monty Banks, with Ann Cornwall; "Manhattan Madness," Jack Dempsey and Estelle Taylor; "His Buddy's Wife," Glenn Hunter, with Edna Murphy; the great crook melodrama, "Under the Rouge," with Tom Moore and Eileen Percy; "Camille of the Barbary Coast," Mae Busch and Owen Moore; and "Fifty Fifty," with Lionel Barrymore and Hope Hampton.

Two Glenn Hunter pictures are scheduled for release in the near future. Pictures starring such well known players as Blanche Sweet, Ralph Lewis, Clara Bow, Percy Marmont, and many others of like calibre, in addition to other pictures by stars who already have appeared in the first eight, are in process of production.

Oscar Price, president of Associated Exhibitors, announces that not only the pictures for this season are enlisting the hard work and close attention of the studios and workers in his organization, but that plans for next season are being carefully made, and preparations for a program even more extensive and consisting of even greater productions are now in progress.

Authors whose work is especially adapted to the screen are being approached by Associated Exhibitors for the picturization rights to their novels, while the best scenarists are being employed to write photoplays for stars already engaged.

Associated Exhibitors Plan a Nation-wide Exploitation Campaign on "THE SKY ROCKET," the Sales Meteor Starring Peggy Hopkins Joyce

Twenty-four pictures already in production for the remainder of this season, together with the specials, and plans under way for the season following, comprise an extent of activity seldom surpassed in this industry, and is indicative of the renewed enrgy with which the reorganized Associated Exhibitors is attacking the work before it.

Under the new slogan, "The Triumphant 30," the pictures for the season will be offered to exhibitors by a sales corps stimulated for the occasion by better pictures than ever, and more extensive advertising and accessories backing them. John S. Woody, general manager, and Jay A. Gove, general sales manager, are enlarging the department and making the sales force one of the most dominant in the industry.

Paramount Companies Busy On Six Scheduled Pictures

MANNEQUINS and the latest dictates of fashions, the hot sands of the Mojave desert, the vivid color of Bagdad, the gossip of a small American town and the cactus of New Mexico furnish the locale and color for the five companies now busy shooting at the Paramount Hollywood studio.

The good looking girls with the good looking clothes are being directed by James Cruze in "Mannequin," Fannie Hurst's $50,000 prize story in which Alice Joyce, Warner Baxter, ZaSu Pitts and Dolores Costello are the featured players.

Scenes for "Hands Up," Raymond Griffith's starring vehicle under the direction of Clarence Badger, took the company in which Marian Nixon, Mack Swain, George Billings and Virginia Lee Corbin are the principal supporting cast, to the Mojave desert.

"The Golden Sin" is laid in Bagdad, so Raoul Walsh, the producer, is doing everything that is Oriental, with Ernest Torrence, William Collier, Jr., Greta Nissen and Louise Fazenda as the featured players.

Pleasanton, near San Francisco, furnished the small town locale for Pola Negri's next starring picture, under the direction of Malcolm St Clair.

"The Enchanted Hill" was in New Mexico in the story by Peter B. Kyne, so Irvin Willat took his company, of which Jack Holt, Florence Vidor, Noah Beery, Mary Brian and Richard Arlen are the featured players to the wide open spaces for the scenes of his picture.

Mildred Davis is hard at work with Victor Fleming preparing for her first picture since her marriage to Harold Lloyd and retirement from the screen nearly three years ago. "Behind the Front" is the title.

"The Freshman" Novelized

Book Tie-Up for Harold Lloyd's Latest Production

For the first time since Harold Lloyd began making pictures, a book tie-up is available to exhibitors playing one of the be-spectacled comedian's features. Grosset & Dunlap are issuing a popular 75-cent edition of Lloyd's latest comedy "The Freshman" and the book is selling big in bookstores, department stores, pharmacies and various other retail outlets throughout the country. The publishers have rented space in stores on both sides of the Colony Theatre, New York City, where "The Freshman" is doing record business, and are selling the book in large quantities.

The book has a handsome three-color jacket bearing a large close-up picture of Harold Lloyd dressed as the character he plays in the picture as well as text matter tying up with the picture. It is illustrated with eight stills from the production.

The novelization of "The Freshman" was made by Russell Holman, of the Paramount advertising department. Holman is not new at the game, having already written novelization of such motion pictures as "The Cheat," "The Story Without a Name," "Manhandled," and "Cobra." He is also a contributor to Life, American Magazine, McClure's and other publications. Being a graduate of Princeton University, he is familiar with the college background required in a story of the type of "The Freshman."

Aldine Gets "Phantom"

Stanley Company's Big Philadelphia First Run House Starts Universal Feature Soon

Jules Levy, Sales Director for the Eastern Division, reports that "The Phantom of the Opera" has been booked into the big Aldine Theatre in Philadelphia for an extended run. The Aldine is a long-run, advanced admission price house, operated by the Stanley Company of America. It is one of the most important theatres in the United States.

The deal was arranged by Levy S. Wittman, "U" Manager in Philly, and Al Boyd, vice-president of the Stanley Company. Upon hearing of the booking, Jules Mastbaum, now in Europe, cabled his gratification over the arrangement.

Boyd, after seeing a preview of "The Phantom," and after hearing of its extraordinary success in New York, characterized the picture as an outstanding screen achievement, and one which the Stanley interests will be proud to run in the big Aldine Theatre.

The picture will be put on in October.

Warner's Acquire "The Sap"

Final arrangements were made this week whereby Warner Bros. secured the picture rights to "The Sap," William A. Grew's play, in which Raymond Hitchcock scored a hit during a long New York run and which, in the hands of other companies, has since been repeating its triumphs all over the country.

The part which Hitchcock played, and which Edward Everett Horton is now portraying in what has become a notable run at the Majestic Theatre, Los Angeles, will be taken by Matt Moore, the Warner star.

The play was bought for Moore's specific use, and production work will start as soon as he finishes "The First Year," for which he has been loaned to the William Fox organization.

ALLAN DWAN

"Gloria Swanson's director" deserves a special niche in Filmdom's Hall of Fame. He has directed the glorious Gloria in her best pictures. The list includes "Manhandled," "Her Love Story," "The Wages of Virtue," "Madame Sans Gene," "The Coast of Folly" and the Famous Players-Lasky Corporation star's forthcoming picture, "Stage Struck."

Warners Open Cameo

City Officials Honor Guests in Gala Event in Bridgeport

The formal opening as a Warner Bros. house of the Cameo Theatre, in Bridgeport, Conn., was made a gala event to which the city government gave official recognition. Thousands of people packed State Street long before the time set for the first showing to start, and fifteen minutes after the doors were opened the entire orchestra section was filled.

Al Burdick, city clerk, introduced Mayor F. W. Behrens, who extended the city's congratulations to Warner Bros., George H. Dumond, general manager of all Warner theatres, who went from New York to Bridgeport for the opening, and Howard Foerste, the Cameo's managing director.

The interior color scheme of the Cameo is blue and gold throughout. As at all the other Warner theatres the usherettes are garbed in natty blue uniforms. There was an extensive floral display in the lobby on opening night, floral offerings having been received from Irene Rich, John Barrymore, Monte Blue, and Ernst Lubitsch, among others.

"Steel Preferred" Cast Complete

With the signing of Pat Harmon, Herbert Pryor and Ivor McFadden for important roles in "Steel Preferred" the cast of this Metropolitan picture is now complete. Pat Harmon is registering a current hit as the football coach in Harold Lloyd's "The Freshman." William Boyd and Vera Reynolds have the leading roles in "Steel Preferred" with Hobart Bosworth, William V. Mong, Charles Murray, Nigel Barrie, Walter Long and Helene Sullivan also prominently cast. James Hogan is directing.

Mrs. Griffith Writes Book

Wife of Famous Director in Charming Style Tells Story of Director's Rise

E. P. Dutton and Company have just published a book, "When the Movies Were Young," by Linda Arvidson (Mrs. D. W Griffith.)

Written in a reminiscent style by one who actively participated in the events that are chronicled, the book details events as well as intimate incidents in the motion picture activities of David W. Griffith from the beginning of his career with the old Biograph up to the crowning achievements of his picture activities.

The book is not, however, biography; rather, it is an intimate peep into the past, with its trials, its tribulations, its little delights and its many humorous happenings.

Motion picture fans should find the volume highly edifying and entertaining because of the many now famous stars whose beginnings and progress are blended in with the story: those in the motion picture industry should delight in the references to many known to them, in the reminiscences that will evoke a little chord of recollection. Names of picture folk are plentiful as must be the case in a book dealing with "Lawrence-David" and those who preceded, surrounded and followed him through his contribution to picture progress. It is a book that is very easy for both fan and old-timer in the industry to enjoy.

Semon Uses School Kids

In His First For Pathe, Comedian Has "Screen-Wise" Scholars

Larry Semon, who is directing as well as starring in "Stop, Look and Listen," his first feature comedy release for Pathe, used twenty-five children for the little "old red school house" scenes of this screen adaptation of the popular Dillingham musical play. Larry states that the children of Hollywood are becoming more and more screen wise. "They evidently have received excellent coaching from their mothers," he observes. This fact was evident to Semon when he attempted to get a close-up of himself and a group of children for the school house sequence.

The children were supposed to rush around the comedian as he sat on the floor. The scene was rehearsed successfully, but when the cameras started grinding, Larry was completely hidden from view by two little tots who stood up in front of him and took the close-up straight into the camera.

Ferenc Molnar to Write for M.-G.-M.

Louis B. Mayer announces that an agreement has been signed whereby Ferenc Molnar is to write three original stories for Metro-Goldwyn-Mayer. Molnar is perhaps the greatest of living European dramatists. He has become famous in this country through such stage successes as "Liliom," "The Swan," "Fashions for Men" and "The Guardsman." Several of his plays have been filmed, but Molnar has heretofore written nothing directly for the screen. On the basis of Molnar's remarkable ability to create real characters and weave fascinating plots it is predicted that his stories for the screen will prove as sensationally successful as his plays.

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

Adirondack Forests Lure Exhibitors

Super-specials and their drawing power, day's receipts, overhead and a thousand and one things connected with the picture theatre of today have been supplanted in many instances during the past week in New York State with the opening of the deer hunting season in the Adirondacks. Exhibitors have shouldered their guns and are far in the depths of the forests, enjoying a few days' respite from business and eager to return with the first venison in their locality. Jack Matthews of Plattsburg, one of the best known exhibitors along the northern border, has been going over his high powered rifle in anticipation of the season's opening. Rae Candee of Utica is another ardent hunter, with his own camp where no doubt many of his friends will be entertained during the fall. Then there is Claude Wade of North Creek, exhibitor, hotel keeper and hunter, who has unlimbered his heavy artillery and has become so confident of his ability to bag one of the fleet-footed animals that he has gone so far as to promise venison to at least a score of persons.

After a person has banged away at a piano for nine straight years, playing the accompaniment for thousands of pictures, it is sort of hard to settle down to the routine of housework. All of which explains why Mrs. Vernon Brand, who was formerly Elsie Cunningham, and who was recently married, is back at the piano of the Crescent Theatre in Schenectady. Before the wedding took place, there was a shower, with Janet Noon, who formerly operated the Crescent, and Betty Feuer, the present owner, doing the honors.

Arthur Adams, who is associated with his sister, Mrs. Walton, in running the Happy Hour at Lake Placid, is back home from a very pleasant automobile trip with his family through Western New York. After looking over the state, Mr. Adams is now declaring that there is nothing anywhere near his own little village for scenery, friends and everything worth while.

All dressed up, but with a place to go, Jerry LaRock, who runs Fairyland in Warrensburg, arrived on Film Row during the past week, in a Buick and prepared to book several pictures. Of course, since they have stopped playing rummy up around Warrensburg, Mr. LaRock has been able to give more attention to his theatre.

Whenever anything goes wrong with the projection machine at the Highland Theatre, which is run by W. R. Seaman, of that village, it isn't necessary to spend a single nickel on an electrician. Mr. Seaman runs an electrical store as well as the theatre, and as an electrician he is a topnotcher.

The American Theatre in Schenectady, which is run by Claude Fish, dropped a nice little sum last Saturday night when something went wrong with the city's lighting system along the street where the American is located. No so much as a flicker from 7 until 10 p. m., and all who came received passes that were good for the next night. Of the pictures so far played during the last two or three months, "He Who Gets Slapped" has been the best audience-getter for the American. Mr. Fish was a pretty busy individual last week on account of the Shrine convention in Schenectady, he being a member of the Arab patrol.

Maybe it was the coal strike, but anyhow Julius Berinstein is now installing oil burners in the Colonial and Hudson Theatres in Albany as well as the Palace, in Troy. Coal or no coal, that's one less worry for Mr. Berinstein this winter.

Clarence Gardner, who runs the Pine Hills Theatre in Albany, is installing a brand new organ that will replace the piano and violin that have done duty so long in the exclusive residential section of the Capital City.

Two months ago, Jacob Feltman and his son, Alex, bought the Lincoln Theatre in Schenectady. They were green as exhibitors but business has panned out so well for them that they are now looking for a second house. The son handles the organ for he is a splendid musician and formerly played at both the Colonial and Hudson Theatres in Albany. Speaking of best bets, Mr. Feltman declared a few days ago that in running "Janice Meredith," he turned an ordinary Monday and Tuesday's business into a Saturday crowd.

Sure, Mike

Mike Kallet, who runs the Madison Theatre in Oneida, N. Y., has an alibi whenever business is exceptionally good and when by chance a film salesman drops in and endeavors to sell Mr. Kallet what is generally termed "the greatest picture ever produced." The film salesmen, and quite often it is the exchange manager himself, entering Mr. Kallet's theatre and noticing the crowd, remarks:

"Nice business you're doing, Mike."

Whereupon, Friend Mike, scenting a possible increase in prices, remarks: "Benefit."

This is intended by Mr. Kallet to convey the impression that he is splitting profits with some society or organization in Oneida, the members of which have been busy for weeks selling tickets.

But one salesman called Mr. Kallet's alibi.

"Benefit, did you say? Yes, for yourself."

The Feltmans are charging a 10 and 17 cent admission.

Once a politician, always a politician, and so W. W. Farley, of Albany, owning theatres in Schenectady, Catskill and Yonkers, never forgot for the moment that in New York state you can not vote unless you register. So last Friday saw Mr. Farley on his way to his legal residence in Binghamton, where as a good Democrat he registered and where he will vote on November 3.

Mrs. James Rose, wife of one of the best known exhibitors in this locality, is back home from the hospital, and the many friends of the young couple will be pleased to know that she is on the rapid road to recovery.

William Curry, who is now running the Victory Theatre in Cambridge, believes that there is such a thing as having one's patrons and neighborhood become fed up on pictures. And with that thought in mind, Mr. Curry is rather undecided as to the policy of the house which he has just taken over, and which he will probably run three nights a week rather than six. Mr. Curry explains by saying that he would rather have the public hungry for pictures instead of taking them as a matter of course.

Fred Mausert, of the State Theatre in Glens Falls, believes in the adage of live and let live. The townspeople know this to be a fact and they are giving Mr. Mausert their wholehearted cooperation and the theatre is doing exceptionally well.

Mike Tormey, whose theatre in Cadyville is known as the "Rustic," never seems to have any time to deal with film salesmen. In fact, Mr. Tormey declares that he had rather do business by correspondence than with what he terms "agents." And talk about being busy, Mr. Tormey just naturally slips out of his coat whenever a film salesman shows up and if he isn't up to his neck in work around the theatre, then he is busy in his ice cream parlor.

An old timer, Frank Braymeier, is back with the reopened Barcli in Schenectady. After the Barcli closed, Mr. Braymeier held two or three jobs and during the past summer had a concession in one of Schenectady's parks. No established policy has yet been adopted for the house. At present first-runs are being shown in an effort to catch up with releases booked for the Farley circuit. The house is getting 10, 15 and 25 cents admission.

Tom Thornton of Saugerties has three or four irons in the fire this fall, along with his theatre. He is selling a couple of makes of cars, and one night a week he runs vaudeville at his theatre.

"Ain't nature grand!" remarked Harry Hellman of the Royal Theatre in Albany, the other day, when he arrived at his camp on Crooked Lake. Even though Mr. Hellman had installed a radio at his theatre for the World Series, entertaining his patrons with both pictures and baseball, the fact that a new fireplace was being built at the camp proved the bigger magnet that drew Mr. Hellman from the theatre to the woods.

Innovations installed by Meyer Freedman at the Rialto in Schenectady have made such a hit with the fire chief of that city that other neighborhood houses may receive a visit from the chief. Mr. Freedman has put in quite a sum in modernizing the house, which is now one of the best residential theatres in the Electric City.

Since leaving the Schine circuit, Ben Davis has been making his home at the Hotel Ten Eyck in Albany. He was in New York City the other day and some announcement may be expected soon from Mr. Davis. Whatever happens, he will remain in some branch of the theatrical business.

The Rialto in Glens Falls, which was badly destroyed by fire several months ago, is scheduled to reopen on November 12, with a mixed program of vaudeville and pictures.

Michigan's President Hunting in Canada

A. J. Kleist, Jr., elected to the presidency of the Motion Picture Theatre Owners of Michigan, believes in physical preparedness. So he has gone off to Canada on a moose hunt, to be gone six weeks. His Pontiac theatres are in charge of George Wilbur.

After several changes of policy, George Sampson's De Luxe Theatre has gone back to straight picture programs. The De Luxe is one of the largest and most pretentious theatres on Detroit's East Side, but it has long been a problem. Vaudeville is to be eliminated after November 1.

George Harrison, who formerly owned the Harrison Theatre in Detroit, returned to the city the other day after several years' absence and leaped right back into the business here by purchasing the Martha Washington Theatre and its property. The deal is said to have involved $400,000.

J. C. Lasky (no relation to Jesse) is having plans drawn for a new theatre at Joseph Campau and Davidson streets, which will also contain offices and stores. He plans to have it ready for opening May 1, 1926.

Yeggs "Soup" Buffalo Theatre Safe

Yeggs pried open an exit door in the Broadway Theatre, a Buffalo community house, the other night, advanced on Manager Ben Wallerstein's office, "souped" the safe and escaped with the contents. When asked how much the bandits got, Ben replied, "I should tell how much business I do and get a boost in rentals." Saying which he polished up his 10-karat diamond and continued on his way.

J. H. Michael, chairman of Buffalo Zone, M. P. T. O. of N. Y.; Charlie Hyman of Niagara Falls, William A. Calihan of Rochester, and Bill Dillon of Ithaca, will join Albany state organization officers in New York City on October 20 in a conference with the Motion Picture Producers and Distributors to discuss arbitration and other matters.

The new 800-seat house which Farber & Yavno will build at 2275 Genesee street, Buffalo, will be named the Ambassador. The house will show pictures exclusively and feature a large organ.

William Calihan, formerly manager of the Regent, Rochester, is now a member of the Eastman executive staff. L. Morris has succeeded Mr. Calihan as manager of the Regent. Bert Caley, formerly a member of the Eastman staff, is managing the Piccadilly.

When the print of "The Iron Horse," which was scheduled to open at the Strand Theatre in Binghamton the other night, was burned in the baggage room at East Aurora, Manager H. M. Addison became much upset. So did Dave Cohn and Ned Kornblite, owners of the house. In fact, all three dashed for the phones, telegraph offices, etc., to get in touch with the Buffalo office of Fox. Officials there got busy at once, engaged Lieut. Donald F. Goold of the firm of McCurie & Goold, commercial aviators of Buffalo, and in a few hours had delivered another print of the picture to the Southern Tier city in time for the evening show.

The pending sale of the Grand Theatre, 8-10 Plymouth avenue north, Rochester, for the sum of $85,000, has been made public following the filing of papers to do with the transfer of the realty at the Court House. The prospective purchaser is given as the Schine Theatrical Corporation. The purchase of the property will involve the taking over of a first mortgage for $16,000 held by the Monroe County Savings Bank and a second mortgage for $42,000 held by the Fitzhugh Realty Company. At the present time, the Glove City Amusement Company holds a ten-year lease on the building which will expire July 1, 1934. The amusement concern is given the privilege of either renewing the lease for another ten year span, or purchasing the building at any time for agreed price of $115,000.

Al Beckerich, manager of the Loew State, Buffalo, put over a good one this week, when for the first time local street cars used ads on their stern and bow telling the world about the show at Al's house.

Michael Shea, head of the Shea Amusement Company of Buffalo, and Vincent R. McFaul, managing director of Shea's Hippodrome, journeyed to Boston last week for the opening of the new Metropolitan Theatre in the Hub City.

Jack Stevens, formerly with the Schine Theatrical Corporation, as manager of houses down state, has accepted the management of the new Grand Theatre in Westfield, N. Y., operated by the Zicofe Corporation of Buffalo. He will also continue to book for the Elk Theatre, Buffalo, which house he has been managing of late.

Helen Kozanowski, sister of Hilda and Stanley Kozanowski, managers of the Rivoli Theatre, Buffalo, died last week. Helen had been cashier at the big community house.

Jack Muldoon will celebrate the first anniversary of the Academy, Buffalo, under his management by presenting three United Artists productions the week of November 9, "The Thief of Bagdad," "The Birth of a Nation" and "America."

John Amendola, manager of the Amendola Theatre, Niagara Falls, can vouch that there is side-splitting laughter in "The Freshman." John put the Lloyd picture on last week. On the opening day there was such a crowd that two men fainted, said fainting being hastened by the amusing situations in the comedy. But John has a big kick. He got a bill from one of the men for $10, which was the doctor's fee for bringing said patron back to his normal self.

Double Features Aid Fenway in Boston

The Fenway Theatre in Boston is finding an improvement in business since the start of the double feature policy. William P. Gray, head of the Paramount Theatre interests in New England, for some time has been in charge of the Fenway.

The State Theatre in Springfield has been reopened with a vaudeville and film policy.

James Moore, formerly assistant, has been named manager of the Olympia Theatre, Lynn.

David Perkins is a busy man these days, what with having two of Lowell's leading film theatres under his direction. These are the Merrimack Square and Strand, both Paramount houses.

Rolin H. Allen, owner of the Castle Square Theatre in Boston, died on October 14 at the Fenway Hospital.

Mrs. Marcella Driscoll, auditor for the E. M. Loew's Theatres circuit of Boston, is recovering from a serious illness in the Lynn Hospital.

Allan B. Newhall has a new auto. He is the managing director of the Mark Strand, Lynn.

A new theatre seating 2,100 on Broadway, Everett, will be ready for opening next June. Ground will be broken soon by E. L. Snider of Boston.

Andersen's Theatre in Mattapan has been redecorated and a new setting for the screen installed. The policy has been changed whereby vaudeville is presented the last half and on Sunday.

Apollo Theatre, Inc., of Boston has purchased the old Cobb Theatre on Washington street, Boston, valued at $56,800 and will erect a picture house. With the sale was included the Hotel Davis.

The Olympic Theatre, Washington street, Boston, formerly a Gordon house, has changed its policy to four shows daily with an orchestra at each show.

Mayor McPhetres of Lynn has appointed Francis P. (Tip) O'Neill chairman of the Lynn Theatre Censorship Committee for a term of one year. Mr. O'Neill has been press agent for the Olympic Theatre, Lynn.

Quincy Kilby, for many years treasurer of the Boston Theatre, Boston, suffered injuries about the head when he was hit and knocked down by an auto.

McDermit Leaves S. E.; Sasseen Succeeds

Col. George A. McDermit, district manager for Southern Enterprises, Inc., for Oklahoma and Arkansas, has resigned to engage in business in Washington City. Col. McDermit leaves behind a host of friends who regret exceedingly to see him leave. Mr. McDermit is succeeded by Charles Sasseen, manager of the Criterion Theatre at Enid, Okla., and former manager for the three Paramount theatres at Galveston, Texas. He comes to Oklahoma highly recommended as a first-class theatrical manager.

W. C. Robinson has resigned as salesman for First National at Oklahoma City to go back into the exhibitor business, and is succeeded by Horace Booth.

The following theatre managers were seen on Film Row at Oklahoma City the past week: R. C. Rosser, Binger Theatre, Binger; Mr. Abbott, Garden Theatre, Stillwater; A. R. Bender, Olympic, Cleveland; J. C. Hinds, Haskell; Knox Glass, Tuttle; Murphy and Walker, Bristow; J. L. Greenwood, Orpheum, Weleetka; Miss Mary Jane Harvey, Princess, Cement; Mr. Galusha, Electric, Coyle; John Brown, Lyric, Tulsa; S. B. Callahan, Arrow; Broken Arrow; Jack Johnson, Mecca, Enid; Earl W. Shutt, Majestic, Alva; C. W. Summers, Texola; R. V. Mayes, Erick; R. W. Enld, Liberty, Drumright; Harry Brittin, Norman; A. W. West, Empire, Wanette; Mell Eaton, Eaton, Waynoka; George Kanavaunts, Yale and Victorian, Sapulpa.

Griffith Brothers, owners of the Oklahoma Specialty Exchange, announces the purchase of the Quality and Story Theatres at Elk City, Okla.

H. W. Ferguson, manager of the M. P. T. O. for Oklahoma, is away on his month's vacation.

W. A. Weaver will open his new theatre at Harthshorne, Okla., in the near future.

C. W. Griffith will open his new theatre at Garber, Okla., in the near future.

DEMILLE'S RADIO STATION

KJU is Southern California's newest radio station. Cecil B. DeMille has just received this designation for the receiving and sending station recently erected at the Culver City studio.

Penn. Showmen Will Meet November 1

The M. P. T. O. of Western Pennsylvania, has called a meeting at DuBois, Pa., on November 1, to which all local theatre owners are invited, especially those in the vicinity of DuBois. The meeting will take place at the Logan House at 1 o'clock. Dinner will be served and all of the theatre owners in attendance will be the guests of A. P. Way, owner of the Avenue and Carlton Theatres, DuBois.

Fred J. Herrington, or some other official of the organization, will be present to address the meeting. The subject and business of the gathering will be the importance of National Motion Picture Day, set for November 23.

The local film industry sympathizers with Bart Dattola, owner of the Alhambra Theatre, New Kensington, as a result of his year-old daughter's death on October 5, as a result of pneumonia.

Warner Brothers took over the Rowland and Clark State Theatre in downtown Pittsburgh on October 19. The house is now known as Warner's State, and the first attraction was "The Man On the Box."

V. F Scott, manager of the Capitol and Ideal Theatres at Johnstown and the Amusu Theatre at Conemaugh, holds the record for sending the world's smallest telegram. Several days ago, Booking Manager McGreevy, of the Paramount exchange, wired Mr. Scott asking him which of two shows he wanted to use in one of his theatres for a certain week. The telegram in reply contained but one word—BOTH. So the Western Union is nine words to the good on that deal.

By the end of October Princeton, W. Va., will have three picture theatres—the Royal, which is being extensively remodelled by F. F. VanCourt, and the Dixie, which has been leased from J. L. Forkner by Little and Goodwill, who also operate the Palace on Main street. The Dixie is being enlarged.

Among the out-of-town exhibitor visitors to Pittsburgh's Film Row recently were: Wister M. Elliott, Vandergrift; M. Roth, Phillipsburg; Jack Marks, Clarksburg; B. E. Cupler, Washington; T. V. Barnes, Ellwood City, and Walter Silverberg, Greenville.

Chicago Theatre Anniversary October 26

The Chicago Theatre of Balaban & Katz will celebrate its fourth anniversary the week of October 26 with an elaborate anniversary program. A series of four settings and presentations are being arranged for the gala event. The executive officers of the circuit estimate that 20,000,000 people have entered hte Chicago Theatre since it was opened. This week, with "Her Sister From Paris," has been a record-breaker, as the every show has been sold out within an hour after the house opened each morning.

Another new theatre circuit for Chicago has been organized under the name of the Schooley Productions, Inc., with offices at 162 North State street. The principals are Edgar I. Schooley, A. O. Whitney and D. C. James. The new company will own, operate and lease theatres.

The New Ambassador Theatre on Division street at Mansfield avenue will open next week with pictures and presentations. The house seats 2,500. W. T. McCarthy is managing director, with G. E. Glotte as house manager and M. A. Hynes as publicity director. Nathan Leavitt of Grand Rapids is musical director and H. Haynes, Jr., is organist. John Tazini is stage manager and G. E. Drallmier is secretary of the M. and H. Theatre Corporation which built the new theatre.

Hugh Flannery, manager of the Palace at South Bend, has been promoted to the general offices of the circuit in Chicago. B. F. Moore succeeds him as manager of the house.

Benjamin F. Lindheimer, taking title for Balaban & Katz and Lubliner & Trinz, has acquired from Joseph Hadek the 165 x 157 on the north side of Washington boulevard, 132 feet east of Crawford, for an indicated $125,000. This is reported to round out the site for the proposed new theatre announced several weeks ago.

Charley Hagedorn has leased the Star at Elgin from Frank Sherwood and Fred W. Jenks for this season and will reopen at once with an exclusive picture policy.

The Frank Amusement Co. has taken over the Orpheum at Clinton. A new organ is being installed. Harry Herman will be manager.

The office employes of Balaban & Katz held their annual picnic at the summer cottage of B. D. Buchanon, superintendent of construction and maintenance of the circuit, and the committee consisting of George Szerny, Isadore Halperin and George Mitchell saw to it that everyone had a good time with plenty of music and eats to while away the day spent among the sand dunes in northern Indiana where the picnic was held.

Ralph Kettering of Jones, Linick & Schafer says that the Orpheum Theatre, which passes under the management of Warner Bros. on November 1, was the second theatre opened in Chicago devoted to moving pictures and that the house laid the foundation of the fortunes of the circuit. He also reports that more than 500,000 admissions have been recorded for "The Gold Rush" which closes its run at the house on October 31.

Paul Ash of the McVickers Theatre has given up the plan of the Paul Ash Night Club at the Crillon and will devote his entire time to the activities of the theatre and the recording that his orchestra is engaged in with the Brunswick people.

Ludwig Schindler has sold the Plaza at 308 West North avenue to Harry Goldson, present lessee of the house, for $160,000.

Phil Tyrell will have chrage of the presentations and book them for the Victory at Evansville. They are taking the place of vaudeville and the house will show pictures and presentations only.

Fred. E. Leiser has reopened the Liberty at Davenport after the house being closed for several months.

D. D. O'Keefe sold to Frederick O. Bock the property at 4104 to 4100 West Madison street for a reported $135,000. Later it was transferred to the Chicago Title and Trust Company as trustee. The site will be the location of the new Marks Company Paradise Theatre.

The City Council at Urbana applied to Judge Franklin H. Boggs for a writ to close the movie houses on Sundays. The movie men say they will carry the case to the supreme court if necessary.

Andrew Karzas is selling $1,100,000 worth of 6½ per cent bonds through the American Bond and Mortgage Company for the construction of the huge new Lawrence Winthrop building going up at Lawrence avenue and Winthrop on the north side.

H. W. Haines has taken over the sole management of the Star at Rockport.

Tony Serva has sold the Pawnee at Pawnee to Sam R. Alexander, who will run picturse exclusively.

P. A. McCarth has bought the Edinburg at Edinburg from I. W. Etherton.

Fred C. Dierking will build a 1,000-seat movie theatre at Crystal Lake and plans are being drawn now.

Rialto, St. Louis, to be Shubert Home

The Rialto Theatre, 318 North Grand Boulevard, St. Louis, has been purchased by the Shuberts and will be used as the new home for Shubert productions in St. Louis. The deal is said to have involved $400,000. The name will be changed to Shubert-Rialto and the Shubert shows will be transferred from the Shubert-Jefferson on November 1. The Rialto seats 1,795 and the Shubert-Jefferson 1,681.

The Granite City, Ill., new theatre at Twenty-seventh street and Madison avenue, is scheduled to open on November 1. It will have accommodations for 800. Paul Lutestanski is the owner and will act as manager.

J. W. Miller, owner-manager of the Madison Theatre, Madison, Ill., died at his home in Madison on October 15. He had been ill for several months.

The new Southampton Theatre, Lansdowne and Wherry avenues, St. Louis, Mo., has been completed. This house seats 1,000 and cost approximately $75,000. It was erected by the Southampton Investment and Building Company and is of concrete and steel construction.

The Ivanhoe Theatre, Ivanhoe and Bradley avenues, St. Louis, Mo., held its grand opening on October 16. Mr. and Mrs. Frank Tabler are managing the house. It was erected by S. S. Yeckel.

Edward Blanton has opened a new theatre at McKittrick, Mo.

Robert Stempfle of the Strand Theatre, St. Charles, Mo., has had plans prepared for a new house for St. Charles. It will be two story, 50 by 140 feet, and of brick, steel and mill construction. Plans are being prepared by Boller Brothers, 114 West Tenth street, Kansas City, Mo.

The Kozy Theatre, Kahoka, Mo., has been purchased by James A. McLaughlin. It was formerly operated by Mrs. W. H. Felt.

D. D. Cox has given up the management of the Community Theatre at Raymond, Ill.

Visitors of the week included: Jack Pratt, Fulton, Mo.; Harry Mueller, Festus, Mo.; Jim Reilly, Alton, Ill.; J. McNamara of Virden, Ill., and J. W. Cotter, Moberly, Mo.

Cleveland Chain Asks For a Receiver

According to a movement now on foot, the Ohio Amusement Co., Cleveland, Ohio, operating a string of first-run neighborhood houses in that city, including the Lakewood, Garden, Five Points, Jewel, Denison Square, U-No, Savoy, Capitol and Knickerbocker, will be dissolved. Messrs. Schumann, Kramer and Fine, the original organizers of the company, have asked that a receiver be appointed and the firm dissolved on account of failure to agree on business policies. John Kalafat, Leo and Arthur Keller are the other members of the company.

Profound sorrow was felt among the trade and general public at the passing of John E. McCarthy at Akron, Ohio, recently. McCarthy, who was the surviving member of the famous old vaudeville team of John and Nellie McCarthy, operated the first picture show in Hamilton, Ohio, in 1904, opening what was then known as the Lyric Theatre in connection with J. Thomas Ward, who died a few months ago. McCarthy was an active member of the Theatrical Club of Akron, Ohio, at the time of his death.

Steve Manaf, owner of a string of picture houses throughout Southern Ohio, has secured the old city building at Steubenville, Ohio, and will soon build a theatre on the site at an estimated cost of $250,000. George Shafer, Wheeling, W. Va., theatre owner, originally was awarded the bid. It was contested and a verdict against him was handed down in Jefferson County Common Pleas Court. He agreed at that time to pay the city a yearly rental of $25,000 for a period of thirty-five years. Manaf's bid was $24,500 annually for a period of forty- years, the lease being awarded him by the Steubenville Board of Control.

Rose and Deardourf, owners of the Royal Theatre, Kenton, Ohio, have disposed of the house to Henry Pfeiffer, who also owns the Opera House in Kenton.

John Kleinfeld, Manatua, Ohio, has sold his Classic Theatre to H. J. Walters, owner of the Opera House in that place.

Manager Charles Frederick, of the old Gilger Opera House, Norwalk, Ohio, has changed the name of the place to the Moose Theatre. This was done after Frederick had thoroughly remodeled and redecorated the house.

The Arcade Theatre, Elmwood, Ohio, a suburb of Cincinnati, has been placed under management of Morris Epstein of New York. Percy Gerard, who operated the Idle Hour Theatre in the same suburb, has sold the place to Samuel Meyer of Cincinnati.

Grand in Baltimore Is Redecorated

The Grand Theatre on the block has been repainted and redecorated. This is one of the oldest houses in town and one of a chain of theatres controlled by Pearce G. Sheck.

Louis Rome has been spending his weekends in Philadelphia for some time and from all appearances he is about to set sail on the sea of matrimony.

Arthur Price has taken up golf and is spending most of his time digging up the ground at Clifton Park Links. The boys advise him to use a spade.

Burglars broke into the Clifton Theatre on South Broadway last week after they had robbed a clothing store whcih is next to the theatre. They spread twelve overcoats on the floor of the theatre, selected two of them and left the rest for the help.

Guy L. Wonders of the Rivoli Theatre is slowly recuperating from an injury to his leg which happened while playing golf several weeks ago.

William E. Stumpf, secretary of the Motion Picture Theatre Owners of Maryland, reports the Greater Movie Season was a great success. Some of the houses have their lobby still dressed for the occasion.

A rumor has it that August Pahl, who operates the Monument Airdome, is contemplating building a 2,500-seat house at Monument and Rose streets, the site of his present theatre.

Harry Reddish of the Patterson Theatre is looking very prosperous of late and it is thought that the ponies have been running in his favor.

Peerless reflector arc lamps have been installed by N. C. Haefle Company in the Broadway, Capitol and Rialto. All of these theatres are controlled by J. Louis Rome.

Harry Wishkind, who owns and operates the Globe Film Service, a local exchange, has taken over the management of the Fairyland Theatre in Northeast Baltimore.

Take-a-Chance Week in Kansas City

Based upon the success of last year, the Newman Theatre, Kansas City's largest first-run downtown house, is making extensive plans for another take-a-chance week next week. A unique program arrangement of four pages has been issued, the front page being devoted to a list of famous men who "took a chance," along with the suggestion that it might not be amiss for the audience to also take a chance. Cuts of the stars in the picture, with their faces left blank, the ankles of other feminine members of the cast and a long series of question marks all add to make up an interesting and attractive medium of advertisement. This year's take-a-chance program, however, will be under the direction of Bruce Fowler, who is managing the Paramount-controlled house, and not Frank L. Newman, who is now managing three Paramount theatres in Los Angeles.

R. L. Willis, who is erecting one of the largest suburban picture theatres at Thirty-eighth and Main streets, Kansas City, took title to the building site last week. The property, 165x65 feet, was deeded by John B. Kassebaum to Mr. Willis. Mr. Willis is erecting the theatre to comply with the terms of a 25-year lease to the Blackstone Amusement Company, of which George Trinastitch is president. The lease, filed for record, calls for an annual rental of $16,500 for the first five years of the term and $18,000 a year for the remainder of the twenty-five years. Footings and foundation of the theatre already have been completed. The theatre will be a Spanish type building, designed by the architectural firm of DeFoe & Besecke, and will seat 3,000. An attempt will be made to have the house in operation by January 1. The Blackstone Amusement Company also operates the Isis Theatre of Kansas City. Jack Roth, manager of that house, also will be in charge of the new theatre.

While a thrill-producing western drama was being unwound on the screen in the Empire Theatre, Kansas City, Kans., Hyman Naster, owner, was in the box office counting the money. Then occurred the real drama. A negro bandit rushed up to the box office and, at the point of a revolver, obtained the receipts from Mr. Naster. Mr. Naster summoned the police and a running gun fight ensued, the negro, whom Mr. Naster later identified as the bandit, being captured.

So popular was the Charleston dance contest staged by the Orpheum Theatre a few weeks ago that Lawrence Lehman, manager, decided to duplicate the feat this week. And he was not disappointed, the increase in attendance being well worth the effort, he says.

When Adolph Eisner, former president of the M. P. T. O. Kansas City, opened the Circle Theatre, Kansas City, and started a "rush on the gate" with a 10-cent admission, he set a precedent. The Ellsworth Theatre, which has been closed since last fall and which is only a few blocks from the Circle, now has opened with a 10-cent admission. But here's the type of showman Mr. Eisner is:

"I hope the Ellsworth does equally as well as the Circle. There is no reason why it shouldn't. With a packed house at 10 cents any suburban exhibitor can afford to show good pictures. At least, I've found that to be true. More power to 'em."

"Like many other exhibitors we had neglected to take out our music license," writes Henry Tucker, owner of the Majestic and Tucker Theatres, Liberal, Kans., "so inspectors were sent out, reported infringements and we were assessed $500. After sending my lawyer to Topeka, Kans., to confer with Newell & Wallace, attorneys for the music society, we succeeded in getting the amount cut to $400, which we paid rather than stand suit. And just to think a few months ago we could have taken out a license for $85."

Mr. Tucker's reference to "a few months ago" alludes to the agreement entered into by the M. P. T. O. Kansas-Missouri and the music society, in which members of the exhibitor organization received a 20 per cent. reduction on amounts levied. The M. P. T. O. K.-M., which recently waged a bitter fight against the payment of a music tax, has advised all its members to pay the tax.

New decorations for the interior, the installation of new vestibule partitions and other improvements are being made on the Best Theatre, Parsons, Kans., according to Walter Finney, manager of the Universal-owned house.

Among the out-of-town exhibitors in the Kansas City market this week were: G. L. Rugg, Opera House, Troy, Kans.; Walter Finney, Best Theatre, Parsons, Kans.; Charles T. Sears, manager of Universal theatres in the Kansas City territory; Ben Levy, Hippodrome, Joplin, Mo.

Seattle Breaks Ground For Huge Theatre

Ground has been broken for Seattle's new million dollar theatre at Fifth avenue and University street. Work will be rushed to enable the theatre to open next July. It will be the largest house on the Pacific Coast, seating 3,000 and having a stage 38 x 100 feet. It will be operated by the Washington State Theatres, Inc. The building exterior will conform with all ohter buildings of the Metropolitan Building Company group, from whom the ground was leased. It will be of cream brick and terra cotta trim. The theatre entrance will be on the Fifth avenue side near University street. The balance of the building will be divided into stores and offices, extending for an entire block. It will be eight stories high.

Heinie Turner of the Blue Bird Theatre, Missouri, Mont., was a Seattle visitor over the week-end. He was the guest of Jack Lannon, president of Greater Features, Inc.

Sanstrom and Davis, after renovating their Paramount Theatre in the Proctor street district of Tacoma, reopened with a formal ceremony and featuring their large new organ. "Black Cyclone" was the attraction. The house was thronged throughout the evening and many congratulations were received. Two weekly changes will be offered.

S. B. Hurst of the Vining Theatre, Ashland, Ore., has contracts out for the complete redecoration, draping, lighting and furnishing of his house.

L. J. Carter has taken over the Green Room Theatre, Plains, Mont., from F. L. Carter.

H. J. Irving, manager of the Mission Theatre, Georgetown, Wash., held a special guest matinee for children of the Catholic Parochial School during showings of "Romola."

Ray Grombacher's Egyptian Theatre, Spokane, recreated from the old Class A, has opened to excellent business. "Shore Leave" was the picture.

January, 1926, is Short Subject Month. Get Set!

San Francisco Theatre Robbed of $2,800

The Union Square Theatre, 160 O'Farrell street, San Francisco, was robbed of $2,800 on the morning of October 13 by yeggmen who had in some manner learned the combination of the safe, or who were sufficiently expert to pick the lock. Entrance to the theatre was gained by forcing a second story window. The theory of an inside job is scouted by Manager Cecil V. Grissell, who declares that he alone knew the combination. This theatre was the scene of a spectacular hold-up several years ago, when it was known as the Hippodrome.

Charlse M. Pincus, manager of the Imperial Theatre, San Francisco, is still busy chalking up records for "The Freshman." This now holds the house record for a week, for an afternoon and for a day.

A fire, believed to have been caused by a cigarette dropped from the balcony to the main floor, did slight damage recently to the New Lyceum Theatre, San Francisco, operated by Lesser Bros.

A judgment for damages in the sum of $75,000 has been given Mrs. Ruby Bevo against the New York and San Francisco Amusement Company, and Basil Knobleck, an employe of this concern, which until recently operated the Strand Theatre, San Francisco. The defendant, who was a chorus girl with the Will King show, was made a cripple for life through the fall of a weight used to raise and lower scenery at the theatre. The principal stockholders in the defendant company are M. Lesser and M. L. Markowitz, well known exhibitors.

Wayland H. Taylor, formerly director of publicity at San Francisco for Famous Players-Lasky but more recently with the Will Hays organization, has returned and is now with Samuel H. Levin at the Metropolitan Theatre. In addition to handling publicity work he is building up an organization to handle the Harding, Roosevelt, West Portal and Balboa Theatres being erected by Samuel H. Levin.

Ed Miller of Williams, Cal., recently paid San Francisco's Film Row a visit, the first in two years. Other recent visitors have been Charles Fraler, Tracy, Cal.; W. C. Wheeler, of the Majestic Theatre, Willits, and Frank Purkett, of the Kinema Theatre, Fresno.

Jack Ryan has taken over the Lincoln Theatre, Lincoln, Cal.

The Bay Shore Theatre, in the Visitation Valley district, San Francisco, has been opened by T. DeHay.

Lawrence Borg has been made resident manager of the Parkway Theatre recently opened at Oakland, Cal., by the Golden State Theatre & Realty Corp.

E. C. Cunningham has disposed of his interests in the Iris Theatre at Pacific Grove, Cal., and is devoting his attention to the house at Carmel.

H. W. Sherburne, manager of the U. C. Theatre, Berkeley, Cal., has arranged to resume the weekly kiddie matinees, featured by this theatre in the past. The proceeds of the matinee will be turned into the Scholarship Fund of the Parent-Teachers' Association.

Frudenfeld Now in Waterloo, Ia.

N. N. Frudenfeld, director of publicity for the World Realty Company's various theatres in Omaha for six years, has resigned and taken a position with the Frank Amusement Co., Waterloo, Ia. He will have charge of the Majestic at Cedar Rapids, Ia., a combination photoplay and vaudeville house, operated by the Frank Amusement Co.

The erection of the proposed new theatre of the World Realty Co. at Sixteenth and Douglas streets in Omaha has been deferred at least for a year or more, on account of some complications regarding the possibility of getting just the class of films desired.

J. O'Connor has bought the Alamo Theatre, New London, Ia., from Perkins & Martin. Mr. Perkins moved to Milwaukee, while Mr. Martin operates the World Theatre at Mineral Point, Wis. O'Connor is no newcomer in the picture business, as he operated picture houses in various places in Iowa before buying the Alamo.

F. M. Honey, who operated the Isis at Cedar Rapids, Ia., until he sold it to the Frank Amusement Co. recently, has purchased the building in which the Moon is housed at Tecumseh, Neb. The theatre is operated by L. M. Greene, who has a three-year lease on the building.

Along Exchange Row

The Men Who Sell The Pictures

Pittsburgh

The Film Board of Trade of Pittsburgh, at its regular weekly meeting on October 5, held its annual election and installation of officers for the coming year. B. M. Moran was re-elected president; Russell Wehrle, vice-president, and James H. Alexander, treasurer. Edward Fontaine was named chairman of the Arbitration Board. B. M. Moran was again elected chairman of the Business Efficiency Committee, his aides being Russell Wehrle, Edward Fontaine, W. J. Kupper and James H. Alexander.

Harvey B. Day, at one time manager of the Pittsburgh Fox exchange, and H. M. Herbel, formerly local Universal manager, were recent Pittsburgh visitors. Mr. Day is now general sales manager for Kinograms and Mr. Herbel officates in a similar capacity for Century Comedies.

Jack Cohen is the new manager of the Pittsburgh branch of Producers Distributing Corporation, succeeding G. R. Ainsworth, resigned. Mr. Cohen reorganized his selling staff. The personnel now is: Lou Padolf, George Sapira, Vincent McHugh and A. H. Toffler.

Harry Grelle, owner of the Supreme Photoplay Company, Pittsburgh's oldest state right exchange, announces the acquisition of the 1925-26 Arrow product.

At a meeting of the Universal Club recently, Manager Morris Epstein of the Pittsburgh "U" office was elected honorary president, and Exploiteer Lon B. Ramsdell was appointed press representative.

St. Louis

Charles Werner, St. Louis branch manager for Metro-Goldwyn-Mayer, is convalescing at his home, 605 Clara avenue, from his recent illness. He underwent an operation at Mayo Brothers Sanitorium, Rochester, Minn., a few weeks, and it was very successful. Werner has been with Metro-Goldwyn for eleven years and he has been given six months' vacation with pay in recognition of his long and faithful services.

Pending the return of Mr. Werner, J. E. Flynn, district manager, has appointed W. B. Scully acting resident manager in St. Louis.

"Dad" Slocum, recently resigned from the local Pathe organization, has joined Producers Distributing Corporation and is assigned to the Southern Illinois, Kentucky and Tennessee territory. He replaces W. S. Haynes, who moves up to the Northern Illinois territory. Bill Sheridan, formerly travelled Northern Illinois for Producers, has resigned. He has not announced his new connections.

Jack O'Neil, former city salesman for Pathe, has resigned. His place will be filled by Andy Deitz and H. Stahler. Stahler formerly was at Indianapolis.

Denver

Seth Perkins, new district manager for Metro-Goldwyn, made his first visit to the Denver Metro-Goldwyn exchange early this week.

Freddy Newmyer, well known director for Harold Lloyd, was a visitor in Denver a few days ago.

Harry Lustig, division manager for Warner Brothers, has arrived from Salt Lake City and will soon leave for New York.

Canada

William Mitchell, First National manager in Vancouver, B. C., for some years past, has returned to Vancouver after a business trip to New York. He stopped off for short visits in Toronto and Winnipeg on his way back. At Toronto he consulted with officials of the Canadian head office of First National and at Winnipeg he met old friends whom he had known during a sojourn there of several years.

Albany, N. Y.

Charles Henschel, eastern district manager for Pathe, was in town for a few hours during the week while on his way from New York to Boston.

Herman Stern, Albany manager of F. B. O., is spending this week in New York, enjoying a vacation.

George S. Jeffreys, special Harold Lloyd representative has been in town closing up several places for "The Freshman."

The local Fox exchange has added another salesman in the person of Morris Simon, formerly of Rochester.

Buffalo, N. Y.

Talk about getting even. We hear that Jimmy Speer, former manager of the Buffalo Dependable exchange, has returned from Florida and is trying to sell exhibitors land in that boom country.

E. J. Hayes, former manager of the Buffalo First National office and recently associated with the sales staff of Producers Distributing and Bond Photoplays, has entered a sanatarium.

O. T. Schroeppel is now in charge of all the booking at the Fox office. Harry Bailey, the new manager, has arrived. J. Emerson Dickman, salesman par excellence, is now combing his hair straight back.

"Hub" Taylor, Pathe salesman, is getting out his snowshoes, shovel, boots, sledge and limbering up his Eskimo dogs for his winter explorations along the Southern Tier.

Harry Dixon and his F. B. O. sales force report business this fall breaking records at his office. Elmer Lux, booker, is working nights to keep the contracts up to date in the books.

Sydney Samson, manager of the Bond Photoplays exchange, is presenting exhibitors with "business boosters."

C. W. Anthony, who recently resigned from the Warner Brothers staff to accept an appointment as Associated Exhibitors' representative in Buffalo, is now out in the sticks acquainting exhibitors with his product.

Ohio

Louis Geiger, manager of the Cleveland F. B. O. office, has chosen Hollywood as the objective for his vacation.

Fred Schramm, city salesman for Producers Distributing has resigned.

The Cleveland Film Board of Trade has lost the only secretary it ever had, namely, Howard Christman, who served since organization of the board in 1922. He will join an eastern company in the near future.

George Kirby, who for five years has been in the booking department of Metro-Goldwyn's Cincinnati office, has taken service with F. B. O. exchange in Cincinnati.

Among the recent changes in the Paramount forces in the Cleveland territory is the transferring of Wm. Selman, salesman, from Canton to Toledo, Ohio. The Canton territory is now being served by R. H. Ramsey, who formerly handled Toledo.

January, 1926

Is Short Feature Month

Get Ready

Kansas City

Exchange activities were many last week. W. J. Morgan and C. D. Hill, general sales manager and district manager, respectively, were in Kansas City on a tour of the Middle West. Universal employees are jubilant over the fact that four of the five exchanges under W. E. Truog of Kansas City, district manager, finished among the first seven in the national sales contest during June, July and August. Earl Cunningham, Paramount explioteer, is hard at work arranging—so he says— "something special" on "The Pony Express." Sam Stoll, formerly with Universal, has joined the Paramount sales force in Kansas City, while Leonard Allison, former assistant bookkeeper at the Universal branch, has been made chief booker at the Universal Des Moines office, he being succeeded in Kansas City by Mark Gilbert. Charles T. Sears, former president of the M. P. T. O. Missouri and now general manager of Universal theatres in the Kansas City territory, and Harry Taylor, Universal branch manager, left for Independence, Kas., to take charge of the Buffalo Theatre, recently purchased by Universal. From Joe Silverman, president, down to the most humble employee, good feeling exists around the Independent Film Corporation's office this week, due to several big sales last week. Ned Depinet and F. J. McConnell, southern division sales manager and short subjects manager, respectively, for Universal, were busy business visitors.

Nebraska

Lee Marcus, new sales manager for F. B. O., who succeeds the late M. H. Berman, was a visitor at the Omaha office recently on a tour of the western exchange offices.

C. A. Schultz, branch manager for Vitagraph at Kansas City, Mo., has taken a position as manager for the Kansas City office of Producers' Distributing.

James Rogers, Omaha branch manager for Enterprising Distributors, underwent an operation at the Paxton Hospital at Omaha recently. He has returned to his desk much improved.

"Jimmy" Winn, branch manager for Educational and Premier Pictures, has gone to Des Moines, Ia., to become branch manager there. Leo Blank of the First National will succeed Winn at Omaha.

San Francisco

Carol A. Nathan, manager of the Universal film exchange, San Francisco, was hurried to the hospital recently and operated on for appendicitis. He is reported to have come through the operation in good shape.

J. R. Crone, manager of the old Mutual exchange at San Francisco years ago and now manager of the Douglas McLean Productions, was a recent visitor at his old stamping ground.

Herman Wobber, manager of the Pacific Coast district for Famous Players-Lasky, left a short time ago on a trip that will take him from San Francisco for several months. He will visit Europe before returning home.

J. J. Partridge, sales manager of the San Francisco exchange of Famous Players-Lasky, recently made a trip through the San Joaquin Valley and the Mother Lode district in the interests of this concern.

The splendid new exchange of the Producers Distributing Corp. at Golden Gate avenue and Leavenworth street, San Francisco, fitted up under the direction of Mark Cory, is now in smooth running order.

William J. Murphy, Metro-Goldwyn exploitation genius, has returned to his San Francisco headquarters from a long trip through the Pacific Northwest and is commencing work on "The Merry Widow," soon to open at the St. Francis Theatre.

George Knowles is acting as manager of the San Francisco branch of the Pathe Exchange, Inc., succeeding W. W. Kofeldt, who resigned after filling this position for five years to become the representative in Germany of the Producers Distributing Corporation.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"The Everlasting Whisper"—Fox Film Corporation

Tom Mix and His Horse Tony Are Back Again In Actionful Story of the Great Outdoors

Reviewed by C. S. Sewell

Tom Mix' newest production for William Fox, while bearing the poetic title "The Everlasting Whisper" is a typical Mix type of picture, an actionful story of the outdoors. The significance of the title lies in the fact that Tom, cast as a lover of nature, likes to revel in its beauties and listen to the "everlasting whisper" of the wind in the pine trees.

Notwithstanding his poetic side, the role portrayed by the star is one that develops vigorous he-man stuff when the occasion arises. Tom appears as a prospector who falls in love with a society girl whom he rescues. Later the villain through a ruse gets her to a hotel and taking advantage of the situation tries to force her to marry him. Tom comes to her rescue and she marries Tom but confesses she does not love him. The villain's henchmen follow Tom into the hills and when they set upon him she comes to his assistance and realizes her love for him.

The acquaintance between hero and girl comes through the familiar device of a rescue from a runaway horse and the punch situations are built up along conventional lines but develop good snap and action. The most effective of these is the climax with the fight between Tom and the crooks at the entrance to a cave where a struggle occurs on a ledge of rock.

Alice Calhoun plays opposite Tom and there is sufficient romance to hold the interest, there is also a very effective scene in which Tony, the horse, figures, where he fights with wolves chasing them away with his heels. The action and vigorous outdoor stuff should make the picture entertaining for the majority of fans, although it probably won't be voted as one of Tom Mix's best pictures.

Cast

Mark King	Tom Mix
Gloria Gaynor	Alice Calhoun
Gratton	Robert Cain
Honeycutt	George Berrell
Brody	Walter James
Mrs. Gaynor	Virginia Madison

Based on novel by Jackson Gregory
Directed by J. G. Blystone
Length, 5,611 *feet*

"The Midshipman"—Metro-Goldwyn-Mayer

Ramon Novarro in Thoroughly Entertaining Story of Life at the U. S. Naval Academy

Reviewed by C. S. Sewell

Produced under the supervision of the U. S. Navy Department and filmed in authentic surroundings at the Naval Academy at Annapolis, "The Midshipman," a Metro-Goldwyn-Mayer picture with Ramon Novarro as the star, should please the majority of patrons and rate as a first-class box-office attraction.

The action concerns Midshipman Randall, whose father was a naval hero. Randall and Ted, a lower classman, become fast friends and Randall falls in love with Ted's sister, who is also sought after by a wealthy idler, who frames a situation which means expulsion for Randall by having a girl go into the guard room while he is on duty. Ted gets caught in the trap and after a struggle between love and duty Randall reports Ted. The scheme is exposed by Tex, another middie, who hates Randall but sticks by him on account of the navy. A warship chases the wealthy villain who has kidnapped the girl, and Randall arrives in time to get her back safe for the graduation exercises which are followed by an immediate wedding.

The "plot" of the picture is slight, serving mainly as a background on which to build up a lot of amusing and very entertaining sequences dealing with the life of the chaps during the years when they are in the naval academy preparing to become officers in the navy. Director Christy Cabanne has made an excellent job of this, playing up the humorous angles, and not forgetting the human interest. For instance, the rowing lesson the Severn, the dancing lesson, the scene in the mess hall, the hazing by the upper classmen and especially the sequences where the hero, to help out his friend Ted, gets his pals to fill Ted's sister's dance card. He believes the girl is homely and she turns out to be a beauty and they all have the laugh on him.

The story moves along at a smooth, easy pace until the big climax when it gets quite melodramatic, but this is toned down a bit by not showing the fight between the hero and villain but covering it with a subtitle. Novarro does excellent work both in the straight and the humorous scenes and looks fine in uniform. He should make a hit with the girlies. Harriet Hammond is very attractive as the girl and Wesley Barry does well as a young middie. Crauford Kent gives a good performance as the villain.

The high morale, excellent discipline and fine traditions of the navy are played up and the picture is an excellent boost for the naval service. It will make a lot of boys want to become middies. And it is thoroughly pleasing entertainment as well.

Cast

Midshipman Randall	Ramon Novarro
Patricia Lawrence	Harriet Hammond
Mrs. Randall	Margaret Seddon
Ted Lawrence	Wesley Barry
Basil Courtney	Crauford Kent
Patricia's Aunt	Pauline Neff
Rita	Kathleen Key
"Fat"	Maurice Ryan
"Tex"	Harold Goodwin
"Spud"	William Boyd

Story by Carey Wilson
Directed by Christy Cabanne
Length, 7,498 feet

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It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

"Little Annie Rooney"—United Artists

Back in a Kid Role, "Our Mary" Pickford A Hit in Appealing and Amusing Story

Maybe among the millions of Pickford fans there were some who were unkind enough to intimate that the real reason for Mary appearing in pictures like "Rosita" in grown-up roles was because she had reached the stage where she could no longer preserve the illusion in kid parts. Well, before we go any further we want to say that they were all wrong Mabel, for in "Little Annie Rooney" her newest production for United Artists, she perfectly impersonates a mite of a girl and at no time looks to be a day over twelve years old.

The title will bring to mind, especially to the older patrons, a tremendously popular song of a generation ago, the action, however, is entirely modern and the only use made of the song is when the kids in a rival gang taunt her and arouse her Irish fighting blood by yelling "Little Annie Rooney Is My Sweetheart." This famous line takes on a different meaning when used by the "right" party.

No attempt has been made to make this a "big" picture in the sense of lavishness or spectacular settings. It is not that kind of a story, just a simple little story of a poor little girl of the tenements. But it is a "big" picture just the same, big in its heart interest, its pathos and humor, its warm sympathy for this little girl in her sorrow, and admiration for her spunk when she gets out and fights the kids who taunt her. For after all, the "bigness" of a picture depends on its entertainment value, not how lavish are its sets but how much will it please and "Little Annie Rooney" spells E-N-T-E-R-T-A-I-N-M-E-N-T for the millions.

Reviewed by C. S. Sewell

Mary appears as the little daughter of a big friendly policeman on New York's East Side who spends a large proportion of her time fighting the kids who taunt her, and otherwise getting into mischief. One night at a gang dance the usual fight occurs. Mary's father rushes in and is accidentally killed. This sorrow changes Mary and she and her brother are determined on revenge. The brother is told that Joe, whom Mary admires, fired the shot and he "gets" him but learning that another gangster is guilty, Mary and the gang of kids turn the murderer over to the cops. Mary goes to the hospital and consents to blood transfusion and saves his life. Later we see the lad as Mary's sweetheart running his own trucking business, and her brother as a traffic cop.

"Little Annie Rooney" is a picture that plays to the heart rather than to the eye, but those familiar with tenement life in a big city will admire the wonderful accuracy of the settings and the remarkably truthful atmosphere with which Director William Beaudine has invested this picture. Everything is true to life. For instance, anyone who has been to a "tough" ball can easily believe that he is attending another one while watching the ball scene in this picture.

The picture opens with Mary leading her little pals in a street fight with a rival gang who throw sticks and stones at each other. Possibly some patrons will think there is too much of this and that the "story" should get under way earlier, for it is a bit late getting started. But this interim is filled with bits of humor, fine character touches and the building up of effective atmosphere.

Characterization, heart interest, humor—are the big points of this picture. Wonderful is the only word to describe Mary's work and she is aided by an exceptionally well-selected cast most of whom are kiddies. Of these, little Spec O'Donnell as a Hebrew kid is great, and Spec figures in several bits that are comedy whizzes. You will feel a tug at the heart in the scene where Mary waiting jubilantly for her father's return on his birthday learns that he has been killed, and there won't be many dry eyes when Mary gives her blood to save her sweetheart and then asks the Doctor when she is doing to die.

Your patrons have been clamoring for the Mary of old, the romping kid Mary that they love, and that is just what they will get in "Little Annie Rooney" which has all of the ear-marks of a picture that will please millions.

Cast

Little Annie Rooney	Mary Pickford
Joe Kelley	William Haines
Officer Rooney	Walter James
Tim Rooney	Gordon Griffith
Tony	Carlo Schipa
Abie	Spec O'Donnell
Spider	Hugh Fay
Mamie	Vola Vale
Mickey	Joe Butterworth
Humidor	Eugene Jackson
Athos	Oscar Randolph

Story by Katherine Hennessey
Scenario by Hope Loing and Louis Lighton
Directed by William Beaudine
Length, 8,500 feet

"Flower of the Night"—Paramount

Pola Negri Gives Best Performance Since Coming to America, in Hergesheimer Story

Pola Negri contributes an unusually fine and sincere bit of work in "Flower of the Night." She makes a deep impression in spite of a story almost impossibly heavy in the Hergesheimer fashion. Evidently the tale contained so much detail that in cutting it down to a reasonable length the motiving has become lost, or else the author, in an effort to overcome his tendency to long-windedness, has himself cut so close to the major facts that he has no room for explanations or preparations to gain interest for his plot and his people.

Yet he had the makings of a fine plot, the story being laid in the early days of California, and hinging upon the resentment of the original Spanish settlers at the intrusion of the American gold-hunters. Don Geraldo has lost the mine which enriched his forbears, and shuts himself within his ranchero. His daughter, Carlotta, yearns for freedom and excitement.

She steals off to a ball given at the mine. When her father threatens her with death she replies that it is his own fault. He realizes that perhaps this is true and kills himself. She goes to San Francisco, where Luke Rand, of the Vigilantes, becomes infatuated by her beauty. He promises to get the mine back for her if she will yield to his demands. Stung by the contempt of John Basset, the mine owner, she assents, but recants when it becomes apparent that this probably will lead to Basset's death. She saves him when he is beseiged by the Vigilante posse, and Basset kills Rand when the latter comes to claim the fulfilment of her promise.

There is plenty of material here for vivid action, and Paul Bern has left none of these opportunities pass. There is a fine sequence of a Vigilante hanging, vivid scenes in the San Francisco dance halls, as well as the dance at the mine, and the fight works to a splendid climax, yet the story lacks real grip because the author has not won real interest in either his heroine or her sweetheart. In the course of the story she is directly responsible for the death of three men. There is too much blood guiltiness upon her head and hands.

Youcca Troubetzkoy does little to gain interest but he is stilted in his own right, and shows no personality. Warner Oland does well as the villainous Rand and Joseph Dowling plays the Don with Castillian dignity.

Miss Negri has done no better work since she came to this side of the Atlantic. She is natural and convincing, though at times unlovable. She does not show the traces of overaction that have marred some of her other roles. It is a pity that so fine a performance should be wasted upon so poor a character. Evidently she has not lost the fire which made her "Passion" a thing to be remembered, and Paul Bern has done much to develop and exploit her ability.

He has done more than this. He has contributed a fine piece of direction, and his handling of the colorful situations does much to make the story acceptable. "Flower of the Night" may not be an outstanding success, but it is not without its audience appeal. It should give greater satisfaction than any of the recent Negri plays.

Reviewed by Epes W. Sargent

Cast

Carlotta y Villalon	Pola Negri
Don Geraldo y Villalon	Joseph Dowling
John Basset	Youcca Troubetzkoy
Luke Rand	Warner Oland
Derek Bylandt	Edwin J. Brady
Mrs. Bylandt	Eulalie Jensen
Servant	Cesare Gravina
Vigilante Leader	Gustav von Seyffertitz
Josefa	Helen Lee Worthing

Story by Joseph Hergesheimer
Scenario by Willis Goldbeck
Directed by Paul Bern
Length, 6374 feet.

"The Last Edition"—Film Booking Offices

Emory Johnson Supplies Excellent Box-Office Picture Full of Action and Heart Interest

Reviewed by Sumner Smith

Emory Johnson's "The Last Edition," an F. B. O. picture, is a great attraction both from the standpoint of that technique and plausibility of story which critics like to talk about and—what's more important—from the standpoint of box office merit. Properly advertised, it ought to make real money for exhibitors, for it has a gripping, human story, ascending drama and a most interesting, though brief, insight into the conduct of a city newspaper.

Every player in this picture is perfectly cast and each one makes the most of the strong characters assigned him. Ralph Lewis is splendid as the composing room employe and Lila Leslie very appealing as the heroine. In fact, the whole cast is so generally good that it isn't necessary to dig adjectives out of the dictionary to describe their work.

Luck passes by the press tender and gives promotion to a young man. A reporter on the paper is in love with his daughter, and his son gets a good job with the district attorney. Now the plot begins—a real plot. The reporter is running a gang of bootleggers to earth. They "frame" the boy in the district attorney's office and prepare to wreck the newspaper plant. This happens just as the paper is going on the streets with a front page story about the arrest of the press tender's son. The press tender is arrested, charged with the act, but the reporter uncovers the plot, the bootleggers are arrested and everything ends happily.

This picture presents some stunning scenes of the burning building and the fire department playing streams of water on it. These are realistic in the extreme and ought to give every movie fan a real kick. The scenes of fist fights and the agility of the reporter in scaling roofs to obtain evidence also lend picturesque touches to the picture.

Throughout the drama are interspersed "bits" showing the real operation of a big newspaper plant, from the office of the editor down through the reporters' room and the linotype room to the press room. These are treated briefly as backgrounds for action, so they do not check the flow of drama. They will be wonderfully interesting to people not "in the know."

Emory Johnson is to be complimented on this production. He turns out consistently good audience stuff. Here he has story, acting and highly interesting backgrounds.

Incidentally, while not particularizing on the individual players, it ought to be noted that Ada Mae Vaughn, a sister of Alberta Vaughn, contributes a striking bit as a stenographer. If there are any more sisters in that Vaughn family they ought to be put on the screen.

Cast

Tom MacDonald	Ralph Lewis
Mary MacDonald	Lila Leslie
Ray MacDonald	Ray Hallor
Polly MacDonald	Frances Teague
Clarence Walker	Rex Lease
George Hamilton	Lou Payne
"Red" Moran	David "Red" Kirby
Mike Fitzgerald	Wade Boteler
Gerald Fuller	Cuyler Supplee
Aaron Hoffman	Leigh Willard
Sam Blatz	Will Frank
Stenographer	Ada Mae Vaughn

Directed by Emory Johnson
Story and Continuity by Emilie Johnson
Photographed by Gilbert Warrenton
Length, 6,400 feet

"Hidden Loot"—Universal Pictures Corp.

Latest Jack Hoxie Western Has Good Story, Plenty of Action and Splendid Backgrounds

Reviewed by Sumner Smith

Jack Hoxie offers his followers another very interesting picture in "Hidden Loot," a Universal Blue Streak Western photographed in Arizona. The vehicle gets off to an impressive start with views of the Arizona desert where it adjoins Death Valley. The story begins with action in the rescue of the heroine by the hero when her horse seems to be running away with her.

Villainous ranchers in the employ of the girl and her brother have stolen money. Circumstance allows Hoxie, as the hero, to see them hide it. With the aid of his horse and dog he spirits it away and hides it himself. As he is a mysterious stranger in that neighborhood, the ranchers seek him as the thief. In the meantime the girl is convinced of his honesty and aids him in evading them. In the end, after escaping death several times, Hoxie is disclosed as president of the cattlemen's association, long on the trail of the bandits, and also as successful suitor for the girl's hand.

It is a good story with plenty of incident and in a majority of ways it has been well handled by Director Robert North Bradbury. But it does seem that more might have been made out of the mystery attaching to Jack Hoxie.

The action is good, the plot action rapid and the backgrounds splendid. The dog and horse especially appeal, since their stunts in aiding Hoxie show almost human intelligence.

Cast

Cranner	Jack Hoxie
Anna Hones	Olive Hasbrouck
Dick Hones	Edward Cecil
"Big Bill" Angus	Jack Kenny
Buck	Buck Connors
Manning	Bert DeMare
Jordan	Charles Brinley

Story by William J. Neidig
Scenario by Harry Dittmars
Directed by Robert North Bradbury
Length, 4,738 feet

"Lazybones"—William Fox

Buck Jones Excellent as Lazy Chap in Fine Human Interest Story Directed by Borzage

Reviewed by C. S. Sewell

In the William Fox production "Lazybones" Buck Jones' fans are due for a big surprise not only in the type of role he plays by the excellent way in which he puts over a character that is different from anything he has attempted before.

Instead of his usual vigorous he-man Western role, we see Buck as just the opposite, a lazy shiftless smalltown fellow whose only interest is his love for Agnes whose sister Ruth has been ordered by her stern mother to come home and marry the village swell. It develops that Ruth has married a sailor who was lost at sea and being unable to prove her marriage is afraid to tell her mother. Buck learns her story and out of the goodness of his heart adopts the baby and keeps the secret, although he loses Agnes. This baby, Kit, grows up into a charming woman and when Buck, a little white at the temples, returns from the World War and prepares to declare his love for her he learns she is in love with a younger fellow and he sacrifices his own happiness again to bring about her marriage to the other fellow.

The story opens about 1900 and there are scenes at a couple of later periods extending up to the close of the war. Notwithstanding this episodic nature the interest is held throughout due to a smooth scenario, excellent direction and fine acting. The best of this contributed by ZaSu Pitts as Ruth. Her emotional work is superb and during the time she is on the screen she walks away with the picture. Emily Fitzroy in a typical role for her, that of the stern unyielding mother, is remarkably good. Jane Novak is fine as Agnes and Madge Bellamy

(Continued on page 719)

"Lovers in Quarantine"—Paramount

Bebe Daniels Has Type of Role That Suits Her Best in Highly Amusing Farce Comedy

Reviewed by E. W. Sargent

Throwing all probability to the four winds, the scenarists have contrived a fine broad farce for Bebe Daniels out of one of last season's stage successes, "Quarantined." Where plausibility and entertainment clash, plausibility emerges from the fray a poor third in a two-party fight, but you are laughing so heartily that you do not care. "Lovers in Quarantine" is a first class vehicle for Bebe Daniels, carrying much more of a plot than her last offering. The story is carried right to the end and yet it never is permitted to intrude on the possibilities for comedy. Rather it is made to yield the situations on which the comedy action is hung.

The plot is very simple. Engaged to an African explorer, Pamella Gordon grows tired of the wait and arranges to marry Mackintosh Josephs. Blunt, the explorer, turns up unexpectedly two weeks before the wedding. Pamela prefers him to the high-tempered Josephs, but she dreads a scene and arranges to elope to Bermuda with Blunt. Meanwhile, to throw Josephs off the track, Blunt is told to make violent love to Diana, the hoydenish younger sister. Diana believes that Blunt really loves her, locks Pamela in her room and goes to the boat under the chaperonage of her aunt. Blunt does not discover the deception until the second day out, Diana being secluded in her cabin with a fake illness.

When he does discover the substitution, his contempt for her rouses her fighting blood. With the aid of her sister's clothes she captivates Blunt, intending to wring a confession of love from him and then throw him over.

But the passengers are put in quarantine and events move so rapidly that when Pamela comes along she is a day too late. Diana has won.

As Blunt is supposed to have been married before starting, the situation is a delicate one, saved only by the presence of the aunt, and the complications are developed with artistic speed until the story gets moving so rapidly that there is a slight sag at the climax, where the action is straightened out. Very little time is lost in developing the premise and from there on the action builds steadily up.

The comedy ranges all the way from true comedy to the broadest sort of slapstick, as when Diana's necklace is hooked into the curve of Blunt's cane, and she follows him about the deck of the steamer on her hands and knees. This is preceded by a wild chase about the decks.

There is plenty of downright horseplay all the way through, with an alteration to really fine light comedy, as when the nearly starved Diana almost claims the tray of food her aunt is trying to smuggle in to her. Blunt, on guard at the stateroom door, sets it beside a seasick passenger, who heaves it overboard in disgust just as Diana is about to claim it.

Miss Daniels carries the bulk of the action and is seen at her hoydenish best. The role suits her and she makes the most of her every opportunity. Edna May Oliver is a good support as the aunt, and Harrison Ford is excellent as Blunt. Alfred Lunt makes all he can of the small part of Josephs, and the remainder of the cast is competent, though little more important than the backgrounds.

Much of the action takes place on the steamer on the trip to Bermuda, with some fine shots on the island itself, chiefly at the quarantine station, where the supposed bridal pair draw the only bungalow.

It is thoroughly good entertainment and should develop a strong audience appeal. You do not have to puzzle out the laughs. They are made so clearly apparent that they hit home, hard and fast. Structurally it is a decidedly better play than "Wild, Wild Susan."

Cast

Diana	Bebe Daniels
Anthony Blunt	Harrison Ford
Mackintosh Josephs	Alfred Lunt
Pamela Gordon	Eden Gray
Amelia Pincent	Edna May Oliver
Lola	Diana Kane
The Silent Passenger	Ivan Simpson
Mrs. Burroughs	Marie Shotwell

From the stage play by F. Tennyson Jesse
Scenario by Townsend Martin and Luther Reed
Directed by Frank Tuttle
Length, 6,570 feet

"The Other Woman's Story"—B. P. Schulberg

Flashbacks Used Effectively in Building Murder Mystery Story Starting with Trial

Reviewed by C. S. Sewell

Under the intriguing title of "The Other Woman's Story," B. P. Schulberg is offering a murder mystery drama enacted by a capable cast which should prove good average entertainment for the majority of patrons.

The story concerns the murder of a young wife's lawyer just as she is suing for divorce. Her husband is blamed, and the circumstantial evidence against him is so strong that he is convicted. His business partner, whom the lawyer seeks to present in an unfavorable light as "the other woman" believes him innocent and succeeds in locating a woman who was hidden in the lawyer's apartment. Through this woman's story the guilt of the wife is established and the husband is freed to find happiness with the "other woman."

Through the device of starting the picture with the murder trial, the entire story is brought out by placing the different witnesses on the stand and building up the series of events leading up to the murder by means of flashbacks. This increases the suspense and proves dramatically effective as the spectator is kept in the dark to a considerable extent and the mystery element is strengthened. At the same time this method seems to slow up the action due to the court details and the large number of witnesses introduced to add their bits to the story.

The mystery element is carefully hidden and although the idea of keeping the presence of the third woman a secret until after the case goes to the jury, is quite theatric and there are other situations that do not seem to ring true, for instance the fact that neither lawyer pays any attention to evidence brought out by several witnesses as to the probability to another person having been secreted in the room, the picture does develop considerable tenseness and a good element of mystery together with quite a lot of drama and it will probably prove an interesting attraction for the average patron. Further cutting, however, would make it a more absorbing story and increase its entertainment value as certain scenes have been included that do not advance the action.

The cast, headed by Alice Calhoun as the wife, Robert Frazer as the husband, Mahlon Hamilton as the lawyer and Helen Lee Worthing as the other woman is uniformly good.

Cast

Mrs. Colby	Alice Calhoun
Jean Prentiss	Helen Lee Worthing
Judge	David Torrenee
Gertie	Gertrude Short
District Attorney	Charles Clary
Colby	Ribert Frazer
Marshall	Mahlon Hamilton
Maid	Joan Standing
Defense Council	Joseph Girard

Story by Peggy Gaddis
Adapted by John Goodrich
Directed by B. F. Stanley
Length, 6,080 feet

(Continued from page 718)

scores as Kit, especially as a growing girl.

The abundance of heart interest and deep pathos in this story have been admirably brought out by Director Frank Borzage who was right in his element in handling such material. He has dared to use a logical and consistent instead of a conventional happy ending and with the assistance of an excellent cast has made this thoroughly human story register strongly. We believe with its fine appeal to the heart it will prove pleasing to the majority, though it may dissapoint some of Buck's fans.

Cast

Lazybones	Charles (Buck) Jones
Kit	Madge Bellamy
Mrs. Tuttle	Edythe Chapman
Dick Hitchie	Leslie Fenton
Agnes Fanning	Jane Novak
Rnt hFanning	ZaSu Pitts
Mrs. Fanning	Emily Fitzroy
Elmer Ballister	William Norton Bailey

Based on play by Owen Davis
Scenario by Frances Marion
Directed by Frank Borzage
Length, 7,234 feet

"Why Women Love"—First National

Blanche Sweet in Melodramatic Sea Story That Has Emotional and Thrilling Climax

Reviewed by C. S. Sewell

With Blanche Sweet in the featured role, First National is presenting a romantic sea melodrama, "Why Women Love," adapted from a stage play "The Sea Woman," by Willard Robertson, and directed by Edwin Carewe.

Molla, the daughter of a sea captain, is loved by Rodney and they plan to marry on her return from a voyage with her father. The vessel is burned at sea and Molla believed to be dead; however, she was rescued from a sea of blazing oil by the lighthouse keeper who dies from his injuries, and in gratitude vows to look after his daughter. Rodney finally learns she is alive and comes for her but she refuses to go with him until she has found the man who wronged the girl. The girl turns on the gas in the lighthouse to destroy both herself and the villain and soon the building is in flames. The girl is rescued but dies and Rodney seeing the flames returns to port and takes Molla in his arms.

The earlier reels of this picture give the impression that it is going to be a human interest romance of the sea, in which the drama results from the fact that the girl is left at the lighthouse and the hero is sailing away believing her to be dead. There is in this part a strong element of sadness and tragedy, with the plight of the girl and the death of the lighthouse keeper, and it is accented by the betrayal of the young girl. At this point, however, the action begins to quicken and with the situation arising from the attempt of the girl to blame her shame on an innocent man and her attempt to kill herself and her real betrayer, followed by the burning of the lighthouse, the story becomes lurid melodrama of the type that delighted the gallery patrons in days past.

Blanche Sweet registers in a strongly sympathetic role, Robert Frazer is pleasing as her sweetheart and Dorothy Sebastian gives a good performance as the other girl. The atmosphere of the sea and the ruggest coast is well maintained.

There is an excellent scene showing a rescue from the sea when it is covered with blazing oil, and with its combination of an emotional and thrilling climax it ought to satisfy the most ardent melodramatic fans.

Cast

Molla Hansen	Blanche Sweet
Olaf Hensen	Robert Sprotti
Rod O'Malley	Robert Frazer
Josiah Scott	Charles Murray
Silas Martin	Russell Simpson
Pearl Martin	Dorothy Sebastian
Charley Watts	Alan Roscoe
Hickey	Fred Warren
Ira Meers	Edward Earle

Based on play "The Sea Woman," by Willard Robertson
Scenario by Lois Leeson
Directed by Edward Carewe
Length, 6,570 feet

"Satan in Sables"—Warner Brothers

Lowell Sherman Stars in a Colorful Story of Affairs of Wealthy Russian Grand Duke

Reviewed by C. S. Sewell

Following his appearance in the stellar roles of a number of successful stage plays during the last few seasons, Lowell Sherman is being presented by Warner Brothers as the star of "Satan in Sables" a story dealing with a wealthy Ex-Grand-Duke in Paris.

Pictured as a man of fantastic wealth, this Russian nobleman is noted for his affairs with women on whom he lavishes money but not affection, spurning them when his ardor cools. One of these gets revenge by winning the love of the nobleman's unspoiled and innocent young brother. In the meantime a poor young girl crosses the nobleman's pathway and he falls really in love with her but circumstances cause him to doubt her and he humiliates her. The boy when he learns the truth enters an auto and dashes to his death. Thoroughly chastened, the nobleman gives up his past life and finds the poor girl waiting for him.

The story is melodramatic and improbable. There are a number of lavish scenes and it has been well directed by James Flood who has given the action a certain verve and snap that interests. There is a glamorous atmosphere of lavishness surrounding the story and a number of the sequences are pleasing.

Lowell Sherman imparts an impressive dignity to his role and acts with fine finish in the bigger moments although inclined to pose and gesture too much at other times. Despite the lack of sympathy for the role you cannot help but feel a bit of a fascination for a man of this type. Pauline Garon is excellent as the little Apache girl and acts with pleasing vivacity. John Harron gives a good performance as the younger brother.

Notwithstanding the implausibility of the story and its lack of realism or sympathy for the star, there is a certain charm that will probably make it pleasing entertainment for a large number of fans.

Cast

Michael	Lowell Sherman
Paul	John Harron
Dolores	Gertrude Astor
Colette	Pauline Garon
Victor	Frank Butler
Emile	Francis MacDonald
Grand Duchess	Frances Raymond
Valet	Otto Hoffman

Story by Bradley King
Directed by James Flood
Length, 7,260 feet

"The Substitute Wife"—Arrow Film Corporation

Jane Novak Gives Fine Performance in Role of Nurse Who Takes Place of an Erring Wife

Reviewed by C. S. Sewell

With Jane Novak and Niles Welch in the leading roles, Arrow Film Corporation is offering on the independent market "The Substitute Wife" a Whitman Bennett production directed by Wilfred Noy.

The title appropriately describes the story which is based on the idea of a nurse taking the place of an erring wife to allow her to go away with the man she really loves. This seemingly impossible situation is accomplished through the fact that the husband is accidentally blinded on his wedding night and the wife resents his show of affection as she has married him for his money. The voices of the two women are identical. In the course of the story the self-sacrificing nurse learns to love the husband and is responsible for an operation that restores his sight. He learns of his wife's perfidy and there is a strong intimation that he will eventually marry the nurse.

This idea is highly implausible, but with a few minor slips it has been rather smoothly worked out by Director Noy in such a manner that the story while never convincing manages to hold the interest, although the action could be speeded up somewhat by further cutting. Much of this is due to the consistently good work of Jane Novak in the title role. Her performance is sincere and sympathetic. Niles Welch gives a satisfactory portrayal of the unfortunate husband, Mario Majeroni makes the minor role of a surgeon stand out and the other roles are capably handled.

For patrons who are willing to overlook the far-fetched idea on which this story is based, its handling will probably prove interesting and it should rate as a fairly good program attraction.

Cast

Hilda Nevers	Jane Novak
Lawrence Sinton	Niles Welch
Victor Bronson	Colt Albertson
Evelyn Wenworth	Louise Carter
Dr. Kitchell	Gordon Standing
Dr. De Longe	Marie Majeroni

Story by Katherine Smith
Directed by Wilfred Noy
Length, 6,580 feet

Little Pictures with the Big Punch

News, Reviews and Exploitation on Short Subjects and Serials

A Department Devoted Exclusively to the Pictures, Short in Footage But Long in Drawing Power

"Dangerous Curves Behind"

Eddie Cline directed this Sennett all-star comedy. The story concerns small town folk who become victims of a young chap who booms real estate values. The players are Ruth Taylor, Jack Cooper, Joseph Young and William McCall. This subject introduces faces not particularly well known to patrons of comedy and it will be interesting to watch their development under the tutelage of Mack Sennett. In this comedy they do fairly well, so that it ought to please most audiences as the story and the situations are good and rendered distinctive by the Sennett touch. It is all slapstick stuff but the somewhat leisurely movements of the players at times slow up the action.—S. S.

"Better Movies"

(Pathe—Comedy—Two Reels)

This is another of those inimitable "Our Gang" comedies produced by Hal Roach and directed by Robert McGowan. The children find a deserted studio and proceed to stage their own thriller. At first a tin can camera suffices; then a little rich boy in the neighborhood supplies a real movie camera, and the action of the bunch is really registered. Later, they run off a show successfully—with titles upside down and exaggerated acting—until adults break it up. This is an excellent subject, with the familiar faces augmented by Martha Sleeper as the vampiest of vamps and "Husky" Hanes in a good role. It is barrels of fun from start to finish and ought to prove a prize drawing card in any theatre, whether catering to adults or children.—S. S.

"A Goofy Gob"

(Educational—Comedy—Two Reels)

This is the second of the series featuring the stage comedian Billy Dooley, who again appears as a "dumb" sailor and he certainly succeeds in looking and acting the part to perfection. An ensign is secretly engaged to the captain's daughter and Billy offers to hold him out by taking the ring back to the girl who is at a girl's school. He gives it to the wrong girl and there is a lot of excitement in the institution until Billy gets the ring back and delivers it to the proper party. There is some corking good comedy in this picture. One of the best things is where Billy, who is unable to whistle, is praised for his success in trying and he says it was the boat, not him, that whistled. In fact, his inability to whistle is responsible for a lot of good comedy. In one scene he buys an assortment of whistles and stands outside the window to attract the girl, and is mistaken for a fish peddler, a postman, etc. There is also a good sequence where he poses as a dummy in the gymnasium. This picture should prove a good laugh-maker for all classes of patrons. The sub-titles are snappy and clever, the action is fast and the situations amusing.—C. S. S.

Here They Are!

All Abroad—Fox
Better Movies—Pathe
Boundary Line, The—Universal
Dangerous Curves Behind—Pathe
Felix the Cat on the Job—Educational
Goofy Gob, A—Educational
Invisible Revenge, The—Short Films
Jail Bird, The—Winkler
Knicknacks of Knowledge—Educational
Pathe Review No. 44—Pathe
Slippery Feet—Educational
Tax War, A—Universal
Wild Cats of Paris—Pathe
Transients in Arcadia—Fox

"The Boundary Line"

(Universal-Western-Two Reels)

This two-reel Mustang featuring Fred Humes is built around a dispute over the boundary line between two ranches due to the boundary stream changing its course. A villainous foreman complicates matters and the dispute is settled by Fred, grandson of one party, marrying the grand-daughter of the other rancher. There is familiar Western action but the main thing in the picture is the way the two old Civil War veterans scrap with each other, and keep up their old enmity at every opportunity. This idea is by no means new and is rather forced for effect but it adds an element that takes it out of the cut and dried wsetern style. Of moderate entertainment value.—C. S. S.

"Wild Cats of Paris"

(Pathe—Cartoon—One Reel)

This latest "Aesop's Film Fable" from the pen of Paul Terry is another example of clever humor. The farmer visits Paris and gets the thrills of a lifetime, particularly in the Latin quarter.—S. S.

What Others Think

8.

MISSOURI THEATRE:

"Have used your Ko-Ko Song Car-Tunes as Featured Organ Solos and want to say they pleased the audience immensely."

—Milton Slosser, Organist.

729 7th Ave. RED SEAL PICTURES CORP. **N. Y. C.**

Edwin Miles Fadman, Pres.

"Slippery Feet"

(Educational—Comedy—Two Reels)

Educational's newest two-reel comedy starring Bobby Vernon is based on the idea of a rival causing the hero to pose as a noted burglar to fool a masquerade party and then having the real burglar turn up. Of course, this results in a general mix-up with the real burglar being mistaken for the fake one and vica versa. There are a lot of farce comedy complications and a good quantity of slapstick. Although this idea is a familiar one it has been amusingly handled. There is a laughable sequence preceding the mix-up where Bobby dances with a very large woman who flings him all over the place. Bobby also does several impersonations, which gives his rival the idea of the burglar masquerade. There is plenty of fast-moving action and the picture is good for a number of laughs. Your patrons should enjoy it.—C. S. S.

"Transients in Arcadia"

(Fox-Comedy Drama—Two Reels)

Here is another one of series which William Fox is making from O. Henry's excellent short stories. Characteristic of this author, there is a wealth of human interest and a good point to the story that comes as a real surprise to those who are not familiar with it. A shopgirl who longs to marry a millionaire poses as a titled aristocrat and visits a fashionable resort hotel where she has trouble with crooks who are after her pearls. A swell chap comes to her rescue but she turns him down. Back in the shop she is lamenting her loss when a delivery man enters and proves to be the swell young fellow who was also masquerading. The story is decidedly entertaining and there are a number of amusing situations. It should please the majority of patrons. Mary Akin as the girl and Hugh Allen as the fellow both do good work.—C. S. S.

"All Abroad"

(Fox—Comedy—Two Reels)

One of the new Fox series of comedies based on Mabel Herbert Urner's stories of "The Married Life of Helen and Warren." Warren is called suddenly to Europe and leaves Helen behind. The trip is called off but Helen's friend has persuaded her to hide on the boat. Warren hastens to the ship on a rum-running tug, arriving as Helen is taken off in the pilot boat. Revenue men chase the tug and Helen and Warren are again landed aboard ship but there is a mix-up as Warren's partner is occupying the stateroom. Kathryn Perry and Halam Cooley are excellent in the leading roles. This is a fast-moving comedy filled with amusing farcial situations that is good for a number of smiles and should prove thoroughly enjoyable. It is all good peppy fun, even if a little improbable.—C. S. S.

Get Ready For
SHORT FEATURE MONTH
JANUARY, 1926

THE "BOSS" AMBLES IN AND SPOILS A CHAT
One of the little human touches that William Sidney Porter ("O. Henry") wrote into his "Transients in Arcadia," a two-reeler which Daniel Keefe drected for William Fox

"The Jail Bird"

(Winkler—Cartoon—One Reel)

By means of a clever combination of photography and cartoon work little Alice cavorts with her cartoon cat and a turtle. The trio steal a pie and are chased by a dog cop and finally landed in jail and made to break stones. By the aid of a bird the dog escapes and learns to fly and finaly rescues Alice. Walt Disney, the cartoonist, has his characters do a lot of highly impossible stunts which prove to be quite amusing. It is fully up to the standard of the series and if anything a little more imaginative than usual.—C. S. S.

"Felix the Cat on the Job"

(Educational—Cartoon—One Reel)

This Pat Sullivan cartoon deals with the trials and tribulations of Felix after he stows away on a vessel. Discovered, he has to work his way scrubbing the decks until a miracle saves him during a storm. Reaching a lighthouse safely, Felix gets revenge by ingeniously (and fantastically) diverting hordes from the lighthouse to the ship. It's very good fun.—S. S.

"Pathe Review No. 44"

(Pathe—Magazine—One Reel)

This presents three subjects—"The Old Man of the Sea," depicting the monotonous life of a Japanese fisherman; "Feminine Farmers," Pathecolor views of women tending farm animals in a "manless" town in Switzerland, and "Plundering the Sea," a camera record of the Arcturus Oceanographic Expedition, released in co-ooperation with the New York Zoological Society. Of these interesting subjects it seems that the last named will have the most appeal. It is the most picturesque and it has had liberal space in the newspapers.—S. S.

"A Taxi War"

(Universal-Comedy-Two Reels)

Good opportunities for Eddie Gordon to demonstrate his ability as a contortionist and tumbler are afforded in this two reel Century Comedy in which he is starred. The action opens with Eddie twisted up like a pretzel inside a pillow slip masquerading as a pillow. Non-payment of room rent develops trouble with the landlady and the two boys have a time getting out. They are taxi drivers for rival companies and try to steal each other's business. The other chap plants a bomb in Eddie's cab but his own gets caught on the tire chain and both are blown up. It is not as laughable as some of the earlier Eddie Gordon comedies but should prove fairly amusing for his fans and slapstick admirers in general.—C. S. S.

"The Invisible Revenge"

(Short Films—Cartoon—One Reel)

At last dimmutive Jeff succeeds in getting the best of tall overbearing Mutt. In this cartoon, distributed by Short Films Syndicate, Jeff succeeds in getting hold of a solution that will render a person invisible. He fools Mutt by pouring the liquid on a little negro and Mutt is scared when he sees a suit of clothes dancing around apparently with no one in them. Mutt discovers the deception but Jeff pours some of the stuff on himself and becoming invisible is able to kick and trounce Mutt to his heart's content. A clever bit shows the dancing of a Hebrew dance, the Charleston, and other distinctive steps by a pair of empty shoes. This is so well done that the dances are easily recognized. A clever and amusing Mutt and Jeff cartoon.—C. S. S.

DON'T FORGET
SHORT FEATURE MONTH
JANUARY 1926
BOOST FOR IT!

"Knicknacks of Knowledge"

(Educational—Novelty—One Reel)

As usual in this series of Lyman H. Howe's Hodge Podge various items of interest from all parts of the world have been brought together and interspersed with cartoon work. The result is a reel that is up to the standard of the series from the standpoint of instruction and entertainment. Among the subjects are, washing the windows of the Woolworth building, this is treated in a humorous way; two kinds of "peelers," cotton picking in Peru, Chinese junks, Niagara and Victoria Falls, New Zealand natives working themselves up to a frenzy by making faces, and a cartoon cyclorame of the earth.—C. S. S.

Hiers Back at Studio

Walter Hiers returns again to the Christie studios the last week in October. Hiers, nationally known screen luminary, was forced to stop work recently due to a severe injury suffered while making a scene. At first it was thought that amputation would be necessary to a few injured fingers of his right hand, but now Walter is out of all danger and is ready to go on with his next production.

Start and Finish Together

Bobby Vernon and Billy Dooley, Christie comedians each started production on their current vehicles the same day and each finished the same day. While their next stories are being prepared, Dooley will hie himself to a neighboring golf course and Bobby will visit Catalina Islands where he hopes to land a "Yellow Tail" or Tuna which will enable him to become a member of that famous Tuna Club for which the Island is internationally famous.

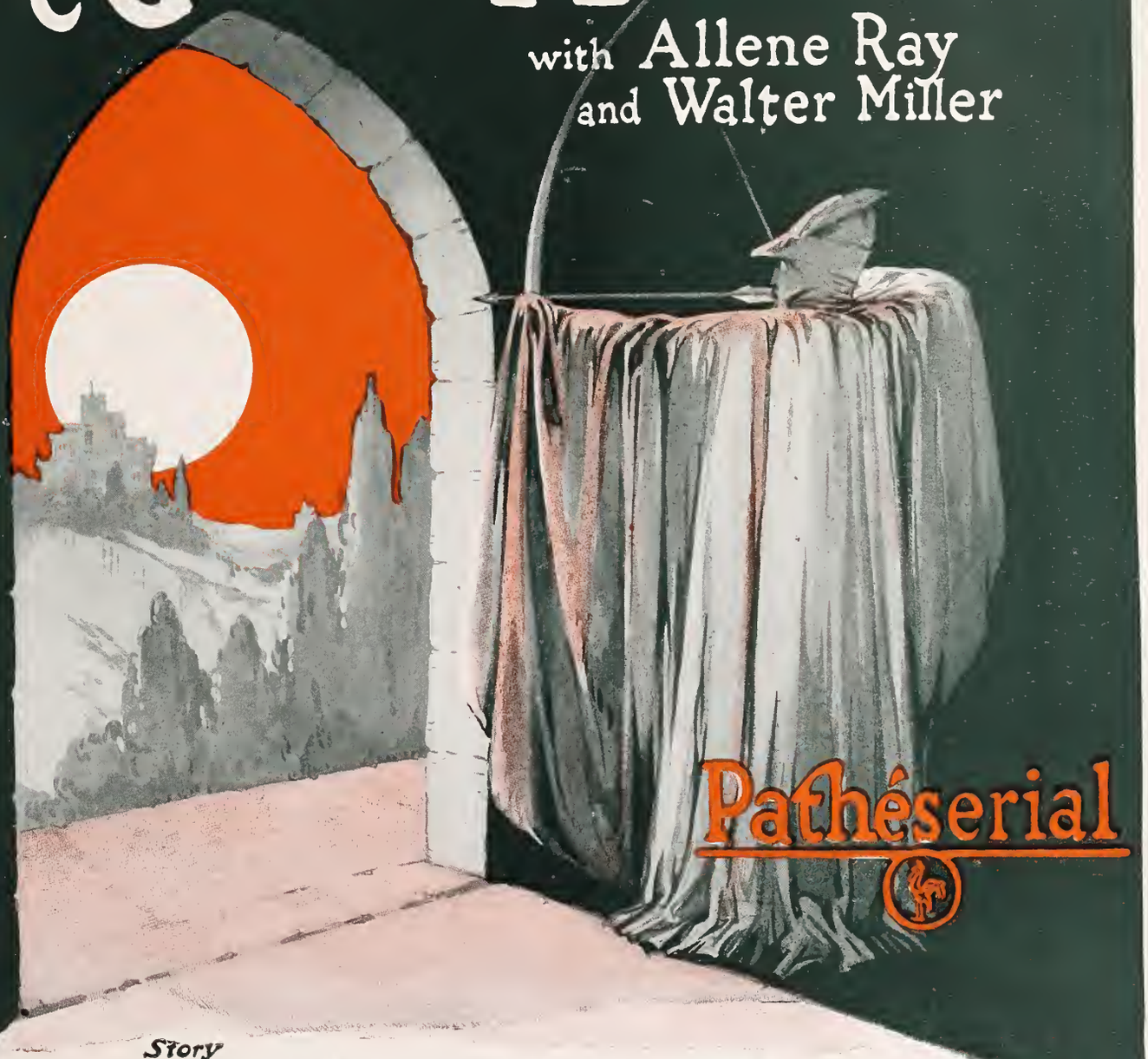
KIT GUARD

The F. B. O. comedian looks funny any time you look at him, but when he dons a comic attire, he's ridiculous. In support of Alberta Vaughn as "Mazie," in F. B. O.'s series of short features, Kit is scoring some of his best hits.

Positively proclaiming the Dawn of a New Day in Serial Quality—

The Green Archer

with Allene Ray
and Walter Miller



Pathéserial

Story

From Edgar Wallace's celebrated mystery novel of the same name. Selected for a Patheserial because it not only unfolds a mystery that will keep every one guessing until the final chapter, but also is vivid with intense and exciting action.

Production

Absolutely strikes a new high note in serial production. In sets, mounting photography and locations EQUAL TO THE FINEST FEATURES.

Cast

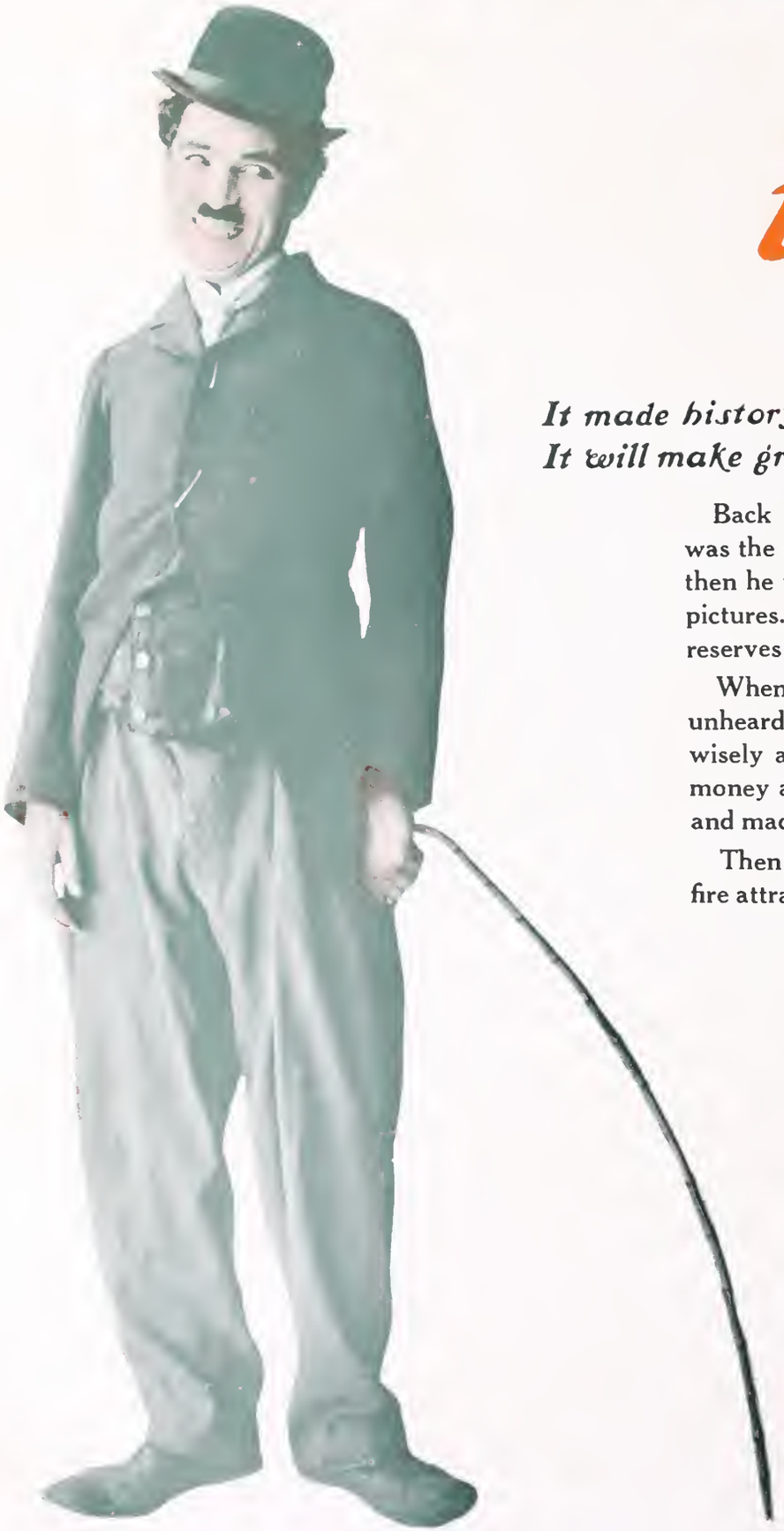
In addition to the featured stars, Burr McIntosh, Frank Lackteen and a half dozen other unusually capable players are in the cast. THE ACTING IS ABOVE CRITICISM.

Direction

One hundred per cent in every respect, by Spencer Bennet. JUDGE IT FOR YOURSELF. JUST SEE IT—THAT'S TO YOUR INTEREST.

Scenario by **FRANK LEON SMITH**

Charlie



in A

It made history yesterday---
It will make greater history today

Back in the days of the General Film, Chapli
was the surest box-office bet in the business. Eve
then he was the great outstanding figure of motio
pictures. Even then they called out the polic
reserves when his latest was shown.

When the old Mutual Film Co. signed him on a
unheard of figures, the whole business winke
wisely and said, "Great as he is, WHO can mak
money at such prices?" But exhibitors cleaned u
and made extraordinary profits—and so did Mutua

Then came First National looking for a su
fire attraction. They signed Chaplin for one millio

Chaplin

Dog's Life

dollars for eight two reel pictures. Again the wise men shook their heads and grinned. Again exhibitors and distributors were amazed at the records hung up.

Chaplin has been away from the screen for three years. The boys and girls who saw Chaplin in "A Dog's Life" are seven years older, and have forgotten that picture. But they have not forgotten Chaplin. He has come back greater than ever, and the multitudes fight to see his latest feature. They will all want to see his big successes of the past.

SO PATHE PAYS A HALF A MILLION FOR THE PRIVILEGE OF RE-PRESENTING HIS FIRST FOUR PICTURES UNDER HIS FIRST NATIONAL CONTRACT.

Chaplin is Chaplin.

And "A Dog's Life," released November 22, is one of the greatest pictures he has ever made, a surer money-getter today than when Broadway and Main Street fought to see it!

Pathépicture

TRADE MARK

Coming
during the season of 1925-6 in

Pathé Review

Pathecolor

American Colleges in Pathecolor; American National Parks in Pathecolor; American Poetry in Pathecolor; Flower Studies in Pathecolor; Foreign Scenics in Pathecolor.

The above represent a rare treat for every house that wants the very best in quality "shorts." Pathecolor is truly incomparable.

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THE BEEBE EXPEDITION to the Sargasso Sea; the exclusive story in pictures of the Scientific Expedition which has aroused wide interest.

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THE MAGIC EYE; the marvels of the world that are hidden to the naked eye. Wonderful pictures taken through a microscope.

ARCTIC EXPLORATION; with Knud Rasmussen in the uncharted wilderness of Greenland, Canada and extreme Northern Alaska.

DE PROROK EXPEDITION; exclusive pictures of the uncovering of the lost cities of North Africa.

Build your own home

A series of great practical and universal interest, showing how to build the home you desire at a cost within your means. Taken in co-operation with Secretary of Commerce Hoover.

Novelty

Continuing examples of the marvellous work of Alvin Knechtel's new Process Camera.

The above represents only a part of the subjects ready for the coming season. Every audience will enjoy every number of Pathe Review.

ONE REEL EVERY WEEK

Short Features Should Get Prominent Place in All Theatre Advertising

By ELMER R. PEARSON
Vice-President and General Manager of Pathe Exchange, Inc.

IN discussions of adequate advertising and exploitation for the Short-Subject emphasis is more likely to fall on individual cases or proper presentation than on any general discussions of the subject. We would like, however, to indulge in one generalization because it lies back of and is vitally connected with the entire campaign of short-subject advertising.

After all, no great amount of advertising effort is put behind any commodity unless it embodies selling points worthy of being exploited. Just because a bit of screen entertainment happens to be one of two-reels is no more justification for its being featured in the advertising copy or the marquee lights than is the greater length of the more favored feature. The short-subject must embody qualities worthy of special attention if it is to be given more intensive advertising by the exhibitor, and it is the purpose of this present discussion to show that our short-subjects embody just such requisites.

It is no secret that until a few years ago the production of short-subjects as a class of screen entertainment was conducted in a rather cheap way. The short-length producer, if he were to survive at all in the face of feature competition, had necessarily to limit costs in every department. The cream of the acting, directorial, and story-writing professions gravitated towards the feature field where both compensation and recognition was better and quicker. In the past few years this situation has been almost reversed. On the Mack Sennett and Hal Roach lots today, just to cite two examples, there are names of feature importance in every department of the studio operations. In fact, many members of the stock companies on both these lots have been recruited directly from the dramatic and feature fields. Nor is the matter of quality talent restricted to stars and featured players. Both Mr. Roach and Mr. Sennett have combed filmdom and gone out into the field of the dramatic stage and vaudeville to recruit established players for their supporting casts. Good stars do better with good supports and this has been especially manifest in the comedy output of both these studios.

ELMER R. PEARSON

The same care that has been exercised in the selection of player talent is applied to the directorial, camera, and lighting departments. Many of our short-length comedy directors are receiving higher salaries than their associates in the feature field. The cameramen and other technical experts on the comedy lots are the equal in experience and craftsmanship to similar groups employed at the feature studios and include acknowledged leaders in their professions. It can be stated without fear of contradiction that our comedy studios are turning out in two-reel lengths what are truly features in every sense of that term—features in casts, in direction, in production effects, in lighting and photography. And with the added advantage of compressing the entertainment into briefer length and thus making possible greater program variety.

What has been said above in reference to the two-reel comedy output emanating from the Hal Roach and Mack Sennett Studios is equally true of our other short-subject units on the Pathe program. Newspaper reviewers in various parts of the country have recently complimented editorially the higher standards of story values, acting, direction, and production effects found in our recent Patheserials. Such single-reelers as the Grantland Rice "Sportlights" and the "Stereoscopiks" have also won an unusual measure of editorial endorsement because of their entertainment appeal. Such established short-subject product as the "Aesop's Film Fables," "Topics of the Day," and our Pathe Review and Pathe News have become fixed units on theatre programs throughout the country, their permanency attesting eloquently to their pulling power at the box-office.

After all unless advertising of short-subjects pays the exhibitor, everyone knows he is not going to adopt it as a permanent policy.

There have been so many theatres whose short-subject advertising has been an outstanding success, a few of whom have taken the trouble to tell us and the trade journals about it. Thus we know we are not asking the exhibitors to advertise short-subjects for our sake alone but because it will pay them at the box-office.

Theatre-owners are being urged to increase the space devoted to short-subjects attractions in their "ad" copy, poster and lobby displays and lights, not because of any partisan bias in behalf of the short as opposed to the feature-length production, but because we know that inherent in the short-subjects are found the qualities of feature entertainment plus variety that properly advertised will win increased patronage at the box-office.

Children are the best advertisers of something they like, that an exhibitor can have. They carry the message of enthusiastic satisfaction to their associates and elders as can no herald or advertising copy.

We all know how bored they are with the average lovesick feature. Therefore, at least for the opening day of an engagement, the less said about a feature of that kind and the more prominently one plays up the comedies and shorts, the more certain will be the juvenile attendance, followed, of course, by the attendance induced by their word-of-mouth advertising which has no equal.

Weiss Bros. Declares Intention to Enter Short Subject Field

IT has been rumored about for some time that Louis Weiss intended to enter the short subject field in his production and distribution activities for next year. When interviewed as to such a possibility he admitted that the rumor had been correct. Mr. Weiss stated as follows:

"We do expect to distribute a program of short features in the coming year. We have, for some time, been making tentative arrangements with a number of people with a view towards the production of several series of two reel comedies and also several action serials. The public is beginning to appreciate the fact that a large part of an evening's entertainment at a motion picture theatre is made up of short features.

"Wtih the right kind of activity the exhibitor will also come to the realization of the true value of the short subject and will give it the proper place on his program. The short feature needs just as much attention to its make-up as the biggest feature ever produced and we expect to put our brand on only that kind of material whether it be two reel comedies or serials.

"We will make further and more definite announcement of our future plans as they materialize."

Big Water Polo Game

A water polo game with highlights of comedy will be the feature of episode No. 7 of F. B. O.'s new "Mazie" series based on the Nell Martin magazine stories. Alberta Vaughn is being starred and Ralph Cedar directing. Two famous West Coast teams of swimmers will take part in the game which will be staged in the big tank of one of the Los Angeles clubs.

Next Fat Man Comedy

"Look Out Below!" is the title Joe Rock has given his current Standard comedy featuring the trio of rotund funsters, "Fat" Karr, "Kewpie" Ross and "Fatty" Alexander. In any event this will be the working title of the little fun feature which is being directed by "Slim" Summerville, the elongated megaphone wielder.

Arthur Trimble is the "Buster Brown" here and Doreen Turner is little Mary Jane in "Educating Buster," in the Century-Universal two-reel series. "Petey," the canine comedian, has the role of "Tige."

New York Notes, From Red Seal

Harry Fogarty, Red Seal's popular salesman, is down with a touch of pneumonia, but his host of friends will be glad to know he is on the road to recovery.

Red Seal Featurettes are on every opening bill when new houses open. Inwood, Boston Road, Arcadia, Broadway Astoria, and the Manor in Brooklyn are conspicuous examples.

Leo Bucher's new Boston Road Theatre in the Bronx opened last Friday with Red Seal's Ko-Ko Song Car-Tune and Marvels of Motion in prominent spots on the bill.

The S. and S. Broadway Astoria opened last Saturday with a Red Seal Ko-Ko Sing Car-Tune on the program.

Charles Goldreyer's new Manor in Brooklyn is opening Thursday with two Red Seal features: a Ko-Ko Song Car-Tune and Film Facts.

Exhibitors throughout the N. Y. territory are congratulating Harry Bernstein, Red Seal's manager, on his short features. They are well satisfied with his product.

Lois Boyd in Fat Men Comedy

Another "baby star" has been annexed by Joe Rock, producer of fun films. This time it is dainty little Lois Boyd, formerly a member of the Christie, Roach and Sennett pulchritudinous aggregation. Miss Boyd will be seen in support of "the big three" of screenland—"Fatty" Alexandre, "Kewpie" Ross and "Fat" Karr in Rock's next Standard comedy. "Silm" Summerville has been retained to direct the little feature which has not yet been titled. Gale Henry will have the feminine lead.

Straight from the Shoulder, Jr.

Edited by Van

A lot of you remember Ken Thompson, of the M. W. A. Hall, Hancock, Wisconsin. Used to shoot in tips. He's doing it again—on those business building short subjects—sent a whole lot in this week. When you report your features won't you please shoot in tips on the short subjects too? Thank you all, folks. VAN.

BELOVED BOZO. (Pathe-Comedy). Star, Ralph Graves. Pretty good comedy with many laughs. Graves seems to please the majority of the crowd, while the rest want nothing but Sennett specials or "Our Gang" comedies. Draw all classes, town 3,500. Admission 20-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

CURSES. (Educational-Comedy). Al St. John is fully as good as he was in the Fox comedies of a few seasons ago and this one is an absolute wow. A burlesque of a serial, in three episodes, with the most clever subtitles. It sure is a feature in itself. Maybe for Sunday. Draw all classes, town 3,500. Admission 20-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

THE DARE DEVIL. (Pathe-Comedy). Star, Ben Turpin. About as funny as they make 'em. If you want some downright good laughs buy a few of this Turpin boy's stuff and sew your buttons on good and tight. Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconsin.

FLAPPER FEVER. (Arrow - Comedy). Star, Bobby Dunn. Another would-be comedy. Bobby Dunn is good at times, but this comedy is punk. Print new. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FRENCH PASTRY. (Educational-Comedy). Star, Bobby Vernon. Bobby is keeping up his reputation established in his former star comedies with this one. A dandy burlesque on how the late war was fought. Tone and appeal good. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (410 seats), Nazareth, Pennsylvania.

GREAT CIRCUS MYSTERY. (Universal-Serial). Have just run the third chapter in this serial. Surely have the kids coming. For several years I did not run serials. If the crowds continue to come I will conclude that I have been missing something. Good tone. Draw mill and farming class. Admission 25 L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

HALF A HERO. (Educational-Comedy). Star, Lloyd Hamilton. One of the best Hamilton has made in this new series. It had our audiences in an uproar at some of the gags pulled off. A satisfactory comedy. Tone good, appeal great. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (410 seats), Nazareth, Pennsylvania.

IDAHO. (Pathe-Serial). This is a good western serial but it's not as good as "The Net." Tone good. Draw all types, town 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valiant, Oklahoma.

IRON MULE. (Educational-Comedy). (2 reels). Star, Al St. John. Any one who ever viewed "The Iron Horse" will never say that "Iron Mule" was taken from it; this comedy is fair. Sunday, yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

KID SPEED. (Educational-Comedy). (2 reels). Star, Larry Semon. A good slapstick comedy that did please. Print new. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LOOKING FOR SALLY. (Pathe-Comedy). Star, Charles Chase. Chase always has been good with me, as he is in a class by himself. This is a real laughable comedy. Good print. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MYSTERIOUS STRANGER. Star cast. Very scary comedy that kept the house in an uproar. It'll make a wooden Indian laugh. Get it, gang. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

OUR GANG COMEDIES. (Pathe). These "Our Gang" comedies are good as a novelty and they please, but here, somehow or other, do not seem to get many laughs. Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconsin.

PERILS OF THE WILD. (Universal-Serial). Star, Joe Bonomo. Not much action in this serial to put it over. Also, star not very well known here. Fair tone and appeal. No for Sunday. Draw from rural community, 1,500. Admission 10-20-30. I. I. Kennedy, Electric Theatre (350 seats), Glasgow, Missouri.

ROLL ALONG. (Educational-Comedy). Star, Jimmie Adams. A Christie two-reel blackface comedy. Quite unique. This ought to please about everybody immensely, especially if it can be accompanied with Southern hoe-down and clog music, and so on. Tone O. K. Appeal universal. Yes for Sunday. Draw rural and village class, town 400. Admission 15-30. E. L. Partridge, Pyam Theatre (240 seats), Kinsman, Ohio.

SHOULD LANLORDS LIVE! (Pathe-Comedy). Star, Arthur Stone. He sure knows how to get the laughs and he gets them in this one all right! As good as you can buy anywhere. Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconsin.

SNAPSHOTS OF THE UNIVERSE. (Educational-Magazine). This might have been good, but it was all shot to pieces in taking bum film out, so it would go through the projectors. Punk print! Tone O. K. Yes for Sunday but poor appeal on print. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (410 seats), Nazareth, Pennsylvania.

TEN DOLLARS OR TEN DAYS. (Pathe-Comedy). Star, Ben Turpin. Another Turpin wow. There would be something funny about this cross-eyed comedian if he never moved an eyelash. We hope, in the way of comedy, he never sees straight again. Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconsin.

THE MAN PAYS. (Pathe-Dippy Doo Dads). A one-reel comedy that started out well but turned out to be raw. The kids who saw it will never believe in The Stork again. Hal Roach ought to be shot. Draw from town 110. Admission 10-25. M. B. Russell, Benton Community Theatre (120 seats), Benton City, Missouri.

THREE BASES EAST. (F. B. O.-Series). Although in only two reels and one episode of a series, this little gem of a picture has one of the best baseball climaxes ever shown on the whitewashed burlap. The suspense was great and you should have heard 'em yell when George O'Hara tapped the old pill out for a homer! O'Hara is great and we are certainly sorry that he will not appear in other series to be released by F. B. O. Good tone, very good appeal. Sunday, yes. Draw general class, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

THREE FOOLISH WEEKS. (Pathe-Comedy). Ben Turpin in another, funnier than ever; but one should see "Three Weeks" in order fully to appreciate it. Went over the heads of some here, as we did not show "Three Weeks." Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconsin.

TWO WAGONS, BOTH COVERED. (Pathe-Comedy). Star, Will Rogers. In order to appreciate this one should see "The Covered Wagon" first. It is a very good production, done in regular Rogers style. Village and rural class. Kenneth Thompson, M. W. A. Theatre, Hancock, Wisconsin.

UP ON THEA FARM. (Fox-Comedy). Star, Lee Moran. Good thrill type of comedy that made 'em gasp. Some funny scenes, too. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

EVENTS THAT HAVE MADE HISTORY DURING FIFTEEN YEARS OF NEWS REELS

Emanuel Cohen, Editor of Pathe News (center), selected some outstanding news items of the last fifteen years, among them (at top, left) the great Dayton flood in 1913 *when more than* 700 *lives were lost and many millions in property damaged; the German delegates at Versailles,* 1919 *(center, at top); four American flyers circumnavigate the globe,* 1924 *(right, at top); General Villa,* 1916, *whose raids led to the General Pershing expedition to the Mexican border (middle, left); Belgian soldiers trudging to meet the German invasion,* 1914 *(middle, right); England's King and Queen, in* 1912, *amid the splendor of the Coronation ceremonies in Bombay, India (lower, left); scenes in Japan following the earthquake in* 1923 *(middle, bottom), and crowds at armistice celebration, outside the New York Public Library, Fifth avenue, near Forty-second street, New York City, in* 1919.

Pathe News to Celebrate Fifteenth Anniversary of Its Foundation

ONE of the most significant and outstanding events in the history of the screen is the tribute paid the fifth estate by the large and representative list of distinguished men, headed by Vice-President Dawes, who have accepted invitations to attend the dinner marking the fifteenth anniversary of news reels, which will be held under the auspices of Pathe News at the Hotel Plaza in New York on November 14.

The list of illustrious men who have announced their intention of paying tribute to the news reel on November 14th, includes, in addition to the Vice-President of the United States, such notables as the Honorable Curtis D. Wilbur, Secretary of the Navy; Honorable Hubert Work, Secretary of the Interior; Senor Don Manuel C. Tellez, Mexican Ambassador to the United States; Baron Ago von Maltzan, German Ambassador; Ralph O. Brewster, Governor of Maine, Alfred E. Smith, Governor of New York; E. Lee Trinkle, Governor of Virginia; United States Senator Coleman DuPont; United States Senator Royal S. Copeland; Thomas A. Edison, noted pioneer film inventor; Chauncey Depew; Owen D. Young; Frank Hedley, President of the Interborough Rapid Transit Company; W. W. Atterbury, Pennsylvania Railroad; P. C. Crowley, New York Central Lines; William Greene; President American Federation of Labor; Dwight F. Davis, newly named Secretary of War; Mayor James M. Curley of Boston; Frank D. Waterman, Republican Mayorality Candidate for City of New York; James J. Walker, Democratic Mayorality nominee for City of New York; Dr. L. W. Rowe, Director-General of the Pan-American Union; Franklin Adams, Counsellor of the Pan-American Union; John Olive LaForce, Associate Editor of the National Geographic Society, and Melville E. Stone, Counsellor of the Associated Press.

The United States Navy will be represented by Rear-Admiral Charles P. Plunkett, Commandant of the First Naval District; Admiral Robinson, Chief of Naval Operations; Rear-Admiral W. A. Moffett, Chief of the Bureau of Aeronautics; Admiral Leigh Palmer; Rear-Admiral William S. Benson, retired; Major General John A. Lejeune, Commandant Marine Corps; Captain Walter Gherardi, Aide to the Secretary of the Navy; and Mr. T. V. O'Connor, Chairman of the United States Shipping Board.

The Army will be brilliantly represented by Major General John L. Hines, Chief of Staff; Major General Mason M. Patrick, Chief of the Air Service; Major General Charles P. Summerall, commanding the Second Corps Area, which includes New York City.

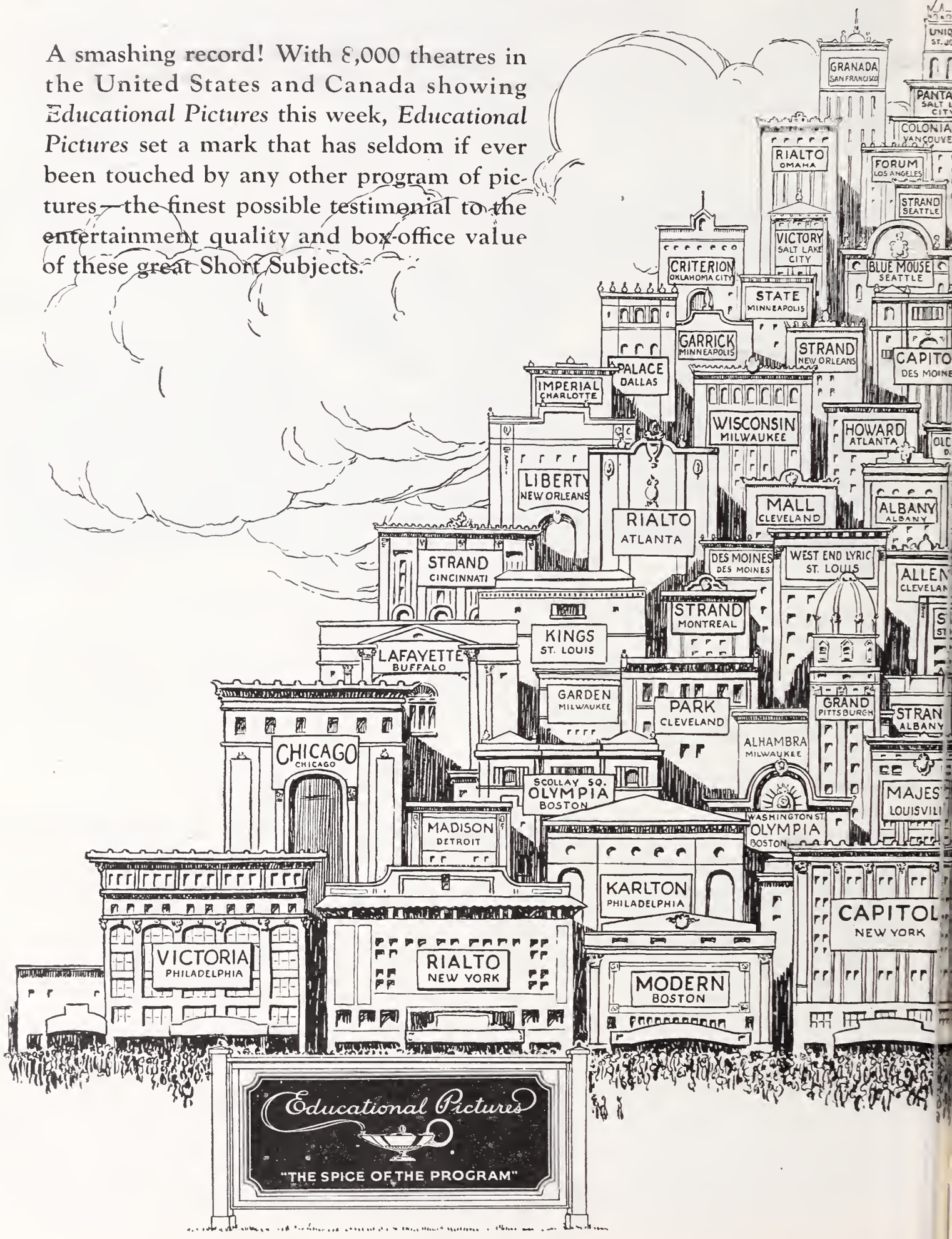
A special train on the Pennsylvania Railroad has been chartered by Pathe News to convey the cabinet members, ambassadors, and other prominent officials to the dinner. This train will leave the Union Station in Washington at one o'clock on the afternoon of November 14th. It will return the following day. Two floors have been engaged in the Hotel Plaza for the convenience of the distinguished guests.

In discussing the forthcoming celebration

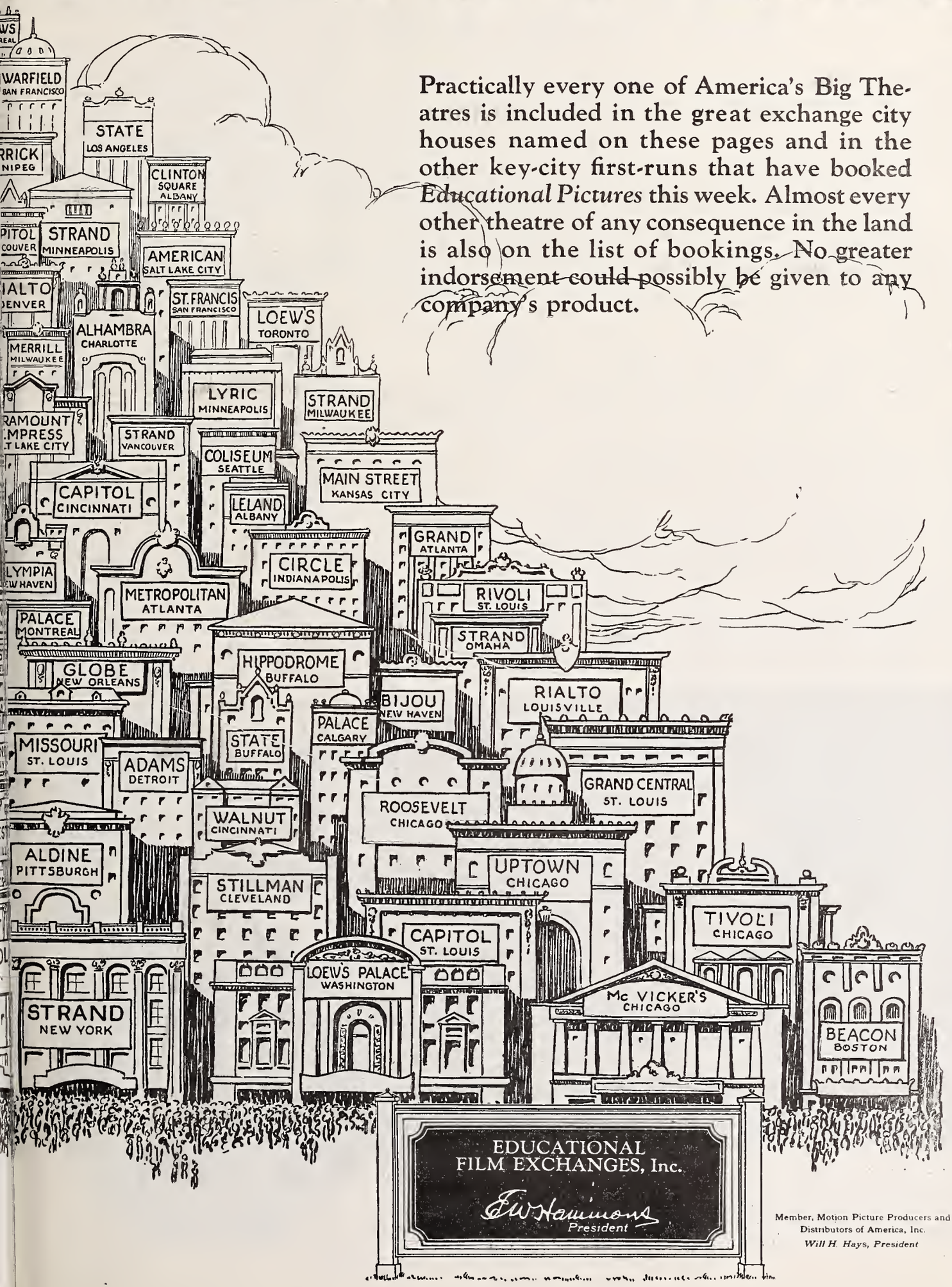
(Continued on page 728)

8,000 Theatres Are Showing

A smashing record! With 8,000 theatres in the United States and Canada showing *Educational Pictures* this week, *Educational Pictures* set a mark that has seldom if ever been touched by any other program of pictures—the finest possible testimonial to the entertainment quality and box-office value of these great Short Subjects.



Educational Pictures This Week



Practically every one of America's Big Theatres is included in the great exchange city houses named on these pages and in the other key-city first-runs that have booked *Educational Pictures* this week. Almost every other theatre of any consequence in the land is also on the list of bookings. No greater indorsement could possibly be given to any company's product.

EDUCATIONAL
FILM EXCHANGES, Inc.

E. W. Hammons
President

Member, Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

Philadelphia Theatres Use Tie-up on Short Feature

THE Victoria Theatre, Philadelphia, has just put on one of the most interesting and most effective tie-up displays that has been engineered on a two-reel subject in a long time.

When the Victoria recently booked the Educational Pictures Special, "Wild Beasts of Borneo," the adventure picture made by Mr. and Mrs. Lou C. Cherry, in the darkest jungles of Borneo and the Settlements, House Manager Cherry was an opportunity for an excellent tie-up with the Biddle Pet Shop. The pet shop furnished wild animals and birds, including chimpanzees, mandril monkeys, cockatoos and mackaws, which were arranged in a cage on a raised platform in front of the theatre. Palms and palmettos were set about the lobby to lend the desired jungle atmosphere.

Crowds were to be seen gathered about the stage at all times during the display, which had the added advantage, for the theatre, of being arranged at the theatre instead of at the store, which is so often the case in tie-ups with stores. While, of course, the Biddle Pet Shop got ample credit and attracted much attention to itself, the crowds gathering to look at the animals and birds were within a few steps of the box-office, and during the showing many persons could be seen to stop at the cage and then turn to the box-office to buy tickets.

"Oh Buster" Hailed as a Great Two Reel Buster Brown Comedy

"OH BUSTER," the third Buster Brown Comedy, the unique two-reeler series being made for Universal release by the Century Film Corporation, has been received in the East and is hailed by Universal executives and sales heads as the best Century Comedy ever turned out. It is regarded as sure proof that the Buster Brown Comedy series will take second place to no brand of comedies during the coming season.

There has been great elation at the Universal home office over the success of the first two Buster Brown Comedies, "Educating Buster" and "Buster Be Good." The third is regarded as so far superior to the first two that Julius and Abe Stern, officials of the Century Film Corporation, now realize that they have a knockout series in the Buster Browns and have wired to the Coast to spare no pains nir expense to hold them up to the standard set by "Oh Buster."

Representatives of the Loew Circuit in and around New York City previewed "Oh Buster" shortly after its arival in the East and immediately booked it for a run over the circuit, totaling 126 days. The comedy also is scheduled to play at an early date in a number of big first-run theatres throughout the country, including the Forum in Los Angeles, the Granada in San Francisco, the State in Milwaukee and the State in Buffalo.

A series of lavish settings is a notable detail of the Lupino Lane-Educational comedy, "Maid in Morocco," a two-reeler, in which the comedian is said to be at his best. While expense in production seems to be climbing all the time, it would appear that, in this instance, Earl Hammons, president of Educational, has told Lupino to "make the picture"—regardless of the cost.

Thornby Signs with Christie

After an absence of nearly two years, Robert Thornby returns again to the studios in the capacity of director.

A few years ago, the genial Bob appeared before the camera as a comedian—and he registered immediate success. With each succeeding vehicle his circle of fans and admirers expanded by leaps and bounds. He recently signed with the Christie Film Company to make a series of comedies for Educational release, and his first assignment will be the Neal Burns unit. Since Thornby was a former screen comedian, his effort since his return is being anticipated with keen interest.

Pathe News to Celebrate Its Fifteenth Anniversary

(Continued from page 725)

with a representative of this paper, Emanuel Cohen, editor of Pathe News, announced that the dinner at the Hotel Plaza is intended to emphasize the importance of the fifteenth anniversary of news dissemination by motion pictures.

"Twenty-five years ago the flickering and uncertain cinematograph showing the horse-drawn fire engine responding to a fire aroused a wave of enthusiasm," declared Mr. Cohen. "Ten years later science had eliminated the eye-tiring, uncertain and cloudy projection of moving pictures. Charles Pathe was the pioneer in the news film field. He was the first to perceive the miraculous possibilities of the motion picture camera as the world's most accurate reporter. It was then that the first attempt was made to organize a world-wide news film service.

"The development of the ordinary camera into motion picture portrayal has made the African jungles almost as familiar to the peoples of the world as the Strand in London or Broadway in New York. The news film has reached every corner of the world during the last fifteen years. The news film serves millions of subscribers in the farthest corners of the world. It speaks the universal language. It reaches all grades of mentality with the same perfection of accuracy. It has become the most accurate reporter of news and events that the world has ever known. It has ceased to be merely an entertainment. It is now an institution. It is to emphasize and honor this achievement that the dinner is tendered."

8,000 Theatres in United States and Canada Book Educational Pictures

ALTHOUGH there has been no announcement, advertising or exploiting of a special "Educational Week," Short Subjects bearing the Educational Pictures trade-mark are playing 8,0000 theatres in the United States and Canada during the week of October 25 to 31. The total number of bookings runs several thousand higher, but complete reports on these figures have not, of course, been received from all the Educational Exchanges.

E. W. Hammons' big Short Subject organization is setting a mark for theatres served in one week which has seldom if ever been touched by any other program of motion pictures.

Practically every big first run theatre in every exchange city, as well as almost every first run in the other key centers, is included in the 8,000 theatres in this country and the Dominion that have on their programs for the week one or more subjects from among the comedies, novelties, news reel, specials and other one and two-reel pictures bearing the Educational Pictures trade-mark. The balance of the theatres in the list comprise most of the theatres of any real consequence in the land.

There has beeen no anouncement of, or plan for, a special week such as those often exploited by various companies in the past. The setting of this remarkable record came about in the normal course of Educational's business. As part of Educational's consistent national advertising program, the advertising and publicity department laid out an advertisement for the October 31 issue of The Saturday Evening Post which would name the biggest of the theatres showing Educational Pictures that week, so that the motion picture fans could see that these Short Subjects were to be seen in the foremost houses of all the big cities. Since ads for the Post naturally have to be completed several weeks in advance of publication date, the sales department was asked to report as early as possible the biggest first bookings for the week. This request was tranmitted to the exchange, and immediately the response began to come in, listing the big first run houses among the Educational accounts that were booking one or more Educational pictures for the week.

So great was the enthusiasm aroused throughout the whole sales organization by the unexpectedly fine early returns on the biggest houses, that the sales force spontaneously extended its efforts to the smaller theatres in an effort to make as early a report as possible to the home office on the bookings for the week. With still a number of late bookings to be reported, the returns have already established the week of October 25 to 31 as the greatest in the history of Educational Film Exchanges, Inc.

"Everyone at Educational is immensely gratified by the showing for this big week," said Mr. Hammons, "If we had advertised an 'Educational Week' for months ahead, and for a long time concentrated the efforts of our entire force on making a record, advertising and exploiting the venture in advance, we could not help being pleased with the returns. But when such an achievement is made without any of this advance ballyhoo, and simply through the spontaneous enthusiasm of the salesmen in the natural course of business, then we are doubly pleased.

"The immense number of theatres represented in the bookings for the week of October 25 is, in my mind, the finest endorsement any company could possibly receive.

"Our Gang" and Mack Sennett Comedies Head Pathe Bill

TWO-REEL comedy honors on the Pathe short-feature program for the week of November 1 are divided between the Mack Sennett comedians and Hal Roach's "Our Gang" troupe. Other screen entertainment on this program includes a chapter of the Patheserial "Wild West," a Grantland Rice "Sportlight," a Biblical film—"The Sea of Galilee," "Topics of the Day," one of the Paul Terry "Aesop's Film Fables," Pathe Review, and two topical issues of Pathe News.

"Better Movies" is the intriguing title of the "Our Gang" comedy produced by Hal Roach and directed by Robert McGowan. The famous kiddies find a deserted studio and proceed to stage their own comedies and thrillers.

"Dangerous Curves Behind" is a Mack Sennett all-star comedy directed by Eddie Cline. This fun-film concerns small town folk who become victims of a stranger-land-boomer who starts realty values skyrocketing. Ruth Taylor is Nell Purdy, the storekeeper's daughter; Jack Cooper is Bertie Badger, the banker's son; Joseph Young is the stranger and William McCall is Nell's father. This two-reeler gives the Sennett comedians a sure-fire fun vehicle.

"The Diamond Girl" is the title of the sixth chapter of the Patheserial "Wild West," which features Jack Mulhall and Helen Ferguson.

EDDIE GORDON SIMPLY CAN'T STOP FLIRTING

The Century comedy star of "Crying for Love" is seen, here, hugging the maid while the Amazonian bride glares at him. One of Eddie's most successful laughing hits!

New "Sportlight" Release

"What Price Touchdown?" is the timely Grantland Rice "Sportlight" release. Mr. Rice shows in this reel the course of sprouts the big college teams must go through before they are ready for a game. With its particularly timely appeal, this subject gives exhibitors an opportunity to bill it as a special short-feature attraction.

"The Sea of Galilee" is the third of "A Pilgrimage to Palestine" series and reveals scenes of Christ's early ministry. This series in addition to being both educational and entertaining, is particularly adapted for showings during the Christmas season.

Pathe Review No. 44 presents three subjects of wide appeal: "The Old Man of the Sea," an adventure of a Japanese fisherman; "Feminine Farmers," Pathecolor views of a manless town in Switzerland; and "Plundering the Sea," a camera record of the Arcturus Oceanographic Expedition, released in co-operation with the New York Zoological Society.

"Wild Cats of Paris" is the latest of the "Aesop's Film Fables," "Topics of the Day," the reel of press humor, and two issues of Pathe News complete the November 1 schedule.

Selling the Picture to the Public

This Department Was Established September 23, 1911

Edited by Epes Winthrop Sargeant

Circle Theatre, Indianapolis, Offers a Fine Idea for Anniversary Celebration

ACE BEERY, of the Circle Theatre, Indianapolis, made a distinct contribution to anniversary stunts when he planned for the observance of the ninth birthday of Robert Lieber's widely known theatre.

New birthday stunts at this late day are like new hairs on the top of a bald man's pate. This is distinctly new, and it is well within the reach of any manager who can afford a few sheets of cardboard or even wrapping paper. From this humble form it can be run up, as the purse permits, to the really enticing display shown in a cut on this page.

This cut is practically self-explanatory. It is merely a display of huge birthday cards, in this instance done in colors and ornamented with fanciful designs and sketches.

Vary the Sentiment

There is shown a lack of variety in the sentiments. There are two "congratulations," two "Many Happy Returns," and three "Congratulations on Your Birthday" with two "Good Luck and Continued Prosperity." There should be a greater variety in the expression of good will, since they are supposed to come from the different First National stars.

Another improvement, where time permits, would be the use of portraits of each star, but the main idea is a capital one, and should prove useful to every manager who marks the anniversaries at his house—and the manager who overlooks this is missing one of the best bets at his command.

If you work far enough ahead you can not only get the portraits, but you can get actual autographs, to be enlarged by the pantograph.

But the main point is that this provides a new and spectacular idea. It was used on only one side of the Circle's foyer, but in a smaller house it can be made the entire decorative scheme. If your artist is limited in his ability, you can get most of the decorative material from the paper hangers' sample books, using the border material and the large-figured designs.

Other Features

The other side of the Circle lobby was occupied by an unusually good tableau from The Lost World, the underlined attraction. This showed a scene on the plateau with three-dimension monsters and pigmy humans, to give contrast. Graustark, the current offering, was a superstition of the marquise. It is almost a superstition with Mr. Lieber to use one of the Talmadge sisters for his anniversary attraction, and naturally Graustark was selected for the ninth observance.

In addition to this feature he presented The Great Train Robbery, for the sake of contrast, the accompaniment to this picture being played on a piano purposely out of tune, and Only a Bird in Gilded Cage was sung, with slides, to give the prologue atmosphere.

Beside this, clippings from old news reels, including the San Francisco fire and the Coronation of King George, were offered to mark the passage of time.

On the modern side the orchestra gave Tschaikowsky's Marche Slav and a pianist gave a classical program, including a duet with a duo-Art piano for the second part.

Wanted Old Men

Getting a new idea, H. M. Thomas, of the Capitol Theatre, Manitoba, got a lot out of a help wanted advertisement.

He took a two tens in a the classified section calling for old men who could sing, dance or play musical instruments for a prologue to The Gold Rush.

"I am not going to put you on the stage to be laughed out," the copy read. "I want to reproduce a regular old fashioned mining camp dance hall. That's one place where sheiks, cake eaters, etc., are out. Don't come around and tell me you can put on grease paint make-up and look like an old man. I want the real thing."

The advertisement ran for several days and everyone was talking about the stunt, with the result that the prologue got almost as much attention as the Chaplin play.

Broadcast Laughs

American exhibitors have frequently used the radio to relay the laughter at a comedy to the pedestrians, but London has done even better. It has made the laughter a part of a radio program, getting space in a majority of the newspapers printed in Great Britain, where it was announced as "Interlude of laughter. Ten minutes with Charlie Chaplin and his audience at the Tivoli Theatre."

The moment selected was that in the tremulous cabin, which does everything but loop the loop. The broadcasting was timed to get this section of the picture, and it was preluded with the announcement that the station was trying "an interesting experiment of broadcasting the storm of uncontrolled human laughter inspired by the only man in the world who can make people laugh continuously for five minutes—Charlie Chaplin."

Naturally, the newspapers took this up as a novelty and carried mention the following morning, with the result that the stunt had a double baaelled kick.

With this precedent, who will work it over here? It's a whizzer.

A First National Release

A NEW IDEA FOR BIRTHDAY CELEBRATIONS FROM THE CIRCLE

For the ninth anniversary of the Circle Theatre Indianapolis, Ace Beery used huge greeting cards from First National stars on one side of the lobby, with a scene from The Lost World to advertise the underline, Graustark being the current attraction.

Use College Boys for The Freshman Ballyhoo

Rah Rah Boys Are Lloyd Pluggers

If you want to do a real cleanup on Lloyd in The Freshman, you cannot do better than to follow the Colony Theatre's work on the New York premiere.

For a week in advance a sight seeing bus, with a load of twenty-five near-freshmen was run up and down Broadway, bannered for the play and with the boys singing and cheering. It woke up even Broadway, which is used to strange sights.

They helped to get advance work which resulted in the police reserves being a permanent standout at the Colony the opening Sunday night.

The boys should have uniform sweaters, or at least the same sort of freshie caps, and should be given a little preliminary training in cheer work. If police regulations permit, it is a good plan to halt them at prominent points for an apparently impromptu concert.

The New York bus carried a cutout from the 24-sheet on the top, but you don't have to use a bus. Any old truck will serve.

Local Beauties Are Slaves of Fashion

Putting over a Beauty Contest at the Palace Theatre, Petersburg, Va., it was announced that the photographs of the winners would be sent the Metro-Goldwyn casting director at Culver City.

You can have three guesses as what the casting director did with the photographs, but it gave the house a fine contest in which some fifty local girls participated, and it put over A Slave of Fashion to unusual business.

A local store was tied to the idea and also contributed a fashion show which was worked in its own store, as the beauty contest had the theatre stage.

Both stunts were suggested by Norman Pyle, a Metro-Goldwynner.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

"The Lost World" was the center of a program at the Brooklyn Mark Strand Theatre which had the Mark Strand Topical Review and 5 musical presentations. The entire time of this show was 2 hours and 11 minutes, of which time the feature itself took up 1 hour and 44 minutes. The review ran its accustomed 8 minutes and the presentations required 19 minutes.

Each of the 4 deluxe performances on the day was opened by Lilly Kovacs, solo pianist of the orchestra, in a concert arrangement of "Dixie" by Manna-Zucca. Miss Kovacs occupied a place with the musicians of the orchestra, the piano being placed to the left. The lights for her number were: foots and borders of large stage blue; flesh spot on soloist from the dome; Nile blue Mestrum flood on the orchestra from the dome; lemon and orange spots crossing on ceiling drapes from the sides; purple spangled draw-curtains closed across the production stage and flooded by 4 steel-blue spots; 2 green spots on the mirror mosaics vases on the windows at either side of the orchestra stage. Four minutes for this number.

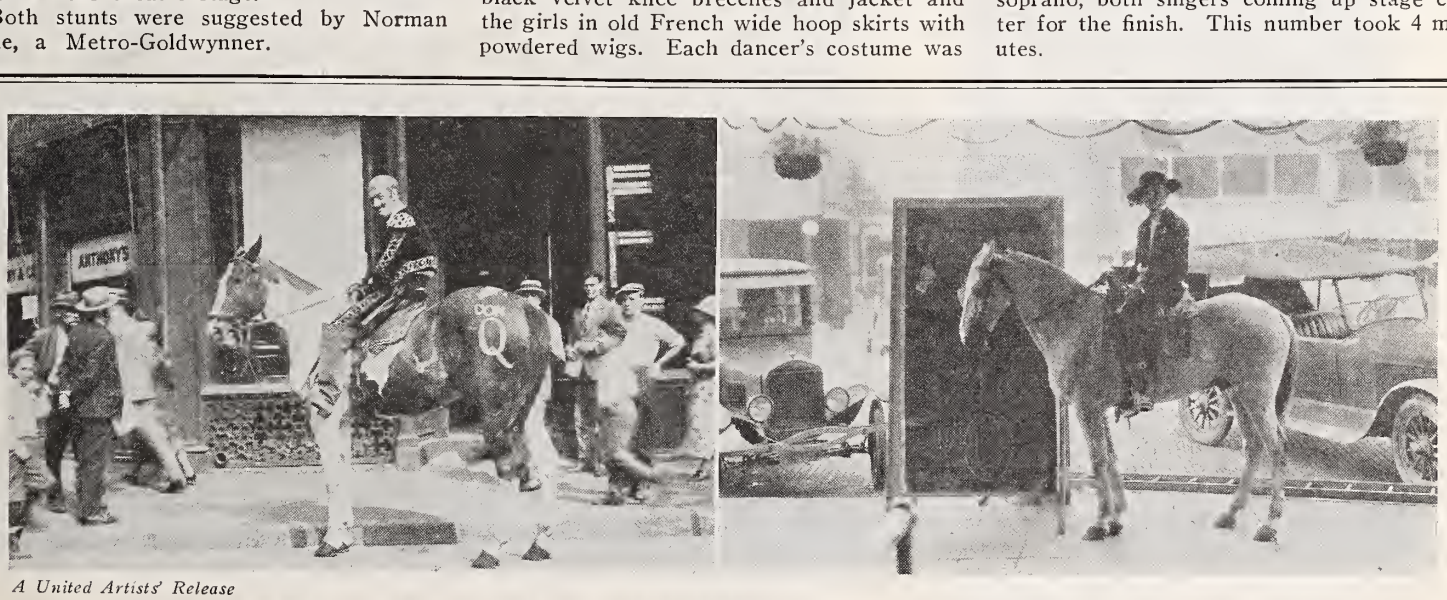
An artistic interpertation of the song "Longing" (Fibich) was the second presentation. This was done by a lyric tenor and 4 members of the ballet. The tenor sang the song through once and then it was taken up by the dancers and concluded with a pantomime as the tenor finished the second verse. The set was an elaborate French garden and the properties include sun-dial, stone bench and banks of flowers. The tenor was in black velvet knee breeches and jacket and the girls in old French wide hoop skirts with powdered wigs. Each dancer's costume was different color. The lights: all lights used in the preceding number on the large stage remained for this; on the small stage green foot lights were one-half; overhead spots of steel-blue and side spots of lemon. This number also took 4 minutes.

After the Mark Strand Topical Review came a novelty interpretation of the selection "Normandy." This was done by a lyric soprano and 4 girls. The scene was a large Dutch set row with transparent windows. To one side was a Dutch flower stand. At the opening the lights in the windows of the houses were visible. The singer and the girls were in typical Dutch costumes, the girls being dressed as boys. The singer went through the number one time and was taken up as a dance by the 4 girls, and finished with a second chorus by the singer to which the girls also danced. The set was lighted by light blue floods from the projection room, with blue foots and borders on the small stage. This number also took 4 minutes.

Harry Breuer, xylophonist playing from the orchestra did the "Hungarian Rag."

Breuer's solo took 3 minutes.

"Oh How I Miss You Tonight" was put on as a duet number immediately preceding the feature picture. A black cyclorama was used, in front of which, on one side of the stage, was a lady's boudoir and on the other side a man's library. At the opening the stage was dark and gradually an amber spot from overhead dimmed up on the soprano who was seated on the day-bed in the boudoir. This spot and a floor lamp immediately behind the singer were the only lights used. All else was dark. The soprano went through a verse and chorus and then her lights dimmed out as an overhead spot dimmed up on the tenor on the opposite side of the stage. He went through the second verse and at the chorus was joined by the soprano, both singers coming up stage center for the finish. This number took 4 minutes.



A United Artists' Release

TWO DON Q RIDERS WHO PUT OVER THE FAIRBANKS PICTURE IN PROVIDENCE AND WEST VIRGINIA

The rider of the pinto was the perambulator for the Keith-Albee Theatre in Providence, R. I. He also worked in a stunt whereby a local paper gave prizes for the best answers to questions about Providence history, a stunt originated in Boston by the same management. The other rider, less busy, merely perambulated the streets of Huntington, W. Va., for the Strand Theatre.

Black Cyclone Six Sheet Makes a Striking Set

A Paramount Release

HERE'S THE RIGHT SORT OF LOBBY FOR BEGGAR ON HORSEBACK

It was designed by Jean Windenstein for the Princess Theatre, San Antonio, Texas. The lower balloon carry such lines as "It's nutty, but it's nice." "No horses. No beggars. Just laughs, laughs, laughs." It gets the idea over nicely.

Crazy Perambulator Told of The Beggar

Knowing the title to be misleading, Jean Windenstein, of the Princess Theatre, San Antonio, Texas, put out a perambulator who paraded the streets in a bathrobe and a silk hat. In one hand he carried a Japanese umbrella and in the other a stick with a horse's head. A sign about his neck explained: "If you think *I'm* crazy, you ought to see The Beggar on Horseback, with Everett Horton, at the Princess."

This backed up an exceptionally good lobby, as shown in an adjoining cut, with vari-colored balloons painted on the flats. Many of these carried explanatory talk and cutouts from the ones pasted up.

The centrepiece was Horton on a hobby horse, painted in profile above a still frame.

The chief value of the display, however, was the balloons, and for these they used every color they could mix and as many circles as they could well get on. It made capital selling.

Foolish Costumes For Girl Ushers

Costumed ushers are good only when they are used the week in advance of the show. It may help the color to dress them for the showing, but there is little advertisement. Jensen and Von Herberg dressed the ushers at the Strand Theatre, Seattle, in harlequin dress the week before the show, and supplied them with back signs for The Fool. They came out on the sidewalk only to get photographed.

A Fox Release

THE FOOLISH USHERS

The chief outside flash was the large painted sign on top of the marquise, facing the direction from which most of the patronage comes. Because of the traffic flow a sign on the opposite side would not mean much, so only one was used.

Large and Small

Recently the use of the "I'll Show You the Town" stunt from the Universal press book was reported from San Francisco, prizes being offered for the best lists of points of interest.

Now Berlin, N. H., reports similar success with the best description of Berlin. If the stunt will fit the two extremes, it should work well in between.

Parked the Sign

When Scottsbluff, Neb., started to repave the main street, all vehicular traffic was diverted, but Billy Ostenberg, Jr., got permission to erect a banner 5 by 16 feet, telling that Tom Mix in "The Rainbow Trail" was at the Orpheum. This offset the fact that the autos were barred from the theatre district, and got the crowd.

Fined for Crowding

A locally made brontosaurus got so much attention for The Lost World in San Antonio that the manager of the Palace Theatre was fined for over-crowding his lobby with the standout.

A Pathe Release

A SHADOW BOX ON THE BLACK CYCLONE FROM SAN FRANCISCO

The display is seven by nine feet, and the animals are cut from the six sheet, while the backing is an old scene repainted. The sage and rocks cost only the cartage, and the entire display represents a minimum of labor.

Had an Elevated Train Night Life in New York

Serpentines Told Of Cabaret Play

Emphasizing the cabaret feature of "Night Life in New York," D. Roscoe Faunce, of the Strand Theatre, Birmingham, Ala., made a two-plane front for his theatre. The front was a cubist effect in many colors, with a waiter apparently leaving the supper room, which showed on the back plane, through the arch. This arch was the entrance through which all patrons passed, and the novelty of walking right into the display seemed to appeal to them.

Instead of the usual throwaway, Mr. Faunce had 3,000 rolls of serpentines printed up, each banded with a paster giving the house and title and the names of La Roque, Dorothy Gish and Ernest Torrence.

These were distributed the previous Saturday by two attractive girls who worked the downtown district. Now and then a serpentine would be thrown out to attract attention. A supply cart followed the girls to keep the baskets filled.

A Paramount Release

YOU ENTERED THE CAFE TO SEE NIGHT LIFE IN NEW YORK

That was the beauty of this lobby display from D. Roscoe Faunce, of the Syrand Theatre, Birmingham, Ala. He carried out the cabaret idea with serpentines, distributed the day before the opening, banded with the title of the play.

Rural Notices

Cliff Lewis, of the Strand Theatre, Syracuse, N. Y., writes that during the Summer he has worked up a list of some twenty newspapers in small towns adjacent to Syracuse whereby the theatre publicity is carried in return for a weekly pass.

Manifolded press notices are sent out and each is accompanied by a pass for two. The editor puts the theatre on the mailing list and this list is checked up each week.

The idea is an old one, but surprisingly few theatres seek to reach out with this simple scheme.

The majority of the out of town passes will be used in the afternoon, in most instances, when there is plenty of room.

Rocked Gloria

With his side panel still frames on The Coast of Folly, J. P. Harrison, of the Hippodrome Theatre, Forth Worth, Texas, used a larger center panel showing Gloria in the surf. The figure was separately mounted and an eccentric shaft bobbed her up and down in the water very realistically. The lettering on this panel was lighted by flashers, which helped to get attention.

This was banked by a display of rare sea shells loaned by the University from its collection.

Ties Chicago to Clothing Stunt

Bruce Godshaw is a new man on the staff of Universal's Chicago office, and just to get himself on the map he has been pulling a big stunt in connection with a well known clothing store and Perils of the Wild.

Thirty-five Chicago houses were given three suits apiece as prizes in an essay contest with a choice of three topics:

"Why do boys prefer to come to The Hub for their first long pants suits?"

"Would you rather wear long trousers or knickers? Why?"

"If The Hub organized a boys' club would you like to belong? What entertainment would you suggest?"

Each contest was tied to the house and the Lubliner and Trinz houses, with few exceptions, were back of the scheme. Just to make it interesting to the kids, each boy gets a 48-page book of sporting statistics and radio dope.

All he has to do is to shove an essay at the doorman of any of the houses on the opening day of the new serial, which fixes the picture in his memory, and naturally, since he is right there, he gets a ticket and goes in, though he does not have to.

A Fox Release

A DISPLAY OF ZANE GREY NOVELS HELPED TOM MIX

George Rea, of the Grand Theatre, Columbus, Ga., got the local book store to make a splash with Grey novels, featuring Riders of the Purple Sage in which Tom Mix was starred. It added the Grey rooters to the Mix fans for a goodly total.

Good Tips

Because there was a race season on at Evensville, Ind., Charles Glickhauf, Metro-Goldwyn man, got out tipster envelopes with "The Judges' One Best Bet" on the outside and the advice that Dixie in The Dixie Handicap was the soft spot for "wise" money at the American Theatre.

This is the first fake tip to shoot in since racing started up this way last spring, but it always is good.

Hourly Sales Are Made Sales Aid to Lightnin'

A First National Release

SIX YOUNG "INDIANS" WHOOPED UP THE SCARLET WEST

Dave Morrison, of the Rex Theatre, Greeley, Col., hired the horses and gave the boys a pass to the show to ride whooping through the streets with cardboard pennants, telling of the attraction. He also worked a page of co-operative ads.

Hourly Sales Idea Help to Lightnin

The old "hourly sales" idea was the bi stunt for Lightnin' when it played the Tem ple Theatre, Toledo. The largest depart ment store announced a week of such sales but announced it as "Lightnin' sales," and t jazz it up made it a half-hour period.

Several days in advance a large cloc face was put up over the main entranc to the store with the announcement tha one department of the establishment woul be "struck by Lightnin'" each half hour Clock faces at each department told the tim when that particular counter would b struck.

Promptly at the half-hour all goods wer cut to one-third of the marked prices, prob ably after a mark-up, and at the end o the half-hour the marked prices again pre vailed until the following day.

To keep things moving, an orchestra wa engaged and a light lunch was served fre to patrons between twelve and one with th idea of holding the women in the store al day to take advantage of the successive sales.

The store profited by the sales made i the non-bargain hours, and in the genera jazzing up it was able to give its newspaper and store window advertising. The Temple got credit for the idea—and the bargains.

Generally these hourly sales are held only in the mornings, to bring out early shoppers in the dull hours, but this all-day stunt brought them flocking in from the suburban towns.

Ties Demonstration Up to Rugged Water

Bert Jordan, of the Majestic Theatre, Memphis, was down on the river front and noticed a demonstration of a new life-saving suit. If you fall off the dock or off a boat, all you have to do is to blow up your coat and pants (it is a one-piece suit) and float on down to New Orleans.

The Mississippi is pretty placid, and so is the Ohio, but Jordan figured that the suits would be just as good in Rugged Water, so he made contact with the demonstrator and the exhibition was moved from the levee to the lobby of the Majestic, where they had larger crowds if less water.

The display included two suits, one of which was worn by a man, who showed how it worked. The other was stuffed and was on the job when the demonstrator was taking a recess.

It not only sold the Paramount picture, but it got so much attention for the suits that the pleased demonstrator gave Jordan a suit for his very own.

Now all Bert has to do is to make a tie-up with some steamship line, get a ticket to Europe and make the trip in entire safety.

You may not have a chance at a pneumatic suit, but you can tie up to life preservers or swimming wings. The stunt helped Jordan to exceptional business.

Dog Show Boomed The Snow Country

It's been a long time since we told of the last dog show, but Earle Settle remembered the idea and worked it for Tracked in the Snow Country at the Palace theatre, Muskogee.

He put up the prizes nominally offered by the Times-Democrat for the dog most nearly resembling Rin-Tin-Tin, for largest, smallest, prettiest and homeliest dogs, a dollar to each, and a free ticket to each entrant.

This was before school opened, and it brought a parade of several hundred dogs, the contestants reporting at the newspaper office and marching down the main street to the theatre, where a special showing was given them.

The publicity given by the paper brought out large crowds to watch the parade, and the spectators learned all about the picture from the banners they carried. As a snow picture listened pretty good in Oklahoma just then, the business hit into the snow country mark, too

Shared Birthday

Anyone whose birthday fell within the week the Empire Theatre, Montgomery, Ala., was celebrating its own anniversary, was invited by H. C. Farley to be guests of the house at either The Lucky Devil or Black Cyclone.

One of the guests sent a handsome basket of flowers to the theatre and others sent cards and letters, proving that the goodwill stunt got over.

Illustrated

A Fox exploitation man seems to be the first to build up on the school lecture on a film subject. When As No Man Has Loved came to the Globe Theatre, McKeesport, Pa., he showed the principal of the high school ahead of the engagement. Then he dug out some lantern slides and the principal gave an illustrated lecture to the pupils on the Hale story, and, incidentally, the picture.

A Paramount Release

A NICE DISPLAY ON IN THE NAME OF LOVE FROM SUMTER

John Hannon, of the Rex Theatre, Sumter, S. C., used two large and five smaller hearts, red with white lettering, to dominate his lobby. The large ones carried cutouts of Greta Nissen, and the smaller ones merely lettered sales talk.

This Commandments Shadow Box Sold

A Novel Display on Commandments

Once more D. Roscoe Faunce, of the Strand Theatre, Birmingham, Ala., comes to the fore with a good lobby display. This time it is The Ten Commandments.

He made a large flat of the two tablets and broke through the centre for an irregularly outlined shadow box in which stood a figure of Moses cut from the lithographs.

The figure was clothed in fabric and crepe hair replaced the printed whiskers, both of which waved in the not too violent breeze from an electric fan.

A lightning flash was worked by cutting into the background with a pair of jagged flashes, covered with translucent material and lighted from the rear by flashers.

A light blue spot was thrown on the face of the figure, with a darker blue on the body and still darker globes for the rest of the illumination.

Set back of a wire screen, (which Mr. Faunce finds better and more durable than scrim), the display possessed a strong and impressive appeal.

Two tickets were sent each minister, and one of the original chariots was loaned for a perambulator.

A Paramount Release

DON NICHOLS' LOBBY ON MME. SANS GENE AT THE PARIS

Things must have been quiet in Durham, N. C., during the summer, but Mr. Nichols writes that he is coming in more regularly from now on. He makes an effective use of the cutout on the 24-sheet for Sans Gene, using only this and the one sheets.

Fighting Ranger Uses Kid Events

A festival in the city park at which various games and races were staged for the children was one of the means used to double the usual receipts at the Grand Theatre, Centralia, Wash.

Fifty prizes were given in various events and free lemonade was liberally handed out, all to advertise "The Fighting Ranger" at the Grand.

Another stunt was a parade of about 500 children, impersonating various Universal stars and play characters. There were fifteen ticket prizes for this, and the parade interested almost everybody.

And for two weeks before the first chapter a Shetland pony, the prize for a voting contest, was used to give sample rides to his prospective owners.

Sells Serials With Old Penny Tickets

A combination of the "penny ticket" and farmers' matinee ideas was worked by the Strand Theatre, Elizabethtown, Ind., to put over the first chapter of Universal's new one, The Fast Express.

Joseph W. Springer, the manager, sold his tickets to the local merchants for a penny each, and got enough in to break him even on the show. The merchants gave tickets with each purchase of ten cents or more, and every youngster in town saw the opening of the story.

It would have paid to have given the tickets to the merchants, as has been done many times before, but Mr. Springer figured that a trade-getter was worth something to them, and they would handle the tickets more carefully if they had to pay something for them.

The result was not only that he got his rental back, but he got a more careful distribution and the stunt got more for the picture than if there had been a free distribution.

It lifted the curse of the "free" ticket, and that means a lot.

Spirited Front a Help to Don Q

You don't find D. Roscoe Faunce sitting down and figuring that a big title should sell itself. He knows that the stronger the title the better chance he has to advertise big, and he spread himself on his lobby on Don Q, when he got that for the Strand Theatre, Birmingham.

Most of his lobby displays are fairly small and depend upon animation or other tricks for their big appeal, but for the Fairbanks picture he built a compo board gallery that ran across the entire upper half of his lobby opening, with a stairway to the ground level. On this Don Q fought two soldiers who seemed to be pursuing him up the stairs, while the heroine leaned over the balustrade and anxiously watched the outcome of the unequal struggle.

The balustrade was decorated with shields and crossed battle axes, with the star lettered on one and the title of the play on the other, while an antique lantern added to the decorative effect.

With this lobby to do most of the selling, he used about his usual billing and newspaper space and got packed houses at a minimum cost per patron.

A Fox Release

A MINIATURE IRON HORSE HELPED IN FORT WORTH, TEXAS

Bill Hart, of the Majestic Theatre, plastered the toy train station at a local amusement park with banners for the Fox release. All the kids in town knew about the big picture long before it arrived, and were asking to see it.

Gave Air Rides

If you wanted to soar through the clouds down in Galveston, Texas, Eddie Collins made it easy for you.

He effected a deal with a commercial aviator, flying at East Beach, to throw out 5,000 discount cards, entitling the holder to a $3 ride for only $2, the text reading:

"A treat from the Queen Theatre. This ticket and $2 will give you an airplane ride. Come to East Beach. The Queen pays $1 of your ride."

The reverse advertised Night Life in New York, and the plane carried a banner that was seen by thousands as the machine took its short flights along the beach front. It sounded like a lot, but it didn't cost much.

Putting Over Havoc With a Different Appeal

Chicago Opening For Lloyd Comedy

The Freshman was put over in Chicago with a 100x3 at the Roosevelt Theatre, and while there is a lot of talking in the space, a nice arrangement and the use of all type make it possible to get it all without effort.

TOMORROW!
Take our word for it!
Come—early!
It's the Brightest Twinkle of the Screen's Brightest Star!
That football game! Harold at last a hero! And pretty Jobyna Ralston—a starry-eyed heroine! Ain't love grand!
Harold Lloyd in "The Freshman"
Funny! Lovable! Thrilling! Guffaws and Gulps! Harold as the campus goat and the gridiron dummy! Cheer as loud as you want! Raise the roof!
Balaban & Katz
Roosevelt
STATE AT MONROE
DOUG. FAIRBANKS in DON Q Son of Zorro

A Pathe Release

THE CHICAGO FRESHMAN

That wedge shaped panel gives three divisions for talk, and permits much to be said without apparent crowding. Where space is held at a high rate, it is essential to make the best use of it, and this art work permits more to be done than could be accomplished in four times the space with the usual layouts. If you cannot command the services of an artist you can get much the same effect with a stock cut and rule work. It is not the drawing, but the arrangement which counts. We particularly like the clean effect of the eight point leaded Roman, which makes it possible to read without effort. Even the full face lines are all upper and lower, to make certain that every line will get attention. It is a model of compact legibility.

Advance Work

Giving a special kid matinee on Wild Horse Mesa, C. T. Perrin, of the Sterling Theatre, Greeley, Col., announced that he had 100 Harold Lloyd Freshman skull caps to be given the children while they lasted.

The sidewalk was packed with children long before the advertised time of opening and Perrin not only put over the matinee but got 100 perambulating ads for The Freshman.

Odd Styles Mark Havoc Campaign

Putting over Havoc, Keith's Palace Theatre, Cleveland, goes to open letter style and different appeal. The first of these was an open letter from the manager in which he makes a nice point in his suggestion that Havoc will be to the screen what What Price Glory has been to the stage. He frankly admits that it has a war background, but offers the difference as the reason for putting it forward. It is a well written, straightforward appeal for patronage that

ARE YOU TIRED OF "JUST A MOVIE"
Then Here is the Picture You Have Been Waiting For!
Every once in a while there comes along a photoplay so unusual and so finely produced that it marks another milestone in the progress of the art of motion pictures. Such a photoplay is "Havoc" which has a story of more dramatic value and more gripping than any picture yet produced.
I believe the time is now come for an intelligently directed and correctly presented photoplay with a World War background. "Havoc" is destined to occupy the same position on the screen that "What Price Glory" now holds on tbe regular stage.
"Havoc" will have its premier in America at the Palace on Sunday. I can heartily recommend this picture to all those who like a thrilling story well told and superbly acted. At least two new stars will be made by the public in appreciation of the splendid acting shown in this picture.
John F. Royal, Manager,
B. F. Keith's Palace.
STARTING SUNDAY FOR ONE WEEK
B. F. KEITH'S PALACE
Now Playing—"Lightnin'," John Golden's Play

A Fox Release

THE MANAGER'S LETTER

gave the advertising campaign an excellent start. The other display shown here is a single column in actual size. This is a better layout than one in which the space is equally divided between the two sides. Massing the white space at the top and left gives much more display than would come from a centered type panel, and it gets attention because it is different. Centering the type would have given a usual display. This is unusual because it is put down into one corner. It gets more attention than with the other treatment. This is an excellent idea for any title not requiring too much text. Note how the display is confined to the house and title. It gets over on the first glance, but each other section of the space does its individual selling after attention has been gained.

A Fox Release

AN UNUSUAL LAYOUT

Rule Display Is Montreal Puller

This 120x2 is from Jimmy Adams, of Loew's Theatre, Montreal. It goes to prove that it is not only the small town man who can resort to rule work for display. This drop of nearly nine inches is as good a seller as a three tens with straight type, and in a large city this is more unusual than

"Cooled With Pure Washed Air"
STARTS LOEW'S SUNDAY
PHOTOPLAY AND VAUDEVILLE
Bright, Jazzy and Irresistibly Funny!
The Tale of a Broadway Jazz-Baby and Her Boy Friends
BEBE DANIELS
—IN—
"The Manicure Girl"
A bright and breezy Comedy of he-nails and females in the manicure shops of New York.
6 —ALSO— BIG ACTS OF LOEW'S GREATER VAUDEVILLE 6
AN ALL-STAR BILL

A Paramount Release

GOOD RULE WORK

it would be in a smaller town. The space in the city papers costs more, and most advertisers feel that they get the most for their money if they jam the space with all the words the space will contain. Mr. Adams knows that if he can get more attention with white space or some light attractor, he is buying the utmost publicity, so he

Ideas to Help You Frame Your Own Displays

presents his arguments in few words and gets attention for those words with the remainder of the space. It is not profitable to jam a thousand words into a small space if it is neither seen nor read. Mr. Adams uses sixteen words of selling talk. We doubt if he would have done as well in sixty. If you cannot afford a staff artist—and few houses need them—see what you can do with rule work, routing and white space. You'll be surprised if you never tried these devices.

Plenty of Cut to Help Get Interest

The Teaser is a story that can partly be sold by cut, and the America Theatre, Denver, used a three-phase cut for this engagement, two of which are in halftone, evidently house work. The selling talk is given

A Kiss In Time--
will change any man's mind!
So believed this bewitching, bedimpled little flirt who couldn't make her eyes behave in the presence of other women's husbands.
It's a ripping, rollicking story of wild wives, jealous husbands, hopeless lovers—all in a whirl of excitement over a pearly toothed, winking eyed, dimpled amateur vampire!
CARL LAEMMLE Presents
LAURA LaPLANTE
The TEASER
with PAT O'MALLEY
FROM THE WM. A. BRADY PLAY BY ADELAIDE MATHEWS AND MARTHA M. STANLEY directed by WM. SEITER
UNIVERSAL JEWEL
ALSO
GULF COAST SEVEN
With Bobbie Williams and Martha McCarty
Syncopation as It Should Be Played
"BUSTER BE GOOD"
INTERNATIONAL NEWS
STARTS SATURDAY
AMERICA
AMERICA CONCERT ORCHESTRA Henry Trostmeg, Director
VIOLA K. LEE at the Organ
A REAL TREAT FOR GREATER MOVIE SEASON
IT'S ALWAYS THE BEST FOR THE AMERICA GUEST

A Universal Release

SELLING WITH CUTS

first chance at the reader and sells the idea carried out by the cuts. The result is that you come down to the details all ready to be argued into going. You are sold to all practical purposes, but you merely want to know just what it is you are buying. It is all done in a little more than three nines, which is hardly a spendthrift proposition, and yet no more could be done in a full page, so it would be useless to enlarge the space. It is ample just as it stands. Those American spaces generally are.

All Type Layout is Good in Pittsburgh

This three tens on The Ten Commandments is from the Olympic Theatre, Pittsburgh. In most aspects it is a nice type layout and something that could not have been expected of Pittsburgh a few years ago. Now good type displays are not infrequent, though often most theatres revert to very clumsy hand lettering. This might be improved by setting the cast in upper and lower case. Seven lines of all caps do not give any prominence to the names. That section of the space is about a fifty per cent loss. There is an utter loss down in the lower left hand corner where patrons are urged to attend

OLYMPIC
FIFTH AVENUE DOWNTOWN
Celebration of Greater Movie Season brings first showing at popular prices of greatest Photo Dramatic Achievement of all time!
Cecil B. DeMille's Cinemasterpiece
THE TEN COMMANDMENTS
The melodrama which blends the orgies of ancient Egypt with the the humors and tragedies of this jazz-mad age—Spectacle, Grandeur, Beauty, Love, Pathos, Excitement, Humor and Historical Interest.
Miriam and the Golden Calf
Cast includes
A Paramount Picture
THEODORE ROBERTS
CHARLES DE ROCHE
ESTELLE TAYLOR
JULIA FAYE
CLARENCE BURTON
EDYTHE CHAPMAN
RICHARD DIX
ROD LA ROQUE
LEATRICE JOY
NITA NALDI
ROBERT EDESON
CHARLES OGLE
AGNES AYRES and others
Special Musical Score by
OLYMPIC ORCHESTRA
NEWS EVENTS
NOVELTY REEL
Coming
BEBE DANIELS and ROD LA ROQUE in WILD, WILD SUSAN

A Paramount Release

PITTSBURGH TYPE

the matinees in order to avoid the night crowds. This is in a five point and is too small to be caught. And yet that means a great deal more to the sale of tickets than the large display for the underline, which is a week away. It would have been very much better had the matinee appeal been set in a letter to take in that entire space. There is time enough to sell next week's show later on, or at least it could have been carried in a couple of eight point lines.

Borrowed Model

As soon as he learned of the Shenandoah disaster, Barry Burke, of the Palace Theatre, Forth Worth, Texas, borrowed a large sized model of the air ship from a local man, knowing that the news reels would be along presently.

As soon as the Pathe News came along, he set the model in his lobby, with the motors running, and the stunt brought more money to the house than did The Coast of Folly-Burke is the sort of showman who knows where he can get things when he wants them.

Makes White Space Strengthen a Cut

Making exceptionally good use of white space, the Victory Theatre, Denver, used 200x4, or more than fourteen inches down the page for Black Cyclone, and about half of this is white space broken only by "Rex" and a double line leading to the completion of the title on the other side of the space. This gives a play-up to the cut that would not be possible were the space more crowded, and after the hit of the first Rex

Rex
The King of Wild Horses
in
"BLACK CYCLONE"
A romance of the Wild Horse Herd
There's mortal clash of hoof and tooth as noble stallions battle for the allegiance and affection of their choice mares.
No Advance in Admission Prices.
DENVER MORNING POPULARITY CONTEST AND SHETLAND PONY PRESENTATION.
Starting Saturday
VICTORY

A Pathe Release

A STRIKING PLAY UP

picture we think that the drawing sells better than text. The automobile has not yet killed the inherent love for a good horse and Rex will sell himself on his portrait alone. It takes nerve to seemingly waste all of this good space, but it isn't wasted. That sells the picture just as strongly as the cut does.

A Blonde Beauty for Hoot Gibson

Hooking to the personal appearance of Alfhild Larsen, proclaimed the prettiest bobbed-haired girl in Pittsburgh, the Cameo Theatre declared she had been engaged to appear in conjunction with Spook Ranch because Hoot Gibson was the handsomest cowboy in the pictures.

She was paraded before the engagement as the feature of a string of Flint cars, loaned by the local agency, and on the Sunday before the picture opened, she went to a local flying field and took a flight in a blue and white striped bathing suit, throwing out passes and otherwise doing things to engage the public attention.

A Universal cameraman was at the field to take pictures of the crowd, and these and shots of the crowds along the line of the parade were featured as part of the Cameo program.

It made almost as much of a stir as the selection of the Atlantic City's Miss Pittsburgh, though it did not cover so extended a period. A girl in a bathing suit is pretty good advertising any old time.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Boys, these tips are contributed by us, exhibitors like yourselves, to help you pick the pictures that are most likely to please your patrons.

"It is my utmost desire to help my fellow man"—that's our motto. We play fair by you and by the pictures we have run.

You can help us in return for our willingly given tips. Send reports on the pictures you have used—especially late releases. "OUR GANG."

Associated Exhibitors

EAST OF BROADWAY. (5,783 feet). Owen Moore as a typical Irishman in a very interesting comedy-drama of the "cops." Picture is of the better class of program offerings and is of the kind that appeals to whole classes and families. With ordinary advertising the picture did good business to satisfield patrons. Suitable for Sunday. Special, no. Print good. Guy C. Sawyer, Town Hall, Chester, Vermont.

YANKEE CONSUL. (6,148). Star, Douglas MacLean. A very good comedy that drew well and pleased well. Plenty of laughs and heart interest through seven rcels. Sunday, yes. Special, no. Print fine. Guy C. Sawyer, Town Hall, Chester, Vermont.

F. B. O.

BLOODHOUND. (4,800 feet). Star, Bob Custer. Just a good program picture about the Mounties. Good tone. Yes for Sunday, no as special. Draw miners and railroad class, town 3,000. Admission 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

FIGHTING DEMON. Star, Richard Talmadge. A very good comedy action picture, full of pep and keeps them interested all the time. Good tone. Sunday, yes, special, no. Draw miners and railroad element, town 3,000. Admission 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

GALLOPING VENGEANCE. Star, Bob Custer. This proved to be a very ordinary western, and this star is quite new for me, business was off; lost money. No tone. Sunday, no. Special, no. Appeal, fifty per cent. A. E. Andrews, Opera House, Emporium, Pennsylvania.

ISLE OF HOPE. (5,500 feet). Star, Richard Talmadge. Fine action picture of South Seas. Good tone. Appeal 95 per cent. No for Sunday or special. Draw farm class, town 150. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

LILIES OF THE STREETS. (7,216 feet). Star, Virginia Lee Corbin. Very good program attraction. Holds interest throughout. Print new. Good tone, fair appeal. No for Sunday or special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

ON THE STROKE OF THREE. (6,757 feet). Star cast. Just a good program picture, which we paid for a special. Tone, good. Sunday, yes. Hardly suitable for special. Ninety per cent. audience appeal. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

ON THE STROKE OF THREE. (6,757 feet). Star, Kenneth Harlan. Very good as a program picture and pleased a fair attendance. Print good. Good tone and appeal. Yes for Sunday, no as special. Draw all classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

ON THE STROKE OF THREE. (6,757 feet. Star, Kenneth Harlan. We had a radio singer in person on with this feature, which helped out the receipts considerably, therwise I am afraid it would of been a oor box office bet. It was a fair picture ut nothing to rave about. No tone. Sunay, no. Special, no. Appeal, sixty per cent. . E. Andrews, Opera House, Emporium, 'ennsylvania.

THAT DEVIL QUEMADO. (4,720 feet). tar, Fred Thomson. Another good Thomon picture that went over in great shape. 'homson and Silver King are taking fine ere and everyone seems to be well pleased. one, good. Sunday, no. Special, no. Apeal, ninety per cent. General class town f 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

THAT MAN JACK. (5,632 feet). Star, Bob Custer. The kind of western we have been wishing for. Bob Custer will create a big following with "That Man Jack," and if there is a western fan that does not like this one, he is a hopeless case. Action from start to finish and a whopping good story. The riding by Custer brought forth many words of praise. More like this, F. B. O., and Bob Custer will push some of the big western stars for first place. Fair moral tone. Fine appeal. Town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

THUNDERING HOOFS. (6,913 feet). Star, Fred Thomson. This star is always good, never had a bad one. Silver King is a drawing card at my theatre. Tone, good. Sunday, no. Special, no. Appeal, ninety per cent. Laborers and farmers town of 343. Admission 15-30. J. M. Patterson, Little Gem Theatre (250 seats), Hunter, Arkansas.

WHITE FANG. (5,600 feet). Star, Strongheart (dog). On a two day showing this picture pulled more business than any dog picture we have run. Therefore Strongheart has proved he can outdraw "Peter the Great," "Rin-Tin-Tin" or "Thunder." He certainly made our box office happy, and that is what we all want. Book and boost. A. E. Andrews, Opera House, Emporium, Pennsylvania.

WILD BULL'S LAIR. (6 reels). Star, Fred Thomson. Didn't see this personally, but reports were very favorable. Especially so, the one from the box office, which had been in declining circumstances for some time. It's too bad other producers can't get away from their ingrown dignity and give us a real honest-to-goodness western once in a while, without trying to disguise it with nonessential frills and insipid advertising. Tone, okay. Sunday, yes. Special, no. Exceptional appeal. Rural class town of 300. Admission 10-30, special, 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

First National

ANNA CHRISTIE. (7,631 feet). Star, Blanche Sweet. Very good picture. Good appeal and moral. Not suitable for Sunday. Special, yes. Mixed class town of 2,500. Admission 20-35. F. L. Wadsworth, Jr., Airdome Theatre (300 seats), Tuskegee, Alabama.

BOY O' MINE. (7 reels). Star, Ben Alexander. Rental too high. Good picture. Not enough profit in it for here account high rental. Good tone. Sunday, yes. Special, no. Good appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

CHRISTINE OF THE HUNGRY HEART. (7,500 feet). Star, Florence Vidor. After reading the adverse criticisms on this one I considered I had a lemon for my Saturday night show. However, I did a fair business on it with no walkouts, and had some people tell me the next day that it was fine. Tone, none. Sunday, no. Special, no. Appeal, sixty per cent. A. E. Andrews, Opera House, Emporium, Pennsylvania.

ENCHANTED COTTAGE. (7,120 feet). Star cast. Rental too high. If you book this picture be sure to see it first. I think it a lemon. Ridiculous story, no meaning. No entertainment value. A piece of cheese. Tone, good. Sunday, no. Special, no. No appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

ETERNAL CITY. (7,800 feet). Star, Barbara LaMarr. A good production with elaborate sets, but rental too high for this small town. Forced to raise admission to realize a small profit. Tone, good. Sunday, yes. Special, yes. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FLIRTING WITH LOVE. (6,926 feet). Star cast. Same thing, rental too high. Raised admission and then not enough profit. A good picture if it was sold right. Tone, good. Sunday, yes. Special, no. Good appeal. Farmers and merchants town of 1,650. Elite Theatre, Placerville, California.

FLOWING GOLD. (8,005 feet). Star cast. An excelent production when it first saw the light of day, but times have been hard since, if the print was any criterion. And we had the nerve to charge special prices, too, which makes it all the worse. Tone, good. Sunday, yes, special, no. General appeal. Rural class, town of 300. Admission 10-30, special, 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

GALLOPING FISH. (6 reels). Star cast. Somewhat ridiculous in spots, but acceptable as a novelty offering. I'm beginning to hedge somewhat on my statement, some time ago, that film service out of Albany was generally satisfactory. About 200 feet of film duplicated in this print and about fifteen per cent. of the film missing. Sometimes I think we exhibitors are fish, even if not the galloping kind. Tone, okay. Sunday, yes. Special, no. General appeal. Rural class town of 300. Admission 10-30, special, 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

HER HUSBAND'S SECRET. (6,190 feet). Star cast. Just an average program picture that should please the average movie goer. Don't boost this one too big. Appeal 75 per cent. No as special. Draw industrial class, town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

HER NIGHT OF ROMANCE. (7,211 feet). Star, Constance Talmadge. A good comedy picture which pleased the better class, but Constance has no drawing power here on account of having made too many lemons. Good tone. Yes for Sunday, no as special. Draw miners and railroad class, town 3,000. Admission 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

HER SISTER FROM PARIS. (7,255 feet). Star, Constance Talmadge. One of the best pictures this star has ever made. It is a little risque, but nothing to offend sensible people. It will please a hundred per cent. Yes for Sunday. Draw from industrial town, 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

HUSBANDS AND LOVERS. (7,883 feet). Star cast. Good offering. Rental too high for this small town. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HUSBANDS AND LOVERS. (7,883 feet). Star, Lewis Stone. Personally I liked this feature very much. Lewis Stone with Florence Vidor as his charming young wife were fine,

Lew Cody as the lover great. The title means nothing at the box office, consequently poor biz. Tone, good. Sunday, no. Special, yes. Good appeal. A. E. Andrews, Opera House, Emporium, Pennsylvania.

IF I MARRY AGAIN. (7,401 feet). Star cast. One patron said, "That picture is one of the best I've seen; it's the kind of picture that one is willing for one's mother to see." Other good comments were heard. "If I Marry Again" is a clean picture. Some flirt is not trying to steal a young wife from her husband as is the case in nearly all other productions. Give us more like this, First National. Tone, good. Sunday, yes. Special, no. Strong appeal. Town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

JEALOUS HUSBANDS. (6,500 feet). Star, Earle Williams. This picture went over big and had the largest Saturday night crowd that I have had for a long time. Bought this picture right and made a little money on it. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. General class town of 600. Admisison 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

JUST A WOMAN. (6,365 feet). Star cast. A very fine production that pleased all. Didn't draw, but no fault of picture. Tone O. K. Appeal, ninety per cent. O. K. for Sunday. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

LIVE WIRE. (6,850 feet). Star Johnny Hines. This comedy-drama registered more laughs for an eight-reel picture than anything else I have run. Johnny certainly lives up to the fifty-seven varieties! as he has that many, and many more laugh getting gags in this picture. Step on this one. W. F. Loibl, Chimes Theatre, Cedarburg, Wisconsin.

LOST WORLD. (9,700 feet). Star cast. Novelty with a capital N. Every Tom, Dick and Harry had his own idea of how it was made, and they came back the second time to prove their assertions. It's a cleanup. Tone O. K. Good appeal. Yes for Sunday. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

LOVE'S WILDERNESS. (7,057 feet). Star, Corinne Griffith. Just a good picture, not a business getter. The fact that I made amateur night with some classy talent helped put it across for me, without that the picture would of lost me money. Tone, good. Sunday, no. Special, no. Appeal sixty per cent. A. E. Andrews, Opera House, Emporium, Pennsylvania.

MADONNA OF THE STREETS. (7,501 feet). Star, Nazimova. Good offering worth seeing. Rental too high for this small town. Admission raised to realize a small profit. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MAKING OF O'MALLEY. Star, Milton Sills. Another outstanding triumph for this ever-popular star. One of the best picture plays we have screened this year. Some said they liked it better than the "Sea Hawk." Splendid tone. Appeal, ninety per cent. Yes for Sunday and special. Draw all classes, town 1,500. Admission 10-40-50. E. L. Wharton, Orpheum Theatre (350 seats), Glasgow, Montana.

ONE CLEAR CALL. Star, Milton Sills. Another fine picture from First National. The title seems to be a little weak, but at that it went over in good shape. Some said it was one of the best pictures ever shown here. Buy this one and advertise it, and you will make some money. Tone, fine. Sunday, yes. Special, Yes. Appeal, one hundred per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

PAINTED PEOPLE. (5,700 feet). Star, Colleen Moore. After playing "Sally" about a month ago, I expected that we would show an increase in our business on "Painted People," but the reverse happened. The picture was mighty good, just built for entertainment, and Colleen should have better support from our patronage. I'm not ready to give up yet on Colleen Moore, and am going to play "So Big" soon, and hope that the response will justify using the later releases. Tone, okay. Sunday, yes. Special, no. General appeal. Rural class town of 300. Admission 10-30, special, 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

Between Ourselves

A get together place where we can talk things over

H. H. Hedberg says, on the top of a report blank—in one of the chatty little notes that I always like to get—"Keep after the slackers—FORCE them to report."

Well, that would be great—but it isn't necessary...They're not slackers they're just busy chaps. When they get the time they stick by us.

You of the old guard remember when we first started out together in building a dependable tip department—we used some postal cards to get the reports in! Well—

Kenneth Thompson, of M. W. A. Theatre, Hancock, Wisconsin, has just sent in a batch of those—THAT SHOWS THE BOYS REMEMBER AND COME BACK WHEN THEY CAN.

Dig up the blanks you've dropped in a drawer. Prove to Hedberg that you're no slackers. Stand by "Our Gang" and they'll stand by you. VAN.

SCARLET WEST. Star, Robert Frazer. A sincere effort on the part of the director to produce a picture of historical interest. This picture will not satisfy the "blood and thunder" western fans, but the better class will consider this a rare treat. Besides the love interest, there are some perfect reproductions of Indian attacks that should be seen by every school kid. Tone, good. Sunday, yes. Special, no. Fair appeal. Town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SILENT WATCHER. (7,576 feet). Star cast. Good picture. Forced to raise admission to realize profit. Even then the profit was too small. Rental too high. Tone, good. Sunday, yes. Special, no. Good appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SINGLE WIVES. (7,308 feet). Star, Corinne Griffith. Dull, slow-moving drama with the timeworn plot of the husband devoting more time to his business than to his young wife; of a slick lady-killer endeavoring to steal the wife's affections; of an accident which reunites the about-to-be divorced couple. Patrons didn't fail to say it was too slow, and Corinne won't last long if she stars in many more like this. Can't recommend it for towns like ours. Fair tone, poor appeal. Yes for Sunday, no as special. Draw small town class, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SO BIG. (8,562 feet). Star, Colleen Moore. I can only add my praise to Colleen Moore's wonderful acting and interpreation of the different roles which she handles superbly. Business great. Story run as a serial in one of the local papers here and the church people took it as a benefit picture and certainly did enormous business getting a top figure of fifty cents. Box office well pleased. This star is made for our people, and will be waiting for her next one, which is "Sally." Mixed class town of 2,900. Admisison 10-25, 15-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

TALKER. (7,861 feet). Star, Lewis Stone. A very good picture but for some reason it "flopped." Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

THOSE WHO DANCE. (8 reels). Star, Blanche Sweet. One of the best action pictures we have run. People were interested through the entire eight reels. A first class action picture. Tone, good. Special, yes. Appeal, eighty-five per cent. C. C. Golden, Missouri Theatre, La Belle, Missouri.

WHEN A MAN'S A MAN. (6,910 feet). Star cast. We sure knocked them off with this one. A house record breaker. Try it and see. Play it up big and make some money. Tone, good. Sunday and special, yes. Appeal, eighty per cent. Town of 1,000. Admission 10-25. C. C. Golden, Missouri Theatre, LaBelle, Missouri.

WOMAN ON THE JURY. (7,231 feet). Star cast. Excellent picture. Wonderful acting and a very interesting story. Good action. Good clean story. You can't go wrong on this one. Tone, good. Sunday, yes. Appeal, eighty-five per cent. Town of 1,000. Admission 10-25. C. C. Golden, Missouri Theatre (250 seats), LaBelle, Missouri.

Fox

CYCLONE RIDER. (6,672 feet). Star cast. This is a very good melodrama and crammed full of action. An ideal picture for Saturday audiences. This fellow, Reed Howes, will make a hit with your audiences. Boost this one and it will please. Tone O. K. Appeal, ninety per cent. Yes for Sunday, no as special. Draw industrial class, town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

EVERYMAN'S WIFE. (4,365 feet). Star cast. An attraction commonly known as "a weak sister." Fair tone. Question appeal. No for Sunday or special. Draw all classes, town of 1,500. Admission 10-40-50. E. L. Wharton, Orpheum Theatre (350 seats), Glasgow, Montana.

HEARTS OF OAK. (5,326 feet). Star, Hobart Bosworth. This is undoubtedly the best picture of the past six months for us. A real, human New England coast story with thrills and everything to make a regular Fox film. Had best house in months and they went away satisfied. Good tone. Appeal, ninety-five per cent. No for Sunday, yes as special. Draw all classes, town 3,500. Admission 20-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

IRON HORSE. Star cast headed by Madge Bellamy, George O'Brien. We played this picture a week to capacity business. It is a wonderful picture and should go strong wherever played. Pleased our patrons a hundred per cent. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

TIMBER WOLF. (4,809 feet). Star, Buck Jones. This is Buck's first out of 1925-26 group, and it cost me more because it's supposed to be big—there isn't any bigness to it—just a good program action picture. Tone okay. Good appeal. No for Sunday or as special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WINNER TAKE ALL. (5,949 feet). Star, Buck Jones. Would have been better in five reels, as over a thousand feet was taken up in "society" stuff. While this picture was greatly enjoyed, the fans were not as enthusiastic over it as others of Buck's pictures. The prize fights were good, but the Jones fans want the old boy in hard riding, shoot-'em-up, fast action western stories. Fair tone, good appeal. Here suitable for Sunday; no as special. Draw general class, town about a thousand. Admisison 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Metro-Goldwyn

BREAD. (6,726 feet). Star cast. This is

a good picture but title doesn't bring them in; we lost money on it; those who saw it were pleased. Good tone. Yes for Sunday, no as special. Draw all classes, town less than 1,000. Admission 10-30. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

GREAT DIVIDE. (7,811 feet). Stars, Alice Terry, Conway Tearle, Wallace Beery. This proved to be a good drawing card for our theatre; two nights at advanced prices. The stars certainly play their parts well in this picture. Wallace Beery can't be beat as a villain. Tone O. K. Good appeal. Yes for Sunday and special. Draw all classes, town less than a thousand. Admission advanced. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

HE WHO GETS SLAPPED. (6,613 feet). Star, Lon Chaney. This, one of the biggest pictures of last year, proved to be one of the biggest flops for me this year; on a two-day run did not take in film rental on it. The picture was good, the acting wonderful, title very bad. People asked what feature I was running with this comedy. Tone, fair. Sunday, no. Special, yes. Fair appeal. A. E. Andrews, Opera House, Emporium, Pennsylvania.

LITTLE ROBINSON CRUSOE. (6,216 feet). Star, Jackie Coogan. A good program picture that was spoiled by a badly cut print. Attendance was not up to the average, but not because of any fault of the picture. Local fairs always hurt attendance in the fall. Sunday, yes. Special, no. Print poor. Guy C. Sawyer, Town Hall, Chester, Vermont.

MAN AND MAID. (8,307 feet). Star cast. A good picture that pleased the colloge boys and girls. Rental too high, as not a special. Elinor Glyn story is what draws here; however, did not do a good business. Played it on the same day the University had a show and they got the business. There should be a non-theatrical in every town so the regular houses could close as some of the Exchanges prefer to sell them. See how the Exchanges would then come out selling each town twice a week. Great business on their part. Draw college class, town 2,100. Admission 10-25. R. X. Williams, Lyric Theatre (345 seats), Oxford, Mississippi.

NAVIGATOR. (5,600 feet). Star, Buster Keaton. This picture gave very good satisfaction. Should please anywhere. Good tone and appeal Yes for Sunday and special. Draw town and country class, town 900. Admission 10-30. Chas. L. Nott, Opera House (450 seats), Sutherland, Iowa.

NELLIE, THE BEAUTIFUL CLOAK MODEL. (7,000 feet). Star, Claire Windsor. Metro-Goldwyn picture that is not new, but is a dandy melodrama. It also has a good cast, including Claire Windsor, Mae Bush, Edmunde Lowe, Raymond Griffith, Lew Cody and Hobart Bosworth. A good program picture, that drew well and pleased the patrons. Sunday. yes, special, no. Print good. Guy C. Sawyer, Town Hall, Chester, Vermont.

PRAIRIE WIFE. (6,487 feet). Star, Dorothy Devore. This was a real nice show that was appreciated by everyone present who had read Mr. Stringer's book. Not a great deal of action but a different angle than the usual western story helped the picture, though the title is bad. Good tone. Appeal, ninety per cent. No for Sunday or special. Draw all classes, town of 3,500. Admission 20-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

SCARAMOUCHE. (9,600 feet). Stars, Alice Terry, Ramon Novarro, Lewis Stone. These head the splendid cast in this story of the French Revolution. In spite of the all too apparent lack of enthusiasm on the part of the picture-going public, whenever a costume picture is advertised, "Scaramouse" drew exceptionally good houses and pleased the greater part of the patrons. It is too long; that is the only fault I can find with it. My theatre is not equipped with a "chaise longue" for each patron, so they get tired when the feature runs over seven or eight reels. Suitable for Sunday. Special, yes. Print excellent. Guy C. Sawyer, Town Hall, Chester, Vermont.

SILENT ACCUSER. (6 reels). Starring Peter the Great (dog). A very fine melodramatic picture. Best dog picture I have played. Picture drew well and pleased everyone. Paper is very good on this subject. Suitable for Sunday but not a special. Guy C. Sawyer, Town Hall, Chester, Vermont.

THE SNOB. (6,913 feet). Star, John Gilbert. There is some good acting in this picture. It is a good program picture, but not what some of the exchanges try to make you think it is. Good tone, fair appeal. No for Sunday or special. Draw all classes, city 15,000. Admission 10-25,14-35. Ed. Malhiot, Monarch Theatre (569 seats), Medicine Hat, Alta., Canada.

WHITE SISTER. Star, Lilian Gish. Very good. Held the interest through two miles of film, so it must have been good. Sunday and special, yes. Guy C. Sawyer, Town Hall, Chester, Vermont.

WIFE OF THE CENTAUR. (6,586 feet). Star cast. Four days to good business. Picture was not liked very well. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

Two Weather Reports

Gosh, fellows, I'm wondering if we hadn't better get the Weather Man to start sending "reports." He's gone and molluxed things all up by sending the wrong can of heat one place and the wrong super-feature cool wave to another. Let the boys tell you 'bout it.

"The summer rush is over and everything is so quiet it is distressing. OH, FOR SOME OF CALIFORNIA'S MUCH ADVERTISED BALMY WEATHER for the coming six months!" Guy C. Sawyer, Town Hall, Chester, Vermont.

"We are JUST GETTING OUR FIRST COOL SPELL. Had to use fans up until last night (Oct. 8). HOPE THE 'COOLTH' WILL STAY WITH US as we need some extra patronage." H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Paramount

ADVENTURE. (6,002 feet). Stars, Tom Moore, Pauline Starke. If they like melodrama, give 'em this one for there's a kick and a punch for every foot. A South Seas adventure, with red-blooded action and colorful photography. Tom Moore and Pauline Starke sure put it over and especially Pauline, who is always good. Wallace Beery and Raymond Hatton are screams of buffoonery and will "just kill you a-laughing." Sure fire for your moviegoers. Draw from tourist town, 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

ARE PARENTS PEOPLE? (6,586 feet). Star, Betty Bronson. A domestic drama that hits home and it will especially appeal to married people. Well cast. A dash of the risque adds enough spice to make it interesting. Tone O. K. Appeal 75 per cent. Yes for Sunday, no as special. Draw mixed class, town 1,300. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

BEGGAR ON HORSEBACK. (6,874 feet). Star cast. For the highbrows. It's comedy, but the name doesn't signify it. Our easily pleased patrons kicked on this one and we don't blame them. Tone O. K. Appeal 30 per cent. Sunday yes, no as special. Draw mixed class, town 1,300. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

BLUEBEARD'S EIGHTH WIFE. (5,950 feet). Star, Gloria Swanson. This is a real good picture. Goes over good. It's worth the money. Good tone and appeal. Yes Sunday and special. Draw all classes, town 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valiant, Oklahoma.

CITY THAT NEVER SLEEPS. (6,087 feet). Star, Ricardo Cortez. A very interesting picture which drew a good crowd. Tone, good. Sunday, no. Special, no. Good appeal. Town and country class town of 1,800. Admission 15-25. Herbert Tapp, Hippodrome Theatre (480 seats), Sheridan, Indiana.

COAST OF FOLLY. (7,007 feet). Star, Gloria Swanson. Gloria in a dual role—playing the parts of mother and daughter. Much better than "Madame Sans Gene." Print new. Good tone, pretty good appeal. Maybe for Sunday, no as special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

CODE OF THE WEST. (6,777 feet). Star cast. The Zane Grey pictures are about the best pulling pictures I can buy. Good tone. Draw mill and farming classes, town of 1,000. Admission twenty-five cents. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

COMING THROUGH. (6,522 feet). Star, Thomas Meighan. Fine program picture. Hands you a nice thrill. Fine story, good appeal. Tone, good. Sunday, yes, special, no. Appeal, ninety-five per cent. Farm class town of 150. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

CONTRABAND. (8,775 feet). Star, Louis Wilson. This one went over good on a Saturday night for us. It is a program show, with some good rube comedy work in it by Raymond Hatton. Good tone and appeal. Not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (410 seats), Nazareth, Pennsylvania.

CROWDED HOUR. (6,508 feet). Star, Bebe Daniels. Just a program picture but fair enough. Did usual midweek business without extra exploitation. Tone, okay. Sunday, yes. Special, no. Fair appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

FEMALE. (6,776 feet). Star, Betty Compson. A fair program picture—that's all. No for Saturday or Sunday. Tone none. Appeal 70 per cent. Special no. Draw all classes, town 680. Admission 10-25. Jack Schneider, Kalona Theatre (300 seats), Kalona, Iowa.

GOLDEN BED. (8,584 feet). Star, Rod LaRocque. Best picture we have had in some time. Large crowd, well pleased. Pretty and good moral. Tone, fine. Special, yes. Fine appeal. Mixed class town of 3,000. Admission 20-35. F. L. Wadsworth Jr., Airdome Theatre (300 seats), Tuskegee, Alabama.

GUILTY ONE. (5,625 feet). Star, Agnes Ayres. Just something to run—that's about all it is! Tone and Sunday O. K. No for special. Draw merchant class, town 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

LOST—A WIFE. (6,420 feet). Star, Greta Nissen. Have you boys booked Greta Nissen yet? Hurry, for she's great, and both the men and the women rave over her. This is a splendid story of a gambler's wife who tries to break him of a weakness for roulette—and succeeds. Adolphe Menjou puts it over as usual. Be sure and get this one. Draw city and country class. town 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

LOST—A WIFE. (6,420 feet). Star, Adolphe Menjou, with Greta Nissen. Here not much to this picture; only a fair program. So, do not promise anything much. Tone, none. Not much appeal here. Sunday or as special, no. Draw from rural community, 1,500. Ad-

mission 10-20. D. C. Kennedy, Electric Theatre (350 seats), Glasgow, Missouri.

MADAME SANS GENE. (9,904 feet). Star, Gloria Swanson. A wonderful picture, but will go over the heads of most movie fans. Not a picture for small towns, but consider it the best picture she has made for some time. Good tone, fair appeal. Yes for Sunday and special (with regard to above). Draw from rural community, 1,500. Admission 10-20. D. C. Kennedy, Electric Theatre (350 seats), Glasgow, Missouri.

MERTON OF THE MOVIES. (7,655 feet). Star, Glenn Hunter. For a comedy feature it is good. Hunter is good in this one. Pleased about eighty per cent. Saturday picture, just fair. Tone none. Yes for Sunday, no as special. Draw all classes, town 680. Admission 10-25. Jack Schneider, Kalona Theatre (300 seats), Kalona, Iowa.

NIGHT CLUB. (5,721 feet). Star, Raymond Griffith. Absolutely the best comedy-drama I have used in a long time: Griffith does some wonderful acting here. Consider him one of the best comedians of today. Yes as to tone, for Sunday and as special. Good appeal. Draw from rural community, 1,500. Admission 10-20. D. C. Kennedy, Electric Theatre (350 seats), Glasgow, Missouri.

NOT SO LONG AGO. (6,943 feet). Star, Betty Bronson. Use this one on a week day and not Sunday (if that happens to be your big day.) People don't care for hoop skirts and minuets, especially when accompanied by a weak story. Tone O. K. Appeal 50 per cent. No for Sunday or special. Draw mixed class, town 1,300. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

NOT SO LONG AGO. (6,943 feet). Star, Betty Bronson. A good picture of old New York showing the first horseless carriage which is original. Ran this as benefit for parent teachers association. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. All classes town of 3,700. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

PATHS TO PARADISE. (6,741 feet). Stars, Betty Compson, Raymond Griffith. This was an excellent comedy feature and I believe Griffith is made. But why, oh, why! did they ever tack such a title on this otherwise fine show? Betty Compson was good also. Good tone, very good appeal. A family picture but not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (410 seats), Nazareth, Pennsylvania.

SWAN. (5,889 feet). Star, Adolphe Menjou. Positively not a small town picture. It will go way over their heads. The scenes and so forth are wonderful, but the plot is too dull and complicated for the average fan to follow. Menjou's work saves it from utter ruin. Tone O. K. By above, appeal fair. Yes for Sunday, no as special. Draw from small town, 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connectiut.

TEN COMMANDMENTS. (11 reels). Star cast. This is the greatest picture ever made and will do a wonderful buiness anywhere if handled right. It beat "The Covered Wagon" for me. One has to give Paramount too much for here, but it is a picture you should play if you do not make a cent on it. It's a masterpiece. Good tone; appeal a hundred per cent. Special and Sunday, yes. Draw from industrial class, town 6,000. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

TEN COMMANDMENTS. (11 reels). Star cast, Good. Fine tone. Sunday, no. Good appeal. Town of 9,237. Admission 10-35. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

TEN COMMANDMENTS. (11 reels). Star cast. One of the best features we have had the pleasure of showing. Pleased a hundred per cent. A picture everyone should see. Advertised, will certainly bring in everyone. **The moral in "The Ten Commandments" is** very fine and we are sure that everyone who **has the pleasure of seeing it will be benefitted.** Famous Players sure delivered a knockout when they produced this one. Good tone, fine appeal. Yes for Sunday and special. Draw mixed class, town 1,800. Admission 25 cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey

AMERICAN VENUS

Fay Lanphier, California girl, was crowned "Miss America" at the recent Atlantic City bathing beauty pageant; now she has been signed by Jesse L. Lasky for a role in the Paramount picture, "The American Venus," being produced at the big Long Island studios

Pathe

CALL OF THE WILD. (5 reels). Star, Buck (dog). A dandy dog picture, but about one reel too long. Buck, Jack Mulhall and Walter Long in cast. You'll make no mistake in booking it. Good tone. Yes for Sunday. In small towns might be a special. Draw farmer class, town 110. Admission 10-25. M. B. Russell, Benton Community Theatre (120 seats), Benton City, Misouri.

FRESHMAN. (6,083 feet). Star, Harold Lloyd. The best box office bet Lloyd ever made; sure a knockout. This broke all box office records for the last three years, including "The Covered Wagon," for attendance. Don't be afraid of it. Audience appeal a hundred per cent. Suitable for Sunday and as special. E. W. Fischer, Rialto Theatre (500 seats), Oakdale, California.

HOT WATER. (6,000 feet). Star, Harold Lloyd. Not quite up to the Lloyd standard. It will please everyone, but just misses being on a par with other offerings of this comedy producer. Appeal, seventy-five per cent. Yes for Sunday and special. Draw all classes, town 1,500. Admission 10-40-50. E. L. Wharton, Orpheum Theatre (350 seats), Glasgow, Montana.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. We missed this picture for Thursday night, account of late shipment of reels from exchange, therefore was dark. On Friday night. It pulled fair business and pleased about eighty per cent. Picture old but print was good. A. E. Andrews, Opera House, Emporium, Pennsylvania.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. Harold Lloyd in a Pathe comedy that means satisfied patrons who enjoy sheer fun. This is but the second Lloyd Picture I have played, but will sure buy the rest, for the Lloyd features are the best of their kind. Guy C. Sawyer, Town Hall, Chester, Vermont.

Producers' Dist. Corp.

BEAUTY AND THE BAD MAN. Star, Harry Carey. This is a fair program picture that can be used for a week end. There is some good action but it lags in all parts. Fair tone and appeal. No for Sunday or special. Draw all classes, city 15,000. Admission 10-25, 15-35. Ed. Malhiot, Monarch Theatre (569 seats), Medicine Hat, Alta., Canada.

CHORUS LADY. (6,000 feet). Not so good here. Paper, attendance, picture, everything, was terrible. Guy C. Sawyer, Town Hall, Chester, Vermont.

TROUPING WITH ELLEN. An ordinary picture of theatrical life that did not draw any new faces and failed to attract many fans. Helene Chadwick is very good as Ellen, but needs more of a story to make her popular. Suitable for Sunday but not a special by any means (although you might get that impression if you knew how much Producers got from me for it. Print good. Guy S. Sawyer, Town Hall, Chester, Vermont.

United Artists

AMERICA. (12 reels). D. W. Griffith prod. It is good, all right; but it is too long by three reels. If Mr. Griffith could string the Revolution out that far—thank Heaven the story was not contemporaneous with the Hundred Years' War! Picture drew well on one of the stormiest nights of the year. The print was fine. Paper is very good. Suitable for Sunday and yes as a special. Guy C. Sawyer, Town Hall, Chester, Vermont.

A WOMAN OF PARIS. Chaplin's personal direction. Same old dope in a new wrapper. Tone, none. Sunday or special, no. Draw all classes, town 1,500. Admission 10-40-50. E. L. Wharton, Orpheum Theatre (350 seats), Glasgow, Montana.

DOWN ON THE FARM. Star, Louise Fazenda. This is a good Mack Sennett feature comedy, and everyone seemed to be well pleased. Had several good comments on it. A comedy program like this makes a change and people seem to like it. Tone, fair. Sunday, no. Special, no. Appeal, eighty per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

IRON TRAIL. (7 reels). Star, Wyndham Standing. A Rex Beach story of the Great Northwest and a good picture, but for some reason didn't seem to take very well. Pictures of the North have always gone over big here, so can't account for the appeal on this one. Tone, fair. Sunday, no. Special, no. Appeal, sixty per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

IRON TRAIL. Star cast. Old, but just the kind for the small town, action, thrills combined with some real scenes of the Alaskan country. Tone, good. Sunday, rough. Special, no. Appeal, eighty per cent. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

ONE EXCITING NIGHT. (11 reels). Star cast. Another old picture that did a nice business for me, and is the only long picture I have played that did not tire the audience all out. It is sufficiently exciting to hold interest throughout. Sunday, yes. Special, no. Guy C. Sawyer, Town Hall, Chester, Vermont.

ORPHANS OF THE STORM. Star, Lillian Gish. An old picture that was new to this town. Drew very well and pleased eighty per cent, Lillian and Dorothy Gish are very good, but they might have ended their separation in the eighth reel and every one would have been happier. It is much, much too long. Print good. Sunday and special, yes. Guy C. Sawyer, Town Hall, Chester, Vermont.

Universal

BUTTERFLY. (7,472 feet). Star, Laura La Plante. Well acted picture, but not the kind for my town, as they don't care for society pictures. Some would not sit it out. Fair tone, poor appeal. No for Sunday or special. Draw farming and town class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

FAMILY SECRET. (5,076 feet). Star, Baby Peggy. This show took good, both with the kids and with the older people. Good tone. Appeal 90 per cent. Yes for Sunday, no as special. J. N. Blanchard, Lone Rock, Kossuth County, Iowa.

FIGHTING AMERICAN. (5,251 feet). Star, Pat O'Malley. A program picture that will get by if they are looking for some entertaining nonsense. Tone, okay. Sunday, no. Special,

no. Appeal, 60 per cent. Farmers and merchants, town of 600. Admission 10-25. H. P. McFadden, Real Theatre (200 seats), Natoma, Kansas.

K—THE UNKNOWN. (8,146 feet). Star, Virginia Valli. This feature dragged some at first but it soon got into its swing and held the interest of the audience to the finish. I distributed heralds from Universal that have a letter K cut into pieces for a puzzle; gave passes to the first six to solve the puzzle. Lots of interest and a good attendance. All seemed pleased. Good tone. Draw mill and farming class. Admission 25. L. E. Parsons, Parsons' Hall (325 seats), Marcellus, New York.

LET 'ER BUCK. Star, Hoot Gibson. Good western story. Plenty action. Tone, good. Sunday, yes. Special, no. Appeal, good. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

LORRAINE OF THE LIONS. Star, Patsy Ruth Miller. Had the best Saturday house on this that I have had for a long time. Action of animals in this best I have ever seen. Consider this a real picture. Fair tone, good appeal. No for Sunday, yes as a special. Draw rural community, 1,500. Admission 10-20-30. I. I. Kennedy, Electric Theatre (350 seats, Glasgow, Missouri.

PHANTOM OF THE OPERA. (8,404 feet). Star, Lon Chaney. An unusual offering, gruesome but interesting. Wonderful photography. A picture that makes them talk. If you can buy it right play it, as I believe it will make good anywhere. Tone, good. Sunday, yes. Special, yes. Good appeal. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

PHANTOM OF THE OPERA. (8,404 feet). Star, Lon Chaney. When they tell you that this picture is bigger than "The Hunchback" they are wrong, as this picture contains too much impossible stuff; but it is a good picture and a moneymaker if you buy it right. But I wouldn't want to get carried away by this, as there are plenty of good pictures on the market just as good if one will put forth the same effort to exploit them as he will do on this one. Good tone and appeal. Yes as a special. Draw miners and railroad class, town 3,000. Giles Master, Strand Theatre, Gallup, New Mexico.

ROARING ADVENTURE. (4,800 feet). Star, Jack Hoxie. A real, honest western picture with lots of fights and action. All Hoxie's new pictures are better. Believe they are giving him better stories. Good tone and appeal. No for Sunday or special. Draw from rural community, 1,500. Admission 10-20-30. I. I. Kennedy, Electric Theatre (350 seats), Glasgow, Missouri.

SIEGE. (6,426 feet). Star, Virginia Valli. This sure is a good picture; pleased here 100 per cent. Acting of both stars good. Mary Alden getting better in each picture. Buy and boost it. Good tone and appeal. Yes for Sunday and special. Draw from rural community, 1,500. Admission 10-20-30. I. I. Kennedy, Electric Theatre (350 seats), Glasgow, Missouri.

SPOOK RANCH. (5,147 feet). Star, Hoot Gibson. Two days to good business. Just an ordinary western. Newspaper gave it fair reviews. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

"I have been wrong not to send reports," is the feeling of Charles Morel, Star Theatre, El Dorado, Arkansas.

But he is a good scout. Feeling that he had delaped, he made up for the delay by sending in tips.

It's one thing to feel that you ought to send reports: it's quite another thing to admit you've been wrong: and it's still another to get into action and do something about it.

How about YOU?

TAMING THE WEST. (5,304 feet). Star, Hoot Gibson. A fine Gibson picture; has the long wanted action. Draw from town 3,500. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

Vitagraph

BAREE, SON OF KAZAN. (6,803 feet). Star, Anita Stewart. Very nice picture. Anita is good, but not as big as we expected. Have seen much better dog actors. Tone, good. Sunday, yes. Hardly suitable for special. Admission 15-25. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

BEHOLD THIS WOMAN. (6,425 feet). Star, Irene Rich. A good picture in seven reels. The few who came out to see it pronounced it very good. I paid too much for it, so lost money, but no fault of the picture. Tone, good. Sunday, no. Special, no. Appeal, 75 per cent. General class, town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

BETWEEN FRIENDS. (6,900 feet). Star cast. Lay off this one. Nothing to it. Tone, none. Sunday and special, no. No appeal. Laborers and farmers, town of 343. Admission 15-30. J. M. Patterson, Little Gem Theatre (250 seats), Hunter, Arkansas.

CAPTAIN BLOOD. (10,680 feet). Star cast. A special picture that was very disappointing at the box office. It failed to draw and did not please the majority. It is too long and there is too much repetition and similarity of action to hold interest. Paper not very good. Print was okay. Guy C. Sawyer, Town Hall, Chester, Vermont.

LOVE BANDIT. (6 reels). Star, Doris Kenyon. A fairly good melodrama that departs from the usual northwestern stuff in some scenes and is pure bunk in others. Will pass with a roughneck audience. Fair tone. Appeal 85 per cent. No for Sunday or special. Draw all classes, town 3,500. Admission 20-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

ON THE BANKS OF THE WABASH. Mary Carr in a picture suggested by the popular song of several years ago. Picture is old, but the print I received was in fine shape and as I bought it very reasonably and drew a good house I class it as a good buy. Suitable for Sunday. Special, no. Guy C. Sawyer, Town Hall, Chester, Vermont.

Warner Brothers

FIND YOUR MAN. (7,300 feet). Star, Rin-Tin-Tin (dog). First Warner and first Rin-Tin-Tin and it pulled pretty good for a Monday show. Story is a northwestern lumber camp affair from a slightly different viewpoint than usual and dog pulls big if advertised right. Fair tone. Appeal 85 per cent. No for Sunday or special. Draw all classes, town 3,500. Admission 20-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

Independents

COWBOY PRINCE. (State Right). Star, Ashton Dearholt. A very poor attraction; no sense to it. Better look at it before you book it. Print new. Appeal very poor. No as special. Draw all classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FIGHT FOR HONOR. (State Right). Star, William Fairbanks. Railroad story with lots of action. Some of the scenes were a bit faked, especially where the engineer crawls out on pilot and picks up the girl from in front of his fast moving train. It can't be done. She simply flies up in his arms. Business was good and picture good. Tone, fair. Sunday, no. Special, no. Appeal, 70 per cent. Mixed classes, town of 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

HIS OWN LAW. Star, Wesley Barry. A very good western. Barry is well cast. Draw from town 1,500. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

LET HIM BUCK. Star, Dick Carter. You can get by with this for a one-day show. Don't be surprised if you hear a few squawks. Print good. Fair appeal. No for Sunday or special. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

PASSING OF WOLF McLEAN. (State Right). Star cast. Good western with plenty of action. The boy plays a good part. Tone, fair. Sunday, no. Special, no. Appeal, 90 per cent. Laborers and farmers, town of 343. Admission 15-30. J. M. Patterson, Little Gem Theatre (250 seats), Hunter, Arkansas.

TERROR OF PUEBLO. (State Right). Star, Art Mix. Very good program western. Tone, fair. Sunday, no. Special, no. Appeal, 75 per cent. Laborers and farmers, town of 343. Admission 15-30. J. M. Patterson, Little Gem (250 seats), Hunter, Arkansas.

A Straight From the Shoulder Report

Fill In Tear Out Send Along

Fellow Exhibitors: Being an exhibitor myself, I appreciate what help comes from dependable picture tips, so I'm sending "Our Gang" the subjoined dope on the feature and surrounding program I've run. When Van sends me a report blank I'll send more tips. Here's the starter:

Title ..... Producer ..... Star .....

My report.....

.....

With it I ran (Short Subjects)..... and .....

My tip on these is:.....

.....

My name..... Theatre .....

City ..... State ..... Class I draw.....

MOVING PICTURE WORLD

VOLUME 76—SEPTEMBER AND OCTOBER, 1925

Index to Photoplays

Accompanying list includes, in addition to pictures announced for release during September and October, all productions on which reviews were published during this period, the date of issue containing this information being also shown. Where such reference is omitted, information will probably appear in next volume.

Serials are indexed under general title. Unless otherwise specified, all subjects listed are five-reel dramas.

Great care has been used to make this information as accurate as possible. If any errors are detected, we would appreciate having our attention called to them, so that our card index may be corrected.

If information is desired regarding any picture, either previously released or forthcoming, which is not included in this list, we will be pleased to furnish same on request.

A

Absent Minded (1 reel) (Neely Edwards) (Universal-Bull's Eye Comedy) (Review—Oetober 17).

Ace of Spades, The (William Desmond) (Universal Serial) (Review—October 24).

Adventures of Mazie, The (2 reels) (Alberta Vaughn) (F. B. O.—Comedy) (Review—Oetober 24).

Air Cooled (1 reel) (Pathe Aesop's Fable Cartoon) (Review—October 17).

All Abroad (2 reels) (Fox Comedy) (Reviewed—October 31).

All Wool (1 reel) (Pathe-Hal Roach Comedy) (Review—October 24).

B

Baby Be Good (2 reels) (Big Boy) (Educational Juvenile Comedy— (Review—October 24).

Barnyard Follies (1 reel) (Pathe Aesop's Fable Cartoon) (Review—September 5).

Barrier Busters (1 reel) (Pathe "Sportlight") (Review—September 5).

Below the Line (6,053 feet) (Rin-Tin-Tin) (Directed by Herman Raymaker) (Warner Brothers) (Review—October 3).

Better Movise (2 reels) (Pathe-Comedy) (Reviewed—October 31).

Big Game Hunter, The (2 reels) (Earle Foxe) (Fox Comedy-Van Bibber Series) (Review—September 5.)

Big Kick, The (1 reel) (Billy Engle and Earl Mahon) (Pathe Comedy) (Review—September 26).

Big Pal (5,800 feet) (William Russell) (Directed by John Adolphi) (Henry Ginsberg-Distributing Corp.) (Reviewed—October 24).

Boundary Line (2 reels) (Universal-Western) (Reviewed—October 31).

Bustin' Through (4,506 feet). (Jack Hoxie) (Directed by Cliff Smith) (Universal) (Review—October 3).

Busts Into uusiness (1 reel) (Educational Cartoon) (September 19).

By The Sea (1 reel) (Charles Puffy) (Universal Comedy) (Review—October 3).

C

Calgary Stampede, The (5,924 feet). (Hoot Gibson) (Directed by Herbert Blache) (Universal) (Review—October 10).

California Straight Ahead (7,238 feet). (Reginald Denny) (From the story by Harry Pollard and Byron Morgan) (Directed by Harry Pollard) (Universal) (Review—September 5).

Caretaker's Daughter, The (2 reels) (Charley Chase) (Pathe Comedy) (Review—Oetober 10).

Children of the Whirlwind (6,500 feet). (Lionel Barrymore) (Direeted by Whitman Bennett) (Arrow) (Review—October 17).

Circle, The (5,511 feet) (Eleanor Boardman) (Based on stage play by W. Somerset Maugham) (Directed by Frank Borzage) (Metro-Goldwyn) (Review—October 3).

Clever Feet (1 reel) (Pathe—"Sportlight") (Review—October 17).

Cloudy Romance, The (2 .reels) (Harold Austin) (Fox Comedy) (Review—October 10).

Coast of Folly, The (7,001 feet) (Gloria Swanson) (Direeted by Alan Dwan) (Paramount) (Review—September 12).

Coming of Amos, The (5,677 feet) (Rod La-Roeque) (Based on the novel by William J. Loeke) (Directed by Paul Sloane) (Produeers Distributing Corp) (Review—September 19).

Closer Than A Brother (1 reel) (Pathe Paul Terry Cartoon) (Review—October 24).

Cuba Steps Out (1 reel) (Fox-Variety) (Review—September 26).

Cuckoo Love (2 reels) (Glenn Tryon) (Pathe Comedy) (Review—October 17).

Cupid's Victory (2 reels) (Wanda Wiley) (Universal-Century Comedy) (Review—Oetober 3).

Cyclone Cavalier, The (4,928 feet). (Reed Howes) (Directed by Albert Rogell) (Rayart Pictures) (Review—September 26).

D

Dangerous Curves Behind (2 reels) (Pathe—Comedy) (Reviewed—October 31).

Dark Angel, The (5,711 feet). (Ronald Coleman and Vilma Banky) (From the stage play by H. B. Trevelyan) (Directed by George Fitzmaurice) (First National) (Review—September 19)

Dog Daze (1 reel) (Cliff Bowes) (Educational-Cameo Comedy) (Review—October 10).

Down Upon The Swanee River (5,800 feet). (Charles Emmett Mack) (Directed by Lem F. Kennedy) (Lee-Bradford Corp.) (Review—October 24).

Durand Of The Bad Lands (5,844 feet). (Buck Jones) (Directed by Lynn Reynolds) (Fox) (Review—October 24).

Dynamite Daughter (2 reels) (Josie Sedgwick) (Universal Western) (Review—September 5).

E

Everlasting Whisper, The (5,611 feet) (Tom Mix) (Based on novel by Jackson Gregory) (Directed by J. G. Blystone) (Fox) (Reviewed October 31).

Exchange of Wives (5,300 feet). Eleanor Boardman (Based on play by Cosmo Hamilton) (Directed by Hobart Henley) (Metro-Goldwyn-Mayer) (Review—Oetober 17).

F

Fair Warning (2 reels) (Al St. John) (Educaiontal Comedy) (Review—September 19).

Felix The Cat On The Farm (1 reel) (Educational-Pat Sullivan Cartoon) (Review—October 10).

Felix The Cat Trifles With Time (1 reel) (Educational-Pat Sullivan Cartoon) (Review—September 5).

Felix The Cat Trips Through Toyland (1 reel) (Educational Cartoon) (Review—October 3).

Fighting Heart, The (6,978 feet). (George O'Brien) (Based on novel "Once To Every Man," by Larry Evans) (Directed by John Ford) (Fox) (Review—September 26).

Fight Within (2 reels) (George Larkin) (Universal-Western) (Review—September 12).

Film Facts (1 reel) (Red Seal Magazine) (Review—October 17).

Fish For Two (1 reel) (The Bronte-Scenic) (Review—September 26).

Flirting With Death (2 reels) (Red Seal-Special) (Review—September 26).

Flower of the Night (6,374 feet) (Pola Negri) (Based on story by Joseph Hergisheimer) (Direeted by Paul Bern) (Paramount) (Review—October 31).

G

Golden Princess, The (8,584 feet). (Betty Bronson) (Directed by Clarenee Badger) (Paramount) (Review—September 19).

Good Morning Madam (2 reels) (Ralph Graves) (Pathe Comedy) (Review—Oetober 17).

Goofy Gob, A (2 reels) (Educational Comedy) (Reviewed—October 31).

Graustark (5,900 feet). (Norma Talmadge) (Based on novel by George Barr McCutcheon) (Directed by Dimitri Buchowetzki) (First National) (Review—September 26).

Green Eyed Monster (1 reel) (Arthur Lake) (Universal Comedy) (Review—October 10).

H

Havoc (9,283 feet) (George O'Brien) (Adapted by Edmund Goulding from the play by Henry Wall) (Directed by Rowland V. Lee) (Fox) (Review—September 12.)

Heart Breaker, The (2 reels) (Sid Smith) (Fox-Imperial Comedy) (Review—October 17).

Hell's Highroad (6,084 feet) (Leatrice Joy) (Directed by Rupert Julian) (Producers Distributing Corporation) (Review—September 12).

Hero Wins, The (1 reel) (Pathe Aesop's Fable Cartoon) (Review—October 17).

Her Sister From Paris. (7,255 feet). (Constance Talmadge) (Directed by Sidney A. Franklin) (First National) (Review—September 5).

His Majesty Bunker Bean (7,291 feet) (Matt Moore) (Based on play by Lee Wilson Dodd founded on novel by Harry Leon Wilson) (Directed by Harry Beaumont) (Warner Brothers) (Review—September 26).

How The Elephant Got Its Trunk (1 reel) (F. B. O.-Bray Cartoon) (Review—October 17).

Hungry Hounds (1 reel) (Pathe Aesop's Fable Cartoon) (Review—September 26).

In The Name of Love (5,904 feet) (Adapted from Bulwer Lytton's story, "The Lady of Lyons") (Ricardo Cortez) (Directed by Howard Higgin) (Paramount) (Review—September 12).

Isle of Hope (5,800 feet) (Richard Talmadge) (Directed by Jack Nelson) (F. B. O.) (Review—September 5).

J

Just Cowboys (2 reels) (Universal-Comedy-Western) (Review—October 10).

K

Keeper of The Bees, The (6,712 feet) (Based on novel by Gene Stratton Porter) (Directed by J. Leo Meehan) (F. B. O.) (Review—October 17).

Knockout, The (7,450 feet) (Milton Sills) (Adapted from "The Come-Back" by M. D. C. Crawford) (Directed by Lambert Hilyer) (First National) (Review—October 10).

Ko-Ko Nuts (1 reel) (Red Seal-Out of Inkwell Cartoon) (Review—September 5).

Ko-Ko On the Run (1 reel))Red Seal-Out of Inkwell Cartoon) (Review—September 26).

Ko-Ko Packs 'em (1 reel) (Red Seal-Out of Inkwell Cartoon) (Review—October 17).

L

Lands End (1 reel) (Red Seal-Seenie) (Review—September 26).

Last Edition, The (6,400 feet). (Directed by Emory Johnson) (F. B. O.) (Review—October 31).

Lazybones (7,234 feet) (Charles—Buck—Jones) (Based on play by Owen Danis) (Directed by Frank Borzage) (Fox) (Reviewed—October 31).

Let's Go Gallagher (5,182 feet). (Tom Tyler) (Directed by Robert DeLacey and James Gruen) (F. B. O.) (Review—Oetober 10).

Life's Greatest Thrills (2 reels) (Universal News Reel Special) (Review—September 19).

Limited Mail, The (7,144 feet). (Monte Blue) (Directed by George Hill) (Warner Brothers) (Review—September 12).

Lion And The Monkey (1 reel) (Pathe-Aesop's Fables Cartoon) (Review—October 3).

Little Annie Rooney (8,500 feet) (Mary Pickford) (Directed by William Beaudine) (United Artists) (Reviewed—October 31).

Live Wire, The (6,850 feet) (Johnny Hines) (From the Richard Washburn Child story, "The Game of Light") (Directed by Charles Hines) (First National) (Review—September 12).

Love And Kisses (2 reels) (Alice Day) (Pathe Mack Sennett Comedy) (Review—October 10).

Love And Lions (reels) (Harold Goodwin) (Fox-Comedy) (Review—September 26).

Love Hour, The (7,036 feet) (Louise Fazenda) (Directed by Herman Raymaker) (Vitagraph)

(Review—September 12)
Lovers in Quarantine (6,570) (Bebe Daniels) (Based on play "Quarantine by F. Tennyson Jesse) (Directed by Frank Tuttle) (Paramount) (Review—October 31).

M

Madame Sans Jane (2 reels) (Glenn Tryon) (Pathe Comedy) (Review—September 12).
Maid In Morocco, The (2 reels) (Lupino Lane) (Educational Comedy) (Review—October 17).
Man On The Box, The (7,481 feet) (Syd Chaplin) (Based on novel and play by Harold McGrath) (Directed by Charles F. Reisner) (Warner Brothers) (Review—October 10).
Man Who Found Himself, The (7,298 feet) (Thomas Meighan) (From a story by Booth Tarkington) (Directed by Alfred E. Green) (Paramount) (Review—September 5).
Marvels of Motion (1 reel) (Red Seal-Slow Motion) (Review—September 12).
Merry Widow, The (10,027 feet) (Mae Murray) (Based on the Henry W. Savage stage play by Franz Lehor, Victor Leon and Leo Stein) (Directed by Erich Von Stroheim) (Metro-Goldwyn-Mayer) (Review—September 12).
Midshipman, The (7,498 feet) (Ramon Novarro (Directed by Christy Cabanne) (Metro-Goldwyn-Mayer) (Reviewed—October 31).
Mixing In Mexico (1 reel) (Short Films-Mutt and Jeff Cartoon) (Review—October 17).
Misfit Sailor, A (2 reels) (Billy Dooley) (Educational-Christie Comedy) (Review—October 3).
Moonlight And Noses (2 reels) (Clyde Cook) (Pathe-Comedy) (Review—October 3).
Movies (2 reels) (Lloyd Hamilton) (Educational-Comedy) (Review—September 26).
My Bonnie (1 reel) (Red Seal-Song Cartune) (Review—September 12).
Mystic, The (5,147 feet) (Aileen Pringle (Directed by Tod Browning) (Metro-Goldwyn-Mayer) (Review—September 12).

N

No Father to Guide Him (2 reels) (Charles Chase) (Pathe Comedy) (Review—September 12).
Nursery Trouble (2 reels) (Edna Marian) (Century Comedy) (Review—October 24).
Nuts And Squirrels (1 reel) (Pathe-Aesop's Fable Cartoon) (Review—September 26).

O

Off His Beat (2 reels) (Walter Hiers) (Educational-Comedy) (Review—September 12).
Officer No. 13 (2 reels) (Eddie Gordon) (Universal-Century Comedy) (Review—September 26).
Off the Highway (7,641 feet) (From Tom Gallon's novel, "Tatterly") (William V. Mong) (Directed by Tom Forman) (Producers Distributing Corp.) (Review—October 3).
One Wild Night (1 reel) (Neely Edwards) (Universal-Bluebird Comedy) (Review—September 26).
On The Go (2 reels) (Sid Smith) (Fox Imperial Comedy) (Review—September 12).
Other Woman's Story, The (6,080 feet) (Directed by B. F. Stanley) (Schulberg) (Reviewed—October 31).
Outings For All (1 reel) Pathe Sportlight) (Review—October 3).

P

Pace That Thrills, The (6,911 feet) (Ben Lyon) (Directed by Webster Campbell) (First National) (Review—October 24).
Paint And Powder (7,000 feet) (Elaine Hammerstein) (Directed by Hunt Stromberg) (Chadwick Pictures Corp.) (Review—October 17).
Party, The (1 reel) (Arthur Lake) (Unlversal "Sweet Sixteen" Comedy) (Review—September 5).
Peacock Feathers (6,747 feet) (Jacquelline Logan) (Directed by Svend Gade) (Universal) (Review—September 5).
Perils Of The Wild, The (Joe Bonomo) (Universal Serial) (Directed by Francis Ford) (Review—September 5).
Phantom Of The Opera, The (8,464 feet) (Based on the novel by Gaston Leroux) (Lon Chaney) (Directed by Rupert Julian (Universal) (Review—September 19).
Plastic Age, The (6,488 feet) (Based on novel by Percy Marks) Clara Bow (Directed by Wesley Ruggles) (B. P. Schulberg) (Review—October 10).
Pleasure Bent (1 reel) (Charles Puffy) (Universal Comedy) (Review—September 5).
Pony Express, The (9,929 feet) (Wallace Beery) (Directed by James Cruze) (Paramount) (Review—September 26).
Primrose Path, The (6,800 ft.) (Clara Bow) (Directed by Harry O. Hoyt) (Arrow) (Revlew—October 3).
Props And Spirits (1 reel) (Educational—Earl Hurd Cartoon) (Review—September 5).
Punch In the Nose, A (2 reels) (Al St. John) (Pathe Hal Roach Comedy) (Review—October 24).

R

Raid, The (2 reels) (Edmund Cobb) (Universal Mustang Western) (Review—October 10).
Regular Fellow, A (5,027 feet) (Raymond Griffith) (Directed by Edward Sutherland) (Paramount) (Review—October 17).
Ridin' The Wind (Fred Thomson) (Directed by Del Andrews) (F. B. O.) (Review—October 24).
Road From Latigo, The (2 reels) (Edmund Cobb) (Universal Mustang Western) (Review—October 17).
Runaway Taxi, A (1 reel) (Pathe "Stereoscopiks") (Revlew—September 5).

S

Satan in Sables (7,260 feet). (Lowell Sherman) (Directed by James Flood) (Warner) (Reviewed—October 31).
Scrambled Eggs (1 reel) (Educational-Cameo Comedy) (Review—October 17).
Seven Days (6,974 feet) (From the stage farce by Mary Roberts Rinehart and Avery Hopwood) (Lillian Rich) (Directed by Scott Sidney) (Al Christie) (Review—September 12).
Shootin' Wild (2 reels) (Universal Mustang) (Review—October 24).
Shore Leave (6,856 feet) (Based on play by Hubert Osborne) (Richard Barthlemess) (Directed by John S. Robertson) (First National) (Review—October 3).
Siegfried (9,000 feet) (Based on the Nibelungen Lied and the Norse Sagas) (U. F. A.) (Revlew—September 12).
Silvery Art (2 reels) (Red Seal-Special) (Review—September 19).
Sky Tribe, The (1 reel) (Fox-Variety) (Review—October 10).
Slippery Feet (2 reels) (Educational Comedy) (Reviewed—October 31).
Smoke Eater, The (1 reel) (Winkler Cartoon) (Review—October 10).
Solid Ivory (1 reel) (Earl Brahan) (Pathe Comedy) (Review—October 10).
Somewhere In Somewhere (2 reels) (Charlie Murray) (Pathe Hal Roach Comedy) (Review—September 19).
Son Of His Father, A (6,925 feet) (Based on novel by Harold Bell Wright) (Bessie Love) (Directed by Victor Fleming) (Paramuont) (Review—October 10).
Souls For Sables (7,600 feet) (Claire Windsor) (Directed by James C. McKay) (Tiffany Productions) (Review—September 5).
Soup To Nuts (2 reels) (Neal Burns) (Educational Christie Comedy) (Review—September 5).
Sporting Life (6,079 feet) (Bert Lytell) (Directed by Maurice Tourneur) (Unlversal) (Review—September 26).
Spot Light, The (2 reels) (Lige Conley) Educational-Jack White Comedy) (Review—October 17).
Storm Breaker, The (6,064 feet) (House Peters) (Directed by Edward Sloman) (Universal) (Review—September 19).
Story Teller, The (1 reel) (Educational-Hodge Podge) (Review—October 10).
Substitute Wife, The (6,580 feet). (Jane Novak and Niles Welch) (Directed by Wilfred Noy) (Arrow) (Review—October 31).
Sweet Pickle, A (2 reels) (Alice Day) (Pathe Mack Sennett Comedy) (Review—October 24).

T

Taxi War, A (2 reels) (Universal Comedy) (Reviewed—October 31).
Three Wise Crooks (6,074 feet) (Evelyn Brent) (Directed by Harmon Weight) (F. B. O.) (Review—October 17).
Through Three Reigns (2 reels) (Red Seal-Special) (Review—September 26).
Thunder Mountain (7,500 feet) (From John Golden's stage play, "Howdy Folks," by Pearl Franklin) (Madge Bellamy) (Directed by Victor Schertzinger) (Fox) (Review—October 10).
Timber Wolf (4,809 feet) (From the novel by Jackson Gregory) (Buck Jones) ((Directed by W. S. Van Dyke) (Fox) (Review—September 19).
Taking Chances (2 reels) (Fred Humes) (Universal Western) (Review—October
Tessie (6,800 feet) (Based on magazine story by Sewell Ford) (May McAvoy) (Directed by Dallas Fitzgerald) (Arrow) (Review—October 10).
Thank You (6,900 feet) (George O'Brien) (Directed by John Ford) (Fox) (Review—October 3).
Toiling For Rest (796 feet) (Fox-Variety) (Review—October 10)
Too Much Mother-In-Law (2 reels) (Beth Darlington) (Universal-Century Comedy) (Review—September 19).
Tower of Lies (6,849 feet) (Lon Chaney and Norma Shearer) (From Selma Lagerlof's novel, "The Emperor of Portugallia) (Directed by Victor Seastrom) (Metro-Goldwyn-Mayer) (Review—October 10).
Transients in Arcadia) (2 reels) (Fox Comedy) (Reviewed—October 31).
Tricked (2 reels) (Edmund Cobb) (Universal-Western) (Review—September 12).

U

Ugly Duckling, The (1 reel) (Pathe-Aesop's Fables Cartoon) (Review—September 19).
Uncle Tom's Gal (2 reels) (Edna Marion) (Universal-Century Comedy) (Review—September 19).
Unnamed Woman (6,300 feet) (Leah Baird) (Directed by Harry O. Hoyt) (Arrow) (Review—October 24).

V

Vanishing American, The (10,063 feet) (Based on story by Zane Grey) (Richard Dix) (Directed by George B. Seitz) (Paramount) (Review—October 24).

W

Wanderer, The (8,173 feet) (Based on stage play by Maurice V. Samuels, "The Lost Son," by William Schmidtbonn and Biblical story of the Prodigal Son) (Directed by Raoul Walsh) (Paramount) (Review—September 5).
Wandering Fires (6,300 feet) (Based on story by Warner Fabian) Directed by Maurice Campbell) (Arrow Film Corp.) (Review—October 17).
Westward Ho (1 reel) (Charles Puffy) (Universal-Blue Bird Comedy) (Review—September 19).
What Fools Men (7,349 feet) (Lewis Stone) (Based on novel "Joseph Greer and His Daughter" by Henry Kitchell Webster) (Directed by George Archainbaud) (First National) (Review—October 10).
What Happened to Jones (6,700 feet) (Reginald Denny) (Based on play by George Broadhurst) (Directed by William A. Seiter) (Universal-Jewel) (Reviewed—October 31).
Wheel, The (7,264 feet) (Based on the play by Winchell Smith) (Directed by Victor Schertzinger) (Fox) (Review—September 5).
Who's Which (1 reel) (Cliff Bowes) (Educational-Cameo Comedy) (Review—October 10).
Wife Who Wasn't Wanted (6,585 feet) (Irene Rich) (Directed by James Flood) (Warner Brothers) (Review—September 19).
Wild Beasts of Borneo (2 reels) (Educational Special) (Review—September 12).
Wild Cats of Paris (1 reel) (Pathe Cartoon) October 31).
Wild West, The (Jack Mulhall and Helen Ferguson) (Pathe-Serial) (Review—September 12).
Winding Stair, The (7,500 feet) (Based on novel by A. E. W. Mason) (Alma Rubens) (Directed by John Griffith Wray) (Fox) Review—October 17).
With Pencil, Brush, And Chisel (1 reel) (Fox-Variety) (Review—September 19).
With This Ring (5,333 feet) (Suggested by A Fanny Heaslip Lea Novel) (Alyce Mills) (Directed by Fred C. Windemere) (B. P. Schulberg) (Review—September 19).
Wreckage, The (5,992 feet) (From Izola Forester's novel "Salvage") (May Allison) (Directed by Scott Dunlap) (Henry Ginsberg Dist. Corp.) (Review—September 5).
Why Women Love (6,570 feet) (Blanche Sweet) (Based on play "The Sea Woman" by Willard Robertson) (Directed by Edwin Carewe) (First National) (Reviewed—October 31).

Y

Your Own Back Yard (2 reels) ("Our Gang"-Farina) (Pathe Comedy) (Review—September 26).

The Theatre of To-Day

Equipment—Presentations—Prologues—Music

Edited by Colby Harriman

Why Is A Divertissement?

THE word "divertissement" has been applied to a presentation especially when the production was devised and mounted in a simple but artistic manner. The word has also been applied to a group of short stage features. For many months we have been making a canvass of producers to find a better name for the productions in a motion picture house, other than "presentations." That word is too general. It is now used to embrace the entire program, even the picture, and when we come to a rock bottom analysis the word means nothing. There should be a word which would convey to the layman an immediate identification of the present form of production work. Unless he is a patron of the motion picture theatres there is a possibility that he will not know what you are talking about when you say "presentations." There should be a definite title such as melodrama, musical comedy, pageant, etc.

Scores of names have been submitted to us, some are good and might be considered, while others are worse than the present title. During the interim, the word "divertissement" seems to be the only solution and even that word is not sufficient. However, it means a little more. It does give the idea of a diversity, which should be a marked characteristic of the productions. The word "prologue" is satisfactory, because it has a definite meaning and a positive spot and method of application and treatment.

The presentations must be of a diversified nature. The program must have within itself the elements of the classical and the popular, the artistic and the tawdry, dignity and buffoonery, in short, an attempt must be made to offer novelties and stage attractions that will strike a responsive note in people of all ages and classes. The ingenuity of the producer is tested to the extreme in the production of such a program, but "divertissements" are the popular things, the productions offered to act as a break between film action, to plough the ground for an atmospheric note and theme to be introduced at a later period. Today, the demand is for novelty. Artistic scenes and "high-brow" subject matter is all right but to safely inject it in the programs, a novel method must be employed by the producer. The best must be camouflaged with scenery, lighting effects of an original interpretation, or "they will yawn and walk out on you." To produce a consistent program of "divertissements" it behooves the producer to concentrate on one word "novelty," then he will find that he has also achieved another step, that of diversity.

HERSCHEL STUART F-P PRESENTATION DIRECTOR

HERSCHEL STUART, managing director of the Missouri Theatre, St. Louis, has been selected as the director of the presentation department in the re-organized theatre department of Famous Players-Lasky. Mr. Stuart, who will arrive in New York this week will open his headquarters with the main office about November 1st. The program of presentation and prologue productions is an auspicious one as announced by the organization and with the vast amount of experience which Mr. Stuart has had as a producer and a manager, makes his appointment a happy selection and a guarantee of efficient operation.

RUBBER STAGE EFFECTS

RUBBER has been successfully introduced as a stage effect by Max Reinhardt in his production "King Lear" in Vienna. Reinhardt desired to give the idea that the scenery and characters should look like stone. He commissioned Ernest de Weerth, the stage designer, to give the actors, as well as the settings and costumes, the appearance of sculpture. De Weerth experimented with many mediums, but finally hit upon rubber. Even the armor and shields used in the play were rubber. The actor's hair was greased and painted gray to carry out the idea. In the costumes the stone effect was obtained by pleating one fold and painting the next. De Weerth, is an American by birth.

NEW ART SUGGESTIONS

PARTICULAR attention is called to the number of photographs, etchings, etc., now appearing in various art magazines relative to the Exposition of Decorative Arts, which is now being held in Paris. Never has there been such a collection of unusual decorative designs as permeates the entire show. We find that a "new art" has gained a place in which to freely express itself, and the Modernists, Futurists, Cubists anud Expressionists have been given the opportunity to spread. The various designs are adaptable as stage settings and the producer who wishes to be in the vanguard will find scores of suggestions in the many photographs of this unusual Exposition.

PAPER STAGE SETTINGS

MAX MANNE, who has successfully devised stage settings of crepe paper at the Rivoli and Rialto Theatres, New York City, has offered a medium to other producers, which will not only give the illusion of a painted drop, but the cost of constructing the scene is far below the price of the scenic artist. Following this work, another producer has been successful in using wall paper and has achieved some marvellous effects with panels, borders, etc. We are always interested in securing data on any scenic novelty.

Give Your Patrons Thanksgiving

Build Up the Novelty Reputation of Your House—Keep Your Prologues in Seasonal Tune—These Settings Can Be Adopted to the Needs of Any Theatre

Moving Picture World Presentations

Devised By Colby Harriman

THANKSGIVING time offers innumerable opportunities for elaborate stage settings. These settings are dual in their purpose, that is, they form a suitable background for the action and create an appropriate atmosphere for the season. The three suggestions which we are offering are varied, and may be used as settings for full stage action, or as backgrounds for song or dance numbers.

PLATE 1. This scene depicts a rural motif in a semi-fantastic style. The barn can be painted on a drop, or it can be constructed of flats with profile at the top cut to give the effects of the gables. A rail fence can be used as a masking row extending from right to left, and in the foreground shocks of corn, pumpkins, etc., can be distributed. Branch of a tree upon which fruit is attached is hung from a battan on extreme right. The lighting treatment should consist of a mellowness, the ambers, rose and purple highlighting the back drop, and in contrast to the vivid red of the barn and the yellow and orange of the foliage in the foreground, the barn should be painted a gray. Characters can make their entrance from back of the shocks of corn if desired.

PLATE 2. Here is a background for a song number of this particular season. A drop with a triangular opening is hung in one. A set piece painted and cut out to represent a sheaf of wheat or grain is placed in two. A sky drop with clouds painted upon it is used to back. The sheaf of wheat (the set piece) should be large enough to fill the opening as outlined in the sketch. The lighting should be from the sides with canaries, orange, amber and dark amber predominating in the foreground, with rose, purple, deep blue and green in the background.

PLATE 3. An exterior motif which may be used as a background for the injection of the Pilgrim and Indian idea. Back drop painted with clouds and distant horizon is augmented with a cut wood drop or sapling set trees down in one. An autumn sunset should be suggested with the lighting treatment. Set trees may also be cut out of compo-board and backed with a battan hung with foliage border. This is a simple way to achieve the same effect as that of a cut drop. It should be remembered that in all autumnal settings the rich warm colors should predominate, not only in the pigments but in the lighting treatments as well. It is the most colorful season of the year and reds, purples, orange, ambers and yellows predominate. Green may be used as a highlight with an occasional injection of deep blue.

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STARTING NEXT WEEK
A
PRESENTATION SERIAL
Four Separate Subjects With a Continuous Story

HARDING THEATRE
Chicago

(*Week Oct. 19th*)
Featured Picture: "The Pony Express"
(*Paramount*)

Overture: "Slavish Rhapsody," by Friedmann; direction Ben Paley. "A Sea Fantasy," Willard Andelin singing "Rocked in the Cradle of the Deep." Edward K. House at the organ playing "On a Night Like This." "An Evening at Home," Charlotte Bergh, coloratura soprano; Nube Allen, soprano; Buster Lamont, harmonicist; Ralph Ginsberg, violinist; Paul Haakon, Russian dancer; Margaret McKee, whistler; Joe Ross, eccentric dancer.

UPTOWN THEATRE
Chicago

(*Week Oct. 19th*)
Featured Picture: "Shore Leave"
(*First National*)

"The Merry Widow" by Lehar. Greek Evans singing "The Son of the Desert." Jesse Crawford at the organ playing "I Wonder If She Wonders Too." "Under the Bridge," Muldoon & Franklin, dancers; Estelle Carey, soprano; Joe Mulcay, harmonicist; Gold Medal Quartette.

TIVOLI THEATRE
Chicago

(*Week Oct. 19th*)
Featured Picture: "Exchange of Wives"

Overture: "A Southern Fantasy," direction H. Leopold Spitalny. Scenic wonders; musical accompaniment, Marie Herron singing "Pale Moon." "Back Home," Variety Pioneers, Smith & Durrell, Small & Mayz, Rose & Joe Morache, Herald & Examiner; Charleston contest winners.

McVICKERS THEATRE
Chicago

(*Week Oct. 19th*)

Featured Picture: "Seven Keys to Baldpate"
Paul Ash and his orchestra in Song Shop Revue; (a) Charleston Riot, Sammy Lewis; (b) George Givot, special dance; (c) Eight Daisies, special dance; (d) Dan Holt, blackface song number; (e) Paul Small, song number. Henri A. Keates, solo organist; special song shop numbers.

EASTMAN THEATRE
Rochester, N. Y.

(*Week Oct. 18th*)
Featured Picture: "Little Annie Rooney"
(*United Artists*)

Overture: "Rienzi (Wagner); Victor Wagner conducting. "A Pompeian Afternoon"; (a) The Lady of the Garden, Susanne Vacanti and Janet Forman, Betty MacDonald, Evelyn Sabin; (b) Dancers of the Garden, Thelma Biracree, Dorothy Saunders, Marion Tefft; (c) Youths of the Garden, Harold Conklin, Harold Kolb, Robert Ross. Attendants: Martha Atwell, Ethel Niles, Margaret Schiller, Henry Riebeselle; dances arranged by Martha Graham and Ester Gustafson.

CAPITOL THEATRE
Chicago

(*Week Oct. 19th*)
Featured Picture: "Stepping Out"

Overture: "Slavische Rhapsodie," Carl Friedman; Albert E. Short, conductor. Climbing the Ladder of Roses, (a) "June Brought the Roses," Orville Rennie, tenor; (b) Blushing Ballet: Farmerettes: Audrey La Fleur and Lymette Corrigan; basket of roses: Selma Stenn, Dorothy Koeppie, Margaret Nyhagen and Aline Haynes; the Flower Ballet: Jean Moebius, Marie Hisgen, Fern Anderson, Dorothy Jane Hughes, Ann Bronson and Mary H. Colburn; (c) "Climbing the Ladder of Roses," Orville Rennie, tenor; (d) The Ladder of Roses; The Blushing Roses: Beulah Troy, Lymette Corrigan, Audrey La Fleur, Helen Brown, Ruth Winn, Ednabelle Hoffmann, Harriet Colburn, Margaret Cahill, Lillian Garmisia, Nelda Courtright, Helen Dean and Jean Jors. Pierre and Pagie, Dance Divertisement, (a) The Leopard Dance; (b) Dance of the Burglar; Leo Terry at the organ featuring "Pal of My Cradle Days." Katinka, (a) "Allah's Holiday," Lorna Doone Jackson and The Criterion Male Quartette; (b) Dance Oriental, The Whirling Dervish Girls: Mary H. Colburn, Dorothy Jane Hughes, Ann Bronson, Jean Moebius, Marie Hisgen, Betty Roher, Fern Anderson and Helen Dean. The Oriental Girls: Muriel Moore, Beulah Troy, Jean Jors, Harriet Colburn and Selma Stenn. The Egyptian Girls: Audrey La Fleur, Lymette Corrigan, Helen Brown, Lillian Garmisia, and Margaret Nyhagen. (c) "I Want to Marry a Male Quartette," Lorna Doone Jackson and the Criterion Male Quartette.

STRATFORD THEATRE
Chicago

(*Week Oct. 18th*)
Featured Picture: "The Price of Success"

Overture: "Emerald Isle," arranged by Otto Langley; Mauritz Hillblom, conductor. The Shamrock, (a) "Learn to Smile," Loretta Sheridan, contralto; (b) "When Irish Eyes Are Smiling," Pearle Franks, soprano; (c) "A Little Bit of Heaven," William Mitchell, tenor; (d) The Irish Colleens: Charleen O'Shaunessy, Mary McDermott, Eileen Moss, Robyn Adayr, Patricia Corrigan and Olivette Milliken; (e) Trio, "My Wild Irish Rose." "Some Old Time Irish Jiggs." Sara Ann McCabe, late star with Fisk O'Hara in "The Big Mogul"; (a) "Last Rose of Summer"; (b) "Killarney." Kenneth Widenor at the organ playing "Erin's Fairest Colleens in Immortal Song." James Kennedy and Company in "The Squire."

CHICAGO THEATRE
Chicago

(*Week Oct. 19th*)
Featured Picture: "Graustark"
(*First National*)

Overture: "Melodies of the Moment," direction Adolphe Dumont. "Mandolin Murmers," Bernard De Pace, soloist. Laughs of the Day, musical accompaniment "Let's Wander Away." Albert Hay Malotte at the organ playing (a) "Badinage"; (b) "Dizzy Fingers." "A Nocturne," Marie Yurieva, Vceslav Svoboda, dancers; Nocturne Quartette; Ballet arranged by Veceslav Svoboda.

MARK STRAND THEATRE
New York City

(*Week Oct. 18th*)
Featured Picture: "Little Annie Rooney"
(*United Artists*)

Overture: "Buffalmacco," Gasco; Carl Edouarde, conductor. Joseph Plunkett's Prolog to "Little Annie Rooney"; (a) "Downtown," Mark Strand ensemble; (b) "Speelers" Ed and Marion Rutt; (c) Tevis Huhn, banjoist; (d) "The Charleston," Ethel Bryant; (e) "Little Annie Rooney," Everett Clark, tenor. Organ solo, "Sometime," Fiorita. John Hammond, S. T. O., Frederick Smith, organists.

CAPITOL THEATRE
New York City

(*Week Oct. 18th*)
Featured Picture: "Fine Clothes"
(*First National*)

Overture: "Orpheus," by Offenbach; David Mendoza conducting. Gladys Rice, Marjorie Harcum, Sigurd Nilssen. "Goin' Home" from the Largo of "New World Symphony," Dvorak. Mlle. Maria Gambarelli, Prima Ballerina. "Red Rose" from "Ballet of the Flowers," Henry Hadley. Caroline Andrews, "Una Voce Poco Fa" from "Barber of Seville," Rossini. Doris Niles & Capitol Ballet Corps. "Pierrot's Serenade" (music by Drigo).

RIVOLI THEATRE
New York City

(*Week Oct. 18th*)
Featured Picture: "Flowers of Night"
(*Paramount*)

Overture: "Il Guarany," Gomez; Rivoli Symphony Orchestra; Hugo Riesenfeld and Willy Stahl conducting. Riesenfeld's Classical Jazz. Rivoli Divertisements: (a) Jota, Burnoff and Josephine; (b) Roy Smeck, "wizard of the strings"; (c) Martino Rossi, baritone; (d) Danse Espagnol, Maria Montero and the Rivoli Dancers. Harold Ramsbottom at the Wurlitzer with Sybil Sanderson Fagan, Whistling Virtuoso; (a) "Birds at the Waterfall," Johnson; (b) "Sometime," Fiorito.

WARNER'S THEATRE
New York City

(*Week Oct. 17th*)
Featured Picture: "Red Hot Tires"
(*Warner Bros.*)

Herman Heller and his orchestra of versatile soloists; (a) "A Bouquet of Jazzy Melodies" featuring "Lonesome," "Waiting," "My Sweetie Turned Me Down"; (b) "Mal de Mer," a novelty selection. "Pale Moon," an unusual scenic subject offered with vocal accompaniment by Running Horse, baritone, of the Sioux Indian Tribe. Miss Auriole Crevan, gifted violinist and danseuse. "The Jail Bird," an amusing cartoon subject with Alice, the Petite juvenile star. "Harmony at Twilight."

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Theatre .....

Address .....

Better Projection

This Department was Founded in 1910 by its Present Editor,
F. H. Richardson

Better Projection Pays

You're Caged Now

Take a slant at the this. It was sent in by several motion picture projectionists, some of whom merely laughed, while some used language which scorched the paper. It appears on the cover page of an advertising sheet sent out by the manufacturer of a motor used on at least one make of professional projector. The company is located in Chicago.

In the Projector's Cage!

POSTMASTER: Return Postage Guaranteed by
JANETTE MANUFACTURING CO.
556-558 W Monroe St., Chicago, Illinois

Well, anyhow the thing is sufficiently absurd to provide a laugh, so let's laugh and—let it go at that!

A First Attempt

Charles Harris, who signs himself "Operator Liberty Theatre," Klamoth Falls, Ontario, says:

This is my first attempt at writing the department. In reading the August 15 issue I got a knockout from brother Hiles little item about you using a can opener to get into the lamphouse. It reminded me of a so called a projectionist, with five or six years' experience, changing the leads on the lamphouse to change the polarity of the carbons.

I have a 75 ampere Wagner Converter as a source of D. C., with a polarity switch to reverse the polarity, which may be necessary every time the converter is started. I had explained to this highly experienced projectionist, who was working relief, all that seemed necessary to be explained.

One matinee I went fishing (lots of that here), leaving him in charge. I was passing the theatre when the cashier called to me that the operator was having trouble getting started. (Hey, waddy y' mean operator. In the beginning you sign yourself as operator of the theatre, and now the operator is having trouble getting started. Whatcha mean, huh?—Ed.) He was changing the wires. Said he had forgot about the polarity switch. What is your opinion of him anyhow?

I am not much of an artist, but will do the best I can to draw the picture of a tool which is handy in the booth (projection room—Ed.) as a frame-line finder on fade-outs. File a notch between each fourth tooth of an old intermittent sprocket. To find the frame line fit the teeth in the sprocket holes of the film back of the fade out, so that the notch is over a frame line. You have then only to roll the sprocket along the film, keeping the teeth in engagement with the holes, of course, and wherever a notch comes next to the film, there is a frame line. Trust this will help some of the boys in finding misframes in fade-outs.

Bluebook Questions

Question No. 397—Of what does every electric circuit consist, insofar as concerns electrical action?

Question No. 398—Describe a 2-wire system, and give the points of difference between it and the 3-wire system.

Question No. 399—Upon what basic principle does the 3-wire system operate?

Question No. 400—Explain what the neutral wire is and how it operates.

Question No. 401—Is it practical to operate a projection arc lamp from a series arc lighting system? Give reasons for your reply.

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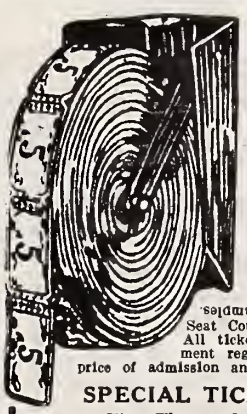
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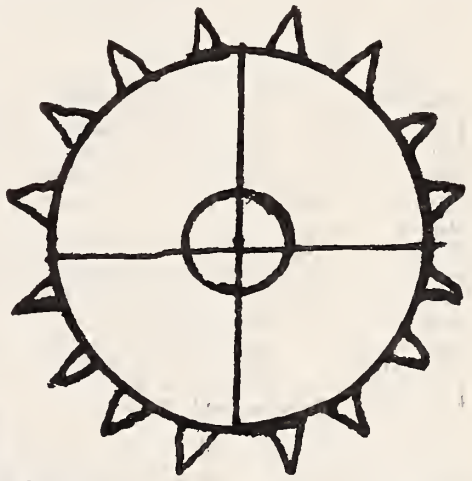
As to what I think of the man who forgot the polarity switch: Well, brother, let us reason together for a moment. Working with a regular motor generator set, as this man probably always had done, there is no polarity, switch, and to change polarity one must, perforce change the wires. This man forgot that there was a polarity switch. I am going to reap your disapprobation by saying that that fact was not enough to condemn him as an incompetent motion picture projectionist.

Freely granting that he should not have forgotten, still he had (we will assume) never worked with one. We are creatures of HABIT (you yourself proclaimed that fact when you used "Operator" and "Booth" in your letter) and habit said "change the wires." He was in a strange place, and most of us may be pardoned for being just a wee bit confused and nervous, unless we have worked a lot as relief where many theatres were involved, and thus, become accustomed to dealing with strange apparatus.

Now mind you this man MAY have been a four flusher. He may have been thoroughly incompetent. I don't know. I merely say that a man must not be too strongly condemned for one blunder in a strange place, where he butts into something which is directly contrary to the practice he has always known.



Your fade-out stunt is good. You have shown a handle attached to the sprocket. For myself I think I would prefer to mount it in a wooden block on the bench by running a small bolt, or a large wire through it to serve it as a bearing. It then would only be necessary to insert the sprocket teeth in the sprocket holes so that one of the notches is opposite a frame line, and pull the film along until the desired point is reached. Amounts to the same thing, only seems to be quite a bit more convenient. Also the mark may be made merely by filing straight across the face of the sprocket—two lines at right angles—so placed that they fall between sprocket holes and pass through center. There are sixteen teeth on each side of an intermittent sprocket, you

(Continued on page 752)

Bluebook Answers No. 368 to 372

Question No. 368—This is a question submitted by Messrs. Thoreau and Clark, Vancouver, British Columbia. "The driving motor of a motion picture projector is marked 1/8 horsepower: Three amperes. Working this out makes the motor appear as only 28.4 per cent. efficient. Is not this an exceptionally low efficiency for a motor?

The following came through on this one: Ray Gnaegy, Paducah, Kentucky; C. H. Hanover, Burlington, Iowa; Thoreau and Clark, Vancouver, British Columbia; G. L. Doe, Chicago, Illinois; T. R. Guimond; Mobile, Alabama; Allan G. Gengenbeck, New Orleans, Louisiana and Chas C. Colby, Santa Fe, New Mexico.

Gnaegy says:

Yes, this is a very low rate of efficiency, but it must be remembered that all small motors have low efficiency.

Doe says:

I am not thoroughly familiar with the efficiency performance of small motors, but while it is low, I believe that quoted is considerable lower than it should be, unless the motor happens to be single phase, in which event I believe it is about as high a rate as will be found in small motors.

The information, however, is not sufficiently complete to enable one to give a concise answer anyhow, for there is a decided difference in the efficiency of single phase, 2-phase and 3-phase and D. C. motors, though the difference as between the two last named is very small. Brothers Thoreau and Clark have not, you will note, informed us as to what the current supply is.

Dealing with large motors, it is a very fine one indeed which will show in excess of seventy-five or eighty per cent., and the smaller ones, without exception I believe, operate far below those figures, efficiency decreasing, for any given type of motor, just about in proportion to the decrease in size.

As I said in the first place, I am not as familiar with this subject as I should be to discuss it, but from what fragmentary information I have, I think what I have said is not far from correct.

The editor is unable to find anything in text books at his command which deals with the relative efficiency of motors of various kinds and sizes. Hawkins, page 384, volume No. 2, tells us a little, in very general language, relating to motor efficiency, but nothing which has any bearing on the question under discussion.

Thoreau and Clark, who asked the question, and who should be smacked on their combined wrists for not making it more specific, discuss the matter thus:

Single phase motors are never efficient. At least up to this time, no single phase motor has been manufactured that is nearly as efficient as 3-phase and the still more efficient D. C. motor.

In the 3-phase and D. C. motor there is to all intents and purposes no period of zero in the applied voltage, as there is in the case of single-phase.

Sure, but who the hotel bill said anything about a single, a two or three phase motor—in the question, I mean apparently you were too darned economical with ink when you spread that question on paper, but I am to blame also, for I should have seen its inadequate wording, so we'll all go out and get spanked together.

C. H. Henning, Iowa City, answers thusly. It really isn't much of an answer, but anyhow here it is:

The three 1/8 H. P. motors we use are more efficient than the one in question. They are: Robbins and Myers motors, 2.4 amperes—35 per cent. efficient. Sherman motor, 2.5 amperes—34 per cent. efficient. Jannett motor, 2.7 amperes—31 per cent. efficient.

So that is that, and we will now land on

Question No. 369—In just what way do fuses prevent the operation of a faulty circuit?

All the above, plus brother Henning, answered this one correctly. Gnaegy answers thus:

Fuses prevent the operation of a faulty circuit because when we install a new fuse without having remedied the trouble on the circuit which caused excess of current flow and melted the old fuse, the same excess will occur and will, of course, melt the new one.

This fact forces us to find and remedy any fault in a circuit which causes sufficient excess current flow to melt a fuse before the circuit can be used at all.

Colby says:

Fuses prevent the operation of a faulty circuit because when a fault developes in an electric circuit which is sufficient to "blow a fuse," the same fault, if not remedied, will continue to "blow" fuses as fast as we can put them in, until the fault is found and remedied.

All of which is eminently correct, by heck, so we will now climb over the fence and have a look-see at

Question No. 370—What various types of fuses is it permissible to use in theatres?

This question brought forth a varied assortment of answers in one or two respects, evidently because of local laws or rules governing the use of the "link" fuse." I will therefore remark that in some localities it is either permissible or obligatory to use link fuses for certain purposes. In New York City, for instance, link fuses are required for the circuits supplying the projectors, but in the projection room ONLY. In other words, the projectionist must fuse his individual projector circuits with link fuses. This was because it would then be very easy for an inspector to see any "boosters" the projectionist might attempt to use.

Messrs. Thoreau and Clark say:

In theatrical work only three kinds of fuses are used. In most localities only two, i. e. the cartridge and plug. However, so cities insist on the use of link fuses for certain purposes, which same must, in every case, be boxed in. The advantage claimed is that the link fuse cannot be shorted without that fact being immediately apparent to the inspector.

All of which is eminently correct.

Doe says:

Depends somewhat upon local rules or laws. In general only "plug" fuses and cartridge fuses may be used, but there is a subsidiary requirement with regard to the latter, in that while ferrule contacts may be used for anything under sixty amperes, over that current flow only knife-end cartridge fuses are permissible.

In some localities, however, iron cabinet encased link fuses are required, on the theory that whereas "boosting" may be hidden from the inspector, unless he make careful, detailed examination of each fuse, when plug or cartridge fuses are used, this is impossible with link fuses.

Excellent! Clean your glasses, smooth your hair and ears down, Brother Doe, and toddle up to the head of the class, where you may remain until some one maybe beats you to it on

Question No. 371—What various markings should be stamped on fuses?

Hanning says:

The amperage and voltage capacity of each fuse should be marked thereon.

Cooley says:

(A) Their capacity in amperes and volts. (B) Underwriter's indorsement. (C) Name of manufacturer, which is correct, though seldom done in its entirety. In fact it could hardly be done on link fuses from lack of space. However everyone agrees that the voltage and amperage capacity, at least, should appear.

Question No. 372—Name all the various points at which fuses should be installed.

I'm sorry boys, but every darned one of you stubbed your toe here, except Gnaegy. Take a good rubber at his answer and then go into your closet, close the door tight and blush. He says:

Fuses should be installed at the following points: (A) Main service fuses located ahead of the main house switch. These fuses carry all the current used in the house, except the exit lights and such other lights as are used during the performance, and which must be burning in case of an alarm of fire or other catastrophe. The exit light and other emergency light circuit should be connected ahead of the main fuses, and have separate fuses of its own. (B) The stage, if the theatre has one, usually has a separate set of feders, which must be fused. (C) Fuses on each and every individual circuit in the theatre, and where wire sizes may change, if any such places there be, in a circuit. These fuses must be at the point where each circuit starts. This of course includes all stage circuits, projection room feeders and each circuit in the projection room, all incandescent and motor circuits and, in fact, as I have said, every circuit in the theatre. (D) Each emergency and exit light must, in addition to the fuses in the circuit itself, have a separate single fuse for each individual lamp.

I have changed brother Gnaegy's language, but have added nothing to his reply.

Hey, wait a minute! I'm wrong. I thought Thoreau and Clark fell down on the emergency and exit lights individual fuses, but they did not, their answer is correct throughout. I apologize for not reading more carefully.

Brother Hanover, of Burlington, Iowa, says:

Brother Richardson, I feel that I owe both yourself and the Moving Picture World a debt of gratitude. I had benefited by the department and through your books for many years, but this Bluebook School, while I took up answering the questions mostly out of curiosity at first, has given me the study habit. It has caused me to accumulate a pretty good library of reference books, and, best of all, by following your advice and making a real, consistent, persistent effort to sell my boss the idea of projection importance, I've actually had my wage raised VOLUNTARIALLY by the said friend boss.

I nearly fell off the perch when he called me into the office a few days ago, told me he believed the excellence of my work had

(Continued on page 752)

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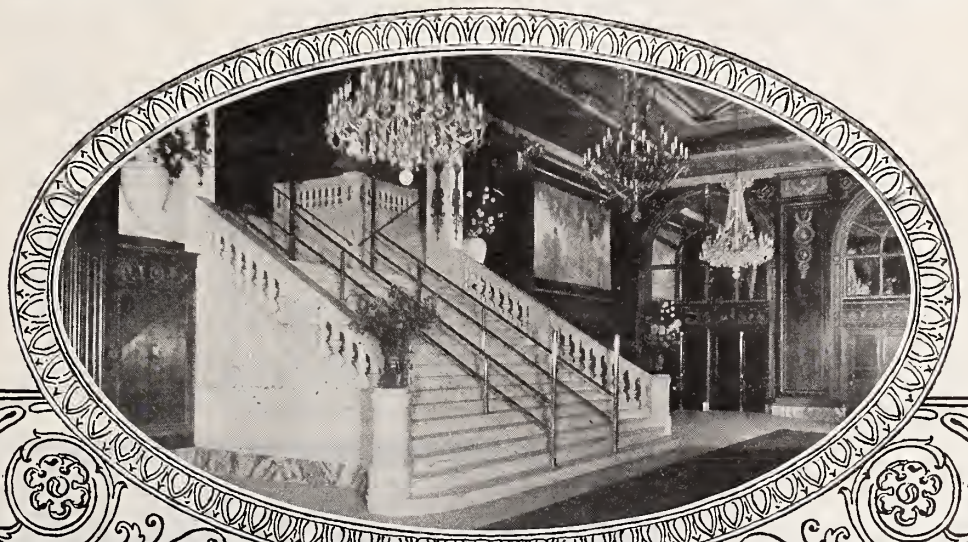

(Continued from page 750)

resulted in increased patronage, and informed me that hereafter I would draw five extra dollars per week.

Friend Boss is not at all a bad sort of chap, but he is hard boiled, and won't pay out a cent more than he has to, as a rule, BUT this I will say: He has always been willing to pay the price, provided he was convinced the goods were worth it.

And now I'll let you in on a secret. You have asked for street or theatre address of correspondents, but I have not sent mine; also (here is the secret) Hanover is not really my name, but merely one assumed for the purpose of corresponding with the department.

My reasons? No they are not the same as those of Brother Doe, but merely that in a relatively small city one usually gets a lot of criticism when one starts writing to a paper, and gets himself into a lot of arguments also. I know for I was once a correspondent of the department in another city, using my own name, and that was what happened. I therefore write "Hanover," street and theatre address unknown, and all that is side-stepped.

I promise you, though, Brother Richardson, that some day, after the Bluebook School is finished and done, you shall know who I am. Meanwhile no possible harm is done, and the good work goes on. I would not have told you this, except that I felt mean about not coming across when you asked for addresses.

Well, friend Hanover, I had suspected something of the sort, because I received a letter from a Burlington projectionist some months ago saying that there was no projectionist by the name of Hanover working in or known in that city, and asking how come. I merely advised the writer that I did not know, and mailed him a couple of your envelopes and one of your answers. As it was all typewritten, even to the signature, that could do no harm, and it was proof positive that the Hanover letters came from Burlington ALL RIGHT.

A First Attempt

(Continued from page 749)

know. I have re-drawn the sprocket face, merely to show the method of making it. The cross lines represent the notches.

NOTE: Sprocket makers are NOT advised to pattern the teeth on their sprockets after those I have drawn. They might be worse—but even so they are quite punk enough.

And now my good Canadian brother, don't get all fussed up because I have not agreed with you, and have criticized your nomenclature. The first I did because I think you were in error. The last because you were directly at fault in following a perfectly foolish custom when it is evident that you knew better. However, be a good sport and come again whenever you've something you wish to speak your mind upon. Maybe I'll agree with you next time, and anyhow you did break the ice and write to the department which tries, earnestly, every one of the fifty two weeks in the year to help YOU, and the profession from which you derive your corned beef and cabbage, ice cream and soda and such other things as you can pry enough money loose from friend boss to get!

Correct

The Da-Lite Screen and Scenic Company, manufacturers of the Da-Lite screen, lays the following before me:

Acting upon your proposition as explained in the Projection Department, this compay will submit four different types of screen surface for test. We are pleased to co-operate with you in this matter, and hope it will result in stressing the importance of a proper reflective surface in connection with the theatre projection equipment.

However, while it is very important that exhibitors and projectionists have reliable data concerning the reflective and diffusive powers of screen surfaces, we do not believe that knowledge alone would insure the best type of screen, as the quality of the light, quality of the screen and various other considerations have an important bearing on every decision which is based on all important facts. We thank you for having brought this matter to our attention.

Unquestionably the writer is correct in his contention that there are other important considerations besides reflective power and reflective characteristics. That is an understood fact. This department has no desire to meddle with matters which the exhibitor and projectionist of ordinary intelligence is in position and may decide for himself, except in individual cases where its advice directly is asked.

What the screen test is designed to do is make information available concerning those things which the projectionist and exhibitor cannot possibly accurately test for themselves, and concerning which there has been a vast amount of plain bunk set forth by some screen salesmen in the past. All we propose to do is enable the projectionist to select a screen surface which is suitable for his house insofar as has to do with diffusion, and to also enable him to compare different surfaces as regards their relative power of reflection.

With the durability of the screen structure color tone, the excellence of its mounting, or even the durability of its surface it is not our purpose to deal.

I believe, however, the projectionist has the RIGHT to ask which will enable him to determine with certainty whether or not a certain screen surface is such as will give maximum service, without fade-away in the theatre it is proposed to use it in. In the past costly screens have been bought and installed by exhibitors, which were totally unfitted to auditorium conditions. Screens have been made and sold by men who apparently knew absolutely nothing whatever of the problems involved in the diffusion of light in auditoriums of various widths.

Up to the time of writing, six manufacturers have either already submitted samples for test, or have signified their intention of so doing. These include the Raven, the Da-Lite, the Minusa, the Werstner, the DeVry and the Gardner.

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Reflector Type Lamps

Recently I was up in the projection room of the Rivoli Theatre, New York City, which same is one of THE motion picture theatres of Greater New York. For years they have been using 120 amperes and an ordinary arc for projection. When I heard that Supervisor of Projection, Harry Rubin, had caused reflector type lamps to be installed, I was surprised. The lamps are the Peerless. The screen illumination apparently is fully equal to that supplied by the ordinary 120 ampere arcs. The reflector type lamps are using twenty-eight amperes.

From there I went to the Criterion and Rialto, both of which are under Supervisor Rubin's charge as to projection matters, and both of which have Peerless lamps installed.

I found the new lamps were not yet in use at the Criterion, though they were connected up and were to be put into service within a day or two. I was disappointed, because Joseph Basson, president of Local Union 306 New York City Motion Picture Projectionists, and himself a very able man, is Chief Projectionist at the Criterion. I had hoped to have his opinion concerning the lamps.

At the Rialto the screen was well illuminated. Before the change they had used 110 amperes. They now use 28. At both the Rialto and Rivoli I asked the men this point blank question: "Were the theatre your own property, would you change back to the ordinary arc?" The answer was, in both cases, a prompt and emphatic NO.

At both theatres there seemed to be a doubt that the definition of the picture was quite as good as it was with the old optical system. This has been reported from other sources. However, notwithstanding this possible fault, no one who has used the newer types of reflector arc equipment seems willing to go back to the ordinary arc. If there really is any difficulty in the matter of definition, I have full faith to believe it will soon be ironed out.

My own opinion is that there is now no longer any real reason for using the ordinary arc for motion picture projection.

Mazda? Yes. Mazda has its field and will remain.

High intensity? Yes, it also has its field, though it is not impossible that the reflector type lamp will be improved to a point where it will supersede the high intensity. The new Peerless lamps have already displaced high intensities in several high grade theatres, and reports have it that both projectionists and managers are satisfied with the results.

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Written by the Dallas Branch of the Southern Thea. Equipment Co.

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NICHOLAS POWER COMPANY
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A Southern Theatre Equipment Co. Advertisement

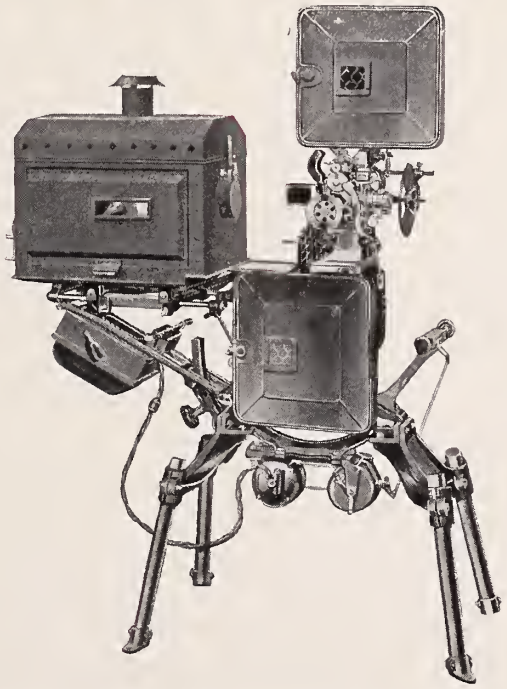
POWER'S PROJECTORS

World's Most Noted, Widely Used
and
Fastest Selling Motion Picture Projector

NINE SOLD IN ARKANSAS LAST WEEK

Jonesboro Amusement Co.,
Jonesboro, Ark.
Four New Powers with
Reflecting Arcs

Cameo Theatre,
Arkadelphia, Ark.
Two New Powers with
Mazda Equipment



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Crossett, Ark.
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"Better Projection Pays"—"Depend Upon Powers"

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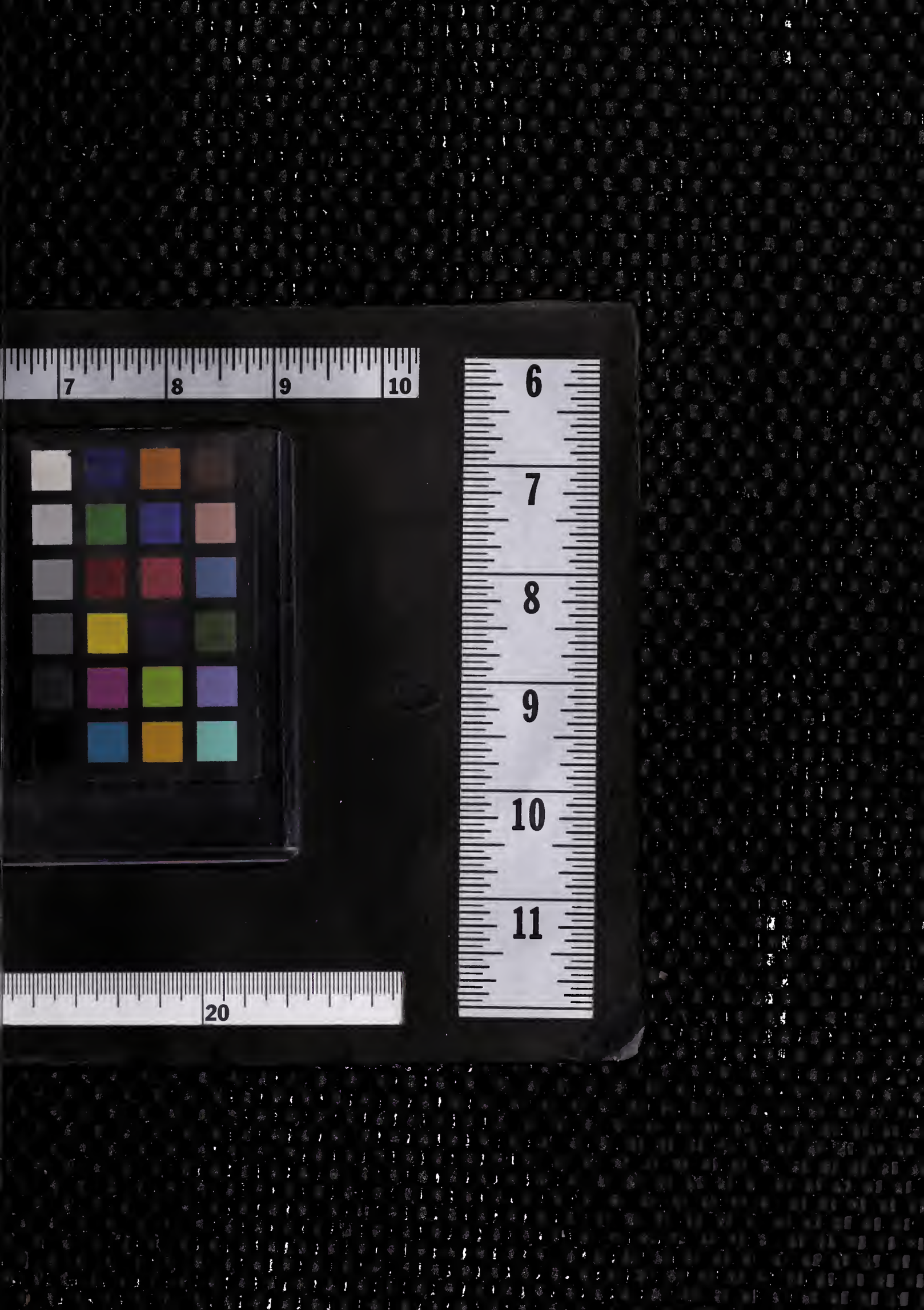
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